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CINEMA AND THE QUESTION OF CLASS

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The Hidden Foundation Cinema And The Question Of Class

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The Hidden Foundation David E. James, Rick Berg, 1996 Ranging from the earliest days of the cinema to the present The Hidden Foundation reestablishes class as a fundamental aspect of film history Featuring prominent film scholars and historians this volume is unique in its international scope diversity of perspectives and methodologies and the sweep of its analysis The Hidden Foundation begins with a review of the history of class in social and political thought going on to chronicle its disappearance from film and cultural studies Subsequent essays consider topics ranging from American and Soviet silent film through Chinese and American film in the fifties to the restructuring of the working class that was a feature of films of the 1980s in both the United States and Great Britain

The Hidden Foundation David E. James, Rick Berg, 1996 The Hidden Foundation was first published in 1996 Ranging from the earliest days of the cinema to the present The Hidden Foundation reestablishes class as a fundamental aspect of film history Featuring prominent film scholars and historians acting to inaugurate a new type of film studies this volume is unique in its international scope diversity of perspectives and methodologies and the cultural political and historical sweep of its analysis The Hidden Foundation begins with a review of the history of class in social and political thought going on to chronicle its disappearance from film and cultural studies Avoiding dogma through a diversity of perspectives and political positions subsequent essays employ a variety of conceptions of class The topics considered here range from American and Soviet silent film through Chinese and American film in the fifties to the restructuring of the working class that was a feature of films of the 1980s in both the United States and Britain A particular strength of the collection is its treatment of race and gender in films about working class women of color including *Imitation of Life* *Salt of the Earth* and *The White Haired Girl* Representing a commitment to revitalize the study of class as an essential aspect of film The Hidden Foundation will be of interest to film buffs historians and anyone interested in issues of class in the United States and abroad Contributors Paul Arthur Montclair State U Jane Collings UCLA Marianne Conroy McGill U Jane Gaines Duke U Douglas Kellner U of Texas Austin Chuck Kleinhans Northwestern U Bill Nichols San Francisco State U Lillian S Robinson East Carolina U Steven J Ross U of Southern California Esther C M Yau Occidental College David E James is professor of critical studies in the School of Cinema Television at the University of Southern California Rick Berg teaches at Occidental College

The Question of Class in Contemporary Latin American Cinema María Mercedes Vázquez Vázquez, 2020-07-06 The Question of Class in Contemporary Latin American Cinema responds to the renewed interest in class within and outside academia by examining the aesthetics and politics of class in a representative selection of films from the contemporary cinemas of Venezuela Cuba Mexico Brazil and Argentina It explores the relationship of cinematic practices to conflicting socio political transformations taking place in these five countries such as the intensification of neoliberalism the Turn to the Left and the growth of the middle classes in the period from 2003 to 2015 Utilizing a critical comparative method it sheds a critical light on the presumed depoliticization

or new aestheticized politicization of contemporary Latin American cinema The combined textual and industrial analyses of films from strikingly different cinemas and directors through the lenses of class allows for a contextualization of this trend and the observation of its limitations Furthermore this book distinguishes cinematic figurations that correspond to new conceptualizations of class introduced in social studies from figurations of class that have yet to be conceptualized

Considering Class Kevin M. Cahill (Professor of Philosophy), Lene Johannessen, 2007 In the 21st century hardly any aspects of human existence are left unexplored by postmodern theories and discourses of subjectivity and individuality of hybridity and identity of race gender and ethnicity Conspicuous however among these critical inquiries is the relatively little attention devoted to the category of class This absence is particularly alarming at a time when neo liberalism and post capitalism feed on cultural fragmentation and ideological relativism The contributions in *Considering Class* Essays on the Discourse of the American Dream address the dysfunctional position of class in American socio political and cultural reality from a variety of disciplinary perspectives While it is open to debate whether class is more resistant to being relativized than other categories there is increasing recognition that class remains a critical category with the potential to transcend the rifts and divisions that run along lines of race ethnicity and gender and with the potential to reconfigure the current American political landscape

The Cinema of the Dardenne Brothers Philip Mosley, 2013-01-29 The brothers Jean Pierre and Luc Dardenne have established an international reputation for their emotionally powerful realist cinema Inspired by their home turf of Liège Seraing a former industrial hub of French speaking southern Belgium they have crafted a series of fiction films that blends acute observation of life on the social margins with moral fables for the postmodern age This volume analyses the brothers career from their leftist video documentaries of the 1970s and 1980s through their debut as directors of fiction films in the late 1980s and early 1990s to their six major achievements from *The Promise* 1996 to *The Kid with a Bike* 2011 an oeuvre that includes two Golden Palms at the Cannes film festival for *Rosetta* 1999 and *The Child* 2005 It argues that the ethical dimension of the Dardennes work complements rather than precludes their sustained expression of a fundamental political sensibility

Precarity in Western European Cinema Temenuga Trifonova, 2025-10-01 This book explores the new European cinema of precarity with a particular focus on Western European films by revisiting some of its most important precursors including 1930s Popular Front films and 1990s French New Realism Italian neorealism and the British New Wave It identifies dominant themes and motifs in contemporary films and their precursors as well as important continuities and discontinuities between earlier and later representations of work class class struggle solidarity precarity the moral economy of capitalism and neoliberalism and their affective pathologies Trifonova examines the ways in which the cinema of precarity mediates economic and social capital in the age of neoliberalism and considers whether these films lend validity to Guy Standing's idea of the precariat as the new dangerous class

The Film Cultures Reader Graeme Turner, 2002 This companion reader to *Film as Social Practice* brings together key writings on contemporary cinema exploring film as a social

and cultural phenomenon **Watching the World** Thomas Austin, 2013-07-19 Screen documentary has experienced a marked rise in visibility and popularity in recent years What are the reasons for the so called boom in documentaries at the cinema How has television documentary met the challenge of new formats And how do audiences engage with documentaries on screen Watching the world extends the reach of documentary studies by investigating recent instances of screen documentary and the uses made of them by audiences The book focuses on the interfaces between textual mechanisms promotional tactics and audiences viewing strategies Key topics of inquiry are film and televisual form truth claims and issues of trust the pleasures politics and the ethics of documentary Case studies include Capturing the Friedmans tre et Avoir Paradise Lost Touching the Void and wildlife documentaries on television This compelling and accessible book will be of interest to both students and fans of documentary *Class, Language, and American Film Comedy* Christopher Beach, 2002-02-11 This book examines the evolution of American film comedy through the lens of language and the portrayal of social class Christopher Beach argues that class has been an important element in the development of sound comedy as a cinematic form With the advent of sound in the late 1920s and early 1930s filmmakers recognized that sound and narrative enlarged the semiotic and ideological potential of film Analyzing the use of language in the films of the Marx Brothers Frank Capra Woody Allen and the Coen brothers among others Class Language and American Film Comedy traces the history of Hollywood from the 1930s to the present while offering a new approach to the study of class and social relationships through linguistic analysis A Dictionary of Film Studies Annette Kuhn, Guy Westwell, 2020-04-28 A Dictionary of Film Studies covers all aspects of its discipline as it is currently taught at undergraduate level Offering exhaustive and authoritative coverage this A Z is written by experts in the field and covers terms concepts debates and movements in film theory and criticism national international and transnational cinemas film history movements and genres film industry organizations and practices and key technical terms and concepts Since its first publication in 2012 the dictionary has been updated to incorporate over 40 new entries including computer games and film disability ecocinema identity portmanteau film Practice as Research and film in Vietnam Moreover numerous revisions have been made to existing entries to account for developments in the discipline and changes to film institutions more generally Indices of films and filmmakers mentioned in the text are included for easy access to relevant entries The dictionary also has 13 feature articles on popular topics and terms revised and informative bibliographies for most entries and more than 100 web links to supplement the text

Beginning film studies Andrew Dix, 2016-05-01 Beginning film studies offers the ideal introduction to this vibrant subject Written accessibly and with verve it ranges across the key topics and manifold approaches to film studies Andrew Dix has thoroughly updated the first edition and this new volume includes new case studies overviews of recent developments in the discipline and up to the minute suggestions for further reading The book begins by considering some of film s formal features mise en sc ne editing and sound before moving outwards to narrative genre authorship stardom and ideology Later

chapters on film industries and on film consumption where and how we watch movies assess the discipline's recent geographical turn. The book references many film cultures including Hollywood, Bollywood, and contemporary Hong Kong. Case studies cover such topics as sound in *The Great Gatsby* and narrative in *Inception*. The superhero movie is studied so too is Jennifer Lawrence. Beginning film studies is also interactive with readers enabled throughout to reflect critically upon the field.

The Horror Film Reader Alain Silver, James Ursini, 2000. These essays offer a broad overview of the horror film genre from the silent screen to *Scream 3*, demonstrating how it remains defiantly frighteningly alive.

Working-Class Hollywood Steven J. Ross, 2020-06-30. This path-breaking book reveals how Hollywood became Hollywood and what that meant for the politics of America and American film. *Working-Class Hollywood* tells the story of filmmaking in the first three decades of the twentieth century, a time when going to the movies could transform lives and when the cinema was a battleground for control of American consciousness. Steven Ross documents the rise of a working-class film movement that challenged the dominant political ideas of the day. Between 1907 and 1930, worker filmmakers repeatedly clashed with censors, movie industry leaders, and federal agencies over the kinds of images and subjects audiences would be allowed to see. The outcome of these battles was critical to our own times for the victors got to shape the meaning of class in twentieth-century America. Surveying several hundred movies made by or about working men and women, Ross shows how filmmakers were far more concerned with class conflict during the silent era than at any subsequent time. Directors like Charlie Chaplin, D. W. Griffith, and William de Mille made movies that defended working people and chastised their enemies. Worker filmmakers went a step further and produced movies from *A Martyr to His Cause* (1911) to *The Gastonia Textile Strike* (1929) that depicted a unified working class using strikes, unions, and socialism to transform a nation. J. Edgar Hoover considered these class-conscious productions so dangerous that he assigned secret agents to spy on worker filmmakers. Liberal and radical films declined in the 1920s as an emerging Hollywood studio system, pressured by censors and Wall Street investors, pushed American film in increasingly conservative directions. Appealing to people's dreams of luxury and upward mobility, studios produced lavish fantasy films that shifted popular attention away from the problems of the workplace and toward the pleasures of the new consumer society. While worker filmmakers were trying to heighten class consciousness, Hollywood producers were suggesting that class no longer mattered. *Working-Class Hollywood* shows how silent films helped shape the modern belief that we are a classless nation.

The SAGE Handbook of Film Studies James Donald, Michael Renov, 2008-04-16. Written by a team of veteran scholars and exciting emerging talents, *The SAGE Handbook of Film Studies* maps the field internationally, drawing out regional differences in the way that systematic intellectual reflection on cinema and film has been translated into an academic discipline. It examines the conversations between Film Studies and its contributory disciplines that not only defined a new field of discourse but also modified existing scholarly traditions. It reflects on the field's dominant paradigms and debates and evaluates their continuing salience. Finally, it looks forward optimistically.

to the future of the medium of film the institution of cinema and the discipline of Film Studies at a time when the very existence of film and cinema are being called into question by new technological industrial and aesthetic developments

Critical Dictionary of Film and Television Theory Roberta Pearson, Philip Simpson, 2005-12-08 The Critical Dictionary of Film and Television Theory clearly and accessibly explains the major theoretical approaches now deployed in the study of the moving image as well as defining key theoretical terms This dictionary provides readers with the conceptual apparatus to understand the often daunting language and terminology of screen studies Entries include audience Homi K Bhabha black cinema the body children and media commodification cop shows deep focus Umberto Eco the gaze Donna Haraway bell hooks infotainment master narrative medical dramas morpheme myth panopticon pastiche pleasure real time social realism sponsorship sport on television subliminal third cinema virtual reality Consultant Editors David Black USA William Urricchio University of Utrecht The Netherlands Gill Branston Cardiff University UK Elayne Rapping USA Hard Hats, Rednecks, and Macho Men Derek Nystrom, 2009-10-21 Everywhere you look in 1970s American cinema you find white working class men The persistent appearance of working class characters in these and other films of the 1970s reveals the powerful role class played in the key social and political developments of the decade **The Routledge Companion to Cinema & Gender** Kristin Hole, Dijana Jelača, E. Kaplan, Patrice Petro, 2016-11-10 Comprised of 43 innovative contributions this companion is both an overview of and intervention into the field of cinema and gender The essays included here address a variety of geographical contexts from an analysis of cinema Islam and women and television under Eastern European socialism to female audience reception in Nigeria to changing class and race norms in Bollywood dance sequences A special focus is on women directors in a global context that includes films and filmmakers from Asia Africa Australia Europe North and South America The collection also offers a solid overview of feminist contributions to thinking on genre from the chick flick to the action or Western film to film noir and the slasher Readers will find contributions on a variety of approaches to spectatorship reception studies and fandom as well as transnational approaches to star studies and essays addressing the relationship between feminist film theory and new media Other topics include queer and trans cinema eco cinema and the post human Finally readers interested in the history of film will find essays addressing the methodological dimensions of feminist film history essays on silent and studio era women in film and histories of female filmmakers in a variety of non Western contexts **Class and the College Classroom** Robert C. Rosen, 2013-08-29 We have long been encouraged to look to education especially higher education for the solution to social problems particularly as a way out of poverty for the talented and the hard working But in its appointed role as the path to upward mobility that makes inequality more acceptable higher education is faltering these days As funds for public institutions are cut and tuition costs soar everywhere as for profit education races into the breach and as student debt grows wildly the comfortable future once promised to those willing to study hard has begun to fade from sight So now is a good time to take a more serious look at the ways class structures higher

education and the ways teachers can bring it into focus in the classroom In recent decades scholarly work and pedagogical practice in higher education have paid increasing attention to issues of race class gender and sexuality But among these four terms of analysis and clearly they are interrelated class is often an afterthought and work that does examine class and higher education tends to focus only on admissions on who is in the college classroom not on what happens there *Class and the College Classroom* offers a broader look at the connections between college teaching and social class It collects and reprints twenty essays originally published in *Radical Teacher* a journal that has been a leader in the field of critical pedagogy since 1975 This wide ranging and insightful volume addresses the interests concerns and pedagogical needs of teachers committed to social justice and provides them with new tools for thinking and teaching about class

Middlebrow Cinema Sally Faulkner, 2016-03-31 *Middlebrow Cinema* challenges an often uninterrogated hostility to middlebrow culture that frequently dismisses it as conservative which it often is not and feminized or middle class which it often is The volume defines the term relationally against shifting concepts of high and low and considers its deployment in connection with text audience and institution In exploring the concept of the middlebrow this book recovers films that were widely meaningful to contemporary audiences yet sometimes overlooked by critics interested in popular and arthouse extremes It also addresses the question of socially mobile audiences who might express their aspirations through film watching and traces the cultural consequences of the movement of films across borders and between institutions The first study of its kind the volume comprises 11 original essays that test the purchase of the term middlebrow across cultures including those of Europe Asia and the Americas from the 1930s to the present day *Middlebrow Cinema* brings into view a popular and aspirational and thus especially relevant and dynamic area of film and film culture Ideal for students and researchers in this area this book *Remaps Popular and Arthouse Approaches* Explores British Chinese French Indian Mexican Spanish national cinemas alongside Continental Hollywood Queer Transnational cinemas Analyses Biopic Heritage Historical Film Melodrama Musical Sex Comedy genres

Fredric Jameson and Film Theory Keith B. Wagner, Jeremi Szaniawski, Michael Cramer, 2022-01-14 *Frederic Jameson and Film Theory* is the first collection of its kind it assesses and critically responds to Fredric Jameson's remarkable contribution to film theory The essays assembled explore key Jamesonian concepts such as totality national allegory geopolitics globalization representation and pastiche and his historical schema of realism modernism and postmodernism considering in both cases how these can be applied revised expanded and challenged within film studies Featuring essays by leading and emerging voices in the field the volume probes the contours and complexities of neoliberal capitalism across the globe and explores world cinema's situation within these forces by deploying and adapting Jamesonian concepts and placing them in dialogue with other theoretical paradigms The result is an innovative and rigorously analytical effort that offers a range of Marxist inspired approaches towards cinemas from Asia Latin America Europe and North America in the spirit of Jameson's famous rallying cry always historicize

The Hidden Foundation Cinema And The Question Of Class Book Review: Unveiling the Power of Words

In some sort of driven by information and connectivity, the ability of words has be much more evident than ever. They have the capability to inspire, provoke, and ignite change. Such is the essence of the book **The Hidden Foundation Cinema And The Question Of Class**, a literary masterpiece that delves deep into the significance of words and their effect on our lives. Written by a renowned author, this captivating work takes readers on a transformative journey, unraveling the secrets and potential behind every word. In this review, we shall explore the book is key themes, examine its writing style, and analyze its overall affect readers.

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Table of Contents The Hidden Foundation Cinema And The Question Of Class

1. Understanding the eBook The Hidden Foundation Cinema And The Question Of Class
 - The Rise of Digital Reading The Hidden Foundation Cinema And The Question Of Class
 - Advantages of eBooks Over Traditional Books
2. Identifying The Hidden Foundation Cinema And The Question Of Class
 - Exploring Different Genres
 - Considering Fiction vs. Non-Fiction
 - Determining Your Reading Goals
3. Choosing the Right eBook Platform
 - Popular eBook Platforms
 - Features to Look for in an The Hidden Foundation Cinema And The Question Of Class
 - User-Friendly Interface
4. Exploring eBook Recommendations from The Hidden Foundation Cinema And The Question Of Class
 - Personalized Recommendations
 - The Hidden Foundation Cinema And The Question Of Class User Reviews and Ratings
 - The Hidden Foundation Cinema And The Question Of Class and Bestseller Lists

5. Accessing The Hidden Foundation Cinema And The Question Of Class Free and Paid eBooks
 - The Hidden Foundation Cinema And The Question Of Class Public Domain eBooks
 - The Hidden Foundation Cinema And The Question Of Class eBook Subscription Services
 - The Hidden Foundation Cinema And The Question Of Class Budget-Friendly Options
6. Navigating The Hidden Foundation Cinema And The Question Of Class eBook Formats
 - ePub, PDF, MOBI, and More
 - The Hidden Foundation Cinema And The Question Of Class Compatibility with Devices
 - The Hidden Foundation Cinema And The Question Of Class Enhanced eBook Features
7. Enhancing Your Reading Experience
 - Adjustable Fonts and Text Sizes of The Hidden Foundation Cinema And The Question Of Class
 - Highlighting and Note-Taking The Hidden Foundation Cinema And The Question Of Class
 - Interactive Elements The Hidden Foundation Cinema And The Question Of Class
8. Staying Engaged with The Hidden Foundation Cinema And The Question Of Class
 - Joining Online Reading Communities
 - Participating in Virtual Book Clubs
 - Following Authors and Publishers The Hidden Foundation Cinema And The Question Of Class
9. Balancing eBooks and Physical Books The Hidden Foundation Cinema And The Question Of Class
 - Benefits of a Digital Library
 - Creating a Diverse Reading Collection The Hidden Foundation Cinema And The Question Of Class
10. Overcoming Reading Challenges
 - Dealing with Digital Eye Strain
 - Minimizing Distractions
 - Managing Screen Time
11. Cultivating a Reading Routine The Hidden Foundation Cinema And The Question Of Class
 - Setting Reading Goals The Hidden Foundation Cinema And The Question Of Class
 - Carving Out Dedicated Reading Time
12. Sourcing Reliable Information of The Hidden Foundation Cinema And The Question Of Class
 - Fact-Checking eBook Content of The Hidden Foundation Cinema And The Question Of Class
 - Distinguishing Credible Sources
13. Promoting Lifelong Learning

- Utilizing eBooks for Skill Development
- Exploring Educational eBooks

14. Embracing eBook Trends

- Integration of Multimedia Elements
- Interactive and Gamified eBooks

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