

Riply Loader

Lisa Downing, Libby Saxton

The Orientation of Future Cinema Bruce

Isaacs, 2013-02-14 What is the fate of cinema in an age of new technologies, new aesthetic styles, new modes of cultural production and consumption? What becomes of cinema and a century-long history of the moving image when the theatre is outmoded as a social and aesthetic space, as celluloid gives over to digital technology, as the art-house and multiplex are overtaken by a proliferation of home entertainment systems? *The Orientation of Future Cinema* offers an ambitious and compelling argument for the continued life of cinema as image, narrative and experience. Commencing with Lumière's *Arrival of a Train at a Station*, Bruce Isaacs confronts the threat of contemporary digital technologies and processes by returning to cinema's complex history as a technological and industrial phenomenon. The technology of moving images has profoundly changed; and yet cinema materialises ever more forcefully in digital capture and augmentation, 3-D perception and affect, High Frame Rate cinema, and the evolution of spectacle as the dominant aesthetic mode in contemporary studio production.

Meanings of Ripley Elizabeth Graham, 2020-05-22 Ellen Ripley of the *Alien* Quadrilogy has become an iconic female figure in the male dominated genre of science fiction/action/horror since her first appearance in 1979. This collection offers readers varied interpretations of Ripley that are grounded in the social context and theoretical perspectives that were dominant prior to and during the time the films were released. Specifically, the rise of Second Wave Feminism—and the backlash against it—provides a backdrop for this collection. Is Ripley a feminist hero? A patriarchal woman and mother? Does she embody de Beauvoir's "myth of the feminine"? Does she

exhibit sexual agency? Does she offer us a glimpse of individual autonomy that moves away from dichotomous gender roles? These are the primary questions explored in this collection. While the focus is clearly on Ripley, the arguments go beyond the confines of the films by examining the relationship between the individual and society in which both are product and producer of the other, and illustrate that social artifacts such as film can provide insights into the lived experiences of our world. The contributors come from a variety of backgrounds including Literature, Cinema Studies, Gender and Women's Studies, Philosophy, Sociology, Theatre History, and reside in Canada and the United States. They represent a range from junior to senior scholars. While science fiction is clearly an interest of all these individuals, it is not the primary area of research for most of them. By bringing voices from multiple disciplines into the discussion about Ripley, this collection offers readers perspectives that deviate from and yet complement the current trend in film criticism and, thus, contributes to opening up discussions about such characters and the genre to a wider audience.

Industrial Society and the Science Fiction

Blockbuster Mark T. Decker, 2016-02-23 Can blockbuster films be socially relevant or are they just escapist diversions to entertain the masses and enrich the studios? Not every successful film contains thoughtful commentary, but some that are marketed as pure entertainment do seriously engage social issues. Popular science fiction films of the late 1970s and early 1980s--such as George Lucas' Star Wars trilogy, Ridley Scott's Alien and Aliens, and James Cameron's Terminator films--present a critique of our engagement with technology in a way that resonates with 1960s counterculture. As challengers of the status quo's technological underpinnings, Luke Skywalker, Ellen

Ripley and Sarah Connor echo the once-popular social criticism of philosopher Herbert Marcuse and speak directly to the concerns of people living in a technologically complex society. The films of Lucas, Scott and Cameron made money but also made us think about the world we live in.

Video Game Storytelling Evan Skolnick, 2014-12-02
UNLOCK YOUR GAME'S NARRATIVE POTENTIAL! With increasingly sophisticated video games being consumed by an enthusiastic and expanding audience, the pressure is on game developers like never before to deliver exciting stories and engaging characters. With Video Game Storytelling, game writer and producer Evan Skolnick provides a comprehensive yet easy-to-follow guide to storytelling basics and how they can be applied at every stage of the development process—by all members of the team. This clear, concise reference pairs relevant examples from top games and other media with a breakdown of the key roles in game development, showing how a team's shared understanding and application of core storytelling principles can deepen the player experience. Understanding story and why it matters is no longer just for writers or narrative designers. From team leadership to game design and beyond, Skolnick reveals how each member of the development team can do his or her part to help produce gripping, truly memorable narratives that will enhance gameplay and bring today's savvy gamers back time and time again.

The Films of James Cameron Matthew Wilhelm Kapell, Stephen McVeigh, 2011-09-29 Among the most expensive—and most profitable—films of all time, the works of James Cameron have had a profound effect upon popular culture and the technology of moviemaking. Yet the very blockbuster nature of his films means that the

political commentary, cultural discourse and rich symbolism within the works are often overlooked. From *The Terminator* to *Avatar*, the director has evinced a persistence of themes, concerns and visions that capture the contemporary zeitgeist. This collection of essays on James Cameron's films, written by a diverse group of scholars from a wide range of disciplines, provides a comprehensive exploration of the work and legacy of one of America's foremost filmmakers.

Misguided Weapons Azriel Lorber, 2014-05-14

Technological failure results when one side in a conflict does not fully grasp the potential impact of known, or even familiar, weapons in the enemy's hands. In most cases, such failure resulted from higher officials' ignorance or their total misunderstanding of the importance and relevance of such technology and science as well as of their application to warfare. Technological failure is also the root cause of technological surprise. While operational surprise on the battlefield poses grave problems, technological surprise is far more serious, because, as Azriel Lorber explains, it often leads to disasters on the battlefield and is more difficult to recover from. In too many cases, technological failure and surprise stem from all-too-human characteristics, such as self-satisfaction, disdain for the adversary, obtuseness, and conservatism. Because these traits show no evidence of disappearing, political decision makers and military commanders should be aware that technological failure and technological surprise could happen at any time.

The Futurist Rebecca Keegan, 2010-10-05 With the release of *Avatar* in December 2009, James Cameron cements his reputation as king of sci-fi and blockbuster filmmaking. It's a distinction he's long been building, through a directing career that includes such cinematic

landmarks as *The Terminator*, *Aliens*, *The Abyss*, and the highest grossing movie of all time, *Titanic*. *The Futurist* is the first in-depth look at every aspect of this audacious creative genius—culminating in an exclusive behind-the-scenes glimpse of the making of *Avatar*, the movie that promises to utterly transform the way motion pictures are created and perceived. As decisive a break with the past as the transition from silents to talkies, *Avatar* pushes 3-D, live action, and photo-realistic CGI to a new level. It rips through the emotional barrier of the screen to transport the audience to a fabulous new virtual world. With cooperation from the often reclusive Cameron, author Rebecca Keegan has crafted a singularly revealing portrait of the director's life and work. We meet the young truck driver who sees *Star Wars* and sets out to learn how to make even better movies himself—starting by taking apart the first 35mm camera he rented to see how it works. We observe the neophyte director deciding over lunch with Arnold Schwarzenegger that the ex-body builder turned actor is wrong in every way for the *Terminator* role as written, but perfect regardless. After the success of *The Terminator*, Cameron refines his special-effects wizardry with a big-time Hollywood budget in the creation of the relentlessly exciting *Aliens*. He builds an immense underwater set for *The Abyss* in the massive containment vessel of an abandoned nuclear power plant—where he pushes his scuba-breathing cast to and sometimes past their physical and emotional breaking points (including a white rat that Cameron saved from drowning by performing CPR). And on the set of *Titanic*, the director struggles to stay in charge when someone maliciously spikes craft services' mussel chowder with a massive dose of PCP, rendering most of the cast and crew temporarily psychotic. Now, after his movies have earned over \$5

billion at the box office, James Cameron is astounding the world with the most expensive, innovative, and ambitious movie of his career. For decades the moviemaker has been ready to tell the Avatar story but was forced to hold off his ambitions until technology caught up with his vision. Going beyond the technical ingenuity and narrative power that Cameron has long demonstrated, Avatar shatters old cinematic paradigms and ushers in a new era of storytelling. The Futurist is the story of the man who finally brought movies into the twenty-first century.

Talkies, Road Movies and Chick Flicks Heidi

Wilkins, 2016-02-19 The representation of gender in film remains an intensely debated topic, particularly in academic considerations of US mainstream cinema where it is often perceived as perpetuating rigid, binary views of gender, and reinforcing patriarchal, dominant notions of masculinity and femininity. While previous scholarly discussion has focused on visual or narrative portrayals of gender, this book considers the ways that film sound " music, voice, sound effects and silence " is used to represent gender. Taking a socio-historical approach, Heidi Wilkins investigates a range of popular US genres including screwball comedy, the road movie and chick flicks to explore the ways that film sound can reinforce traditional assumptions about masculinity and femininity, impart ambivalent meanings to them, or even challenge and subvert the notion of gender itself. Case studies include His Girl Friday, Easy Rider and Bridesmaids.

Remaking the Frankenstein Myth on Film Caroline

Joan S. Picart, 2012-02-01 Focusing on films outside the horror genre, this book offers a unique account of the Frankenstein myth's popularity and endurance. Although the Frankenstein narrative has been a staple in horror

films, it has also crossed over into other genres, particularly comedy and science fiction, resulting in such films as *Abbott and Costello Meet Frankenstein*, *Young Frankenstein*, *The Rocky Horror Picture Show*, *Bladerunner*, and the *Alien* and *Terminator* film series. In addition to addressing horror's relationship to comedy and science fiction, the book also explores the versatility and power of the Frankenstein narrative as a contemporary myth through which our deepest attitudes concerning gender (masculine versus feminine), race (Same versus Other), and technology (natural versus artificial) are both revealed and concealed. The book not only examines the films themselves, but also explores early drafts of film scripts, scenes that were cut from the final releases, publicity materials, and reviews, in order to consider more fully how and why the Frankenstein myth continues to resonate in the popular imagination.

Ex Uno Plura James T. McHugh, 2003-08-01 Explores the foundations of various state constitutional traditions.

Horror and the Horror Film Bruce F.

Kawin, 2012-06-25 Horror films can be profound fables of human nature and important works of art, yet many people dismiss them out of hand. 'Horror and the Horror Film' conveys a mature appreciation for horror films along with a comprehensive view of their narrative strategies, their relations to reality and fantasy and their cinematic power. The volume covers the horror film and its subgenres – such as the vampire movie – from 1896 to the present. It covers the entire genre by considering every kind of monster in it, including the human.

Fifty Key American Films John White, Sabine

Haenni, 2009-03-13 *Fifty Key American Films* provides a chance to look at fifty of the best American films ever made with case studies from the 1930's hey day of Cinema right

up to the present day.

Lincoln and the Tools of War Robert V. Bruce, 1989
Fascinated by mechanical gadgetry and technology, Lincoln introduced breechloaders and machine guns into warfare and promoted the use of incendiary weapons, ironclad warships, breechloading cannons, and aerial reconnaissance. Robert Bruce chronicles the President's struggle against bureaucratic red tape and his dealings with the colorful parade of inventors, ordinance experts, bureaucrats, military officers, and lobbyists who heralded a new era in warfare.

Ripley's Believe it Or Not! Robert Ripley, 2004 You won't believe your eyes. Extraordinary and weird.

James Cameron's Story of Science Fiction Randall Frakes, Brooks Peck, Sidney Perkowitz, Matt Singer, Gary K. Wolfe, Lisa Yaszek, 2018-05-15 This companion to the AMC's mini-series features the full interviews plus essays by sci-fi insiders and rare concept art from Cameron's archives. For the show, James Cameron personally interviewed six of the biggest names in science fiction filmmaking—Guillermo del Toro, George Lucas, Christopher Nolan, Arnold Schwarzenegger, Ridley Scott, and Steven Spielberg—to get their perspectives on the importance of the genre. This book reproduces the interviews in full as the greatest minds in the genre discuss key topics including alien life, time travel, outer space, dark futures, monsters, and intelligent machines. An in-depth interview with Cameron is also featured, plus essays by experts in the science fiction field on the main themes covered in the show. Illustrated with rare and previously unseen concept art from Cameron's personal archives, plus imagery from iconic sci-fi movies, TV shows, and books, *James Cameron's Story of Science Fiction* offers a sweeping examination of a genre that continues to ask

questions, push limits, and thrill audiences around the world.

The Protagonist's Journey Scott Myers, 2022-03-26
Character drives plot. Based on this principle, this book walks aspiring writers through the fascinating world of character-driven screenwriting. When a writer engages their characters, they start a process which naturally leads to the story's structure and everything else that makes for a well-written narrative. Exploring the protagonist's journey and their "unity arc," Myers explains how a family of characters surrounds the protagonist and influences their transformation process. This easy-to-follow guide features activities that will help writers of any level develop their stories from concept to scene-by-scene outline. Based upon a popular workshop Myers has led with over a thousand writers at all levels of experience, this book is a must-have for screenwriting students, both undergraduate and graduate, and those looking at advanced story development.

Super Bitches and Action Babes Rikke Schubart, 2014-08-23
With actress Pam Grier's breakthrough in *Coffy* and *Foxy Brown*, women entered action, science fiction, war, westerns and martial arts films--genres that had previously been considered the domain of male protagonists. This ground-breaking cinema, however, was--and still is--viewed with ambivalence. While women were cast in new and exciting roles, they did not always arrive with their femininity intact, often functioning both as a sexualized spectacle and as a new female hero rather than female character. This volume contains an in-depth critical analysis and study of the female hero in popular film from 1970 to 2006. It examines five female archetypes: the dominatrix, the Amazon, the daughter, the mother and the rape-avenger. The entrance of the female

hero into films written by, produced by and made for men is viewed through the lens of feminism and post-feminism arguments. Analyzed works include films with actors Michelle Yeoh and Meiko Kaji, the Alien films, the Lara Croft franchise, Charlie's Angels, and television productions such as Xena: Warrior Princess and Alias.

Bad Girls A. Susan Owen, Leah R. Vande Berg, Sarah R. Stein, Sarah H. Stein, 2007 *Bad Girls* examines representational practices of film and television stories beginning with post-Vietnam cinema and ending with postfeminisms and contemporary public disputes over women in the military. The book explores a diverse range of popular media texts, from the Alien saga to Ally McBeal and Sex and the City, from The Net and VR5 to Sportsnight and G.I. Jane. The research is framed as a study of intergenerational tensions in portrayals of women and public institutions - in careers, governmental service, and interactions with technology. Using iconic texts and their contexts as a primary focus, this book offers a rhetorical and cultural history of the tensions between remembering and forgetting in representations of the American feminist movement between 1979 and 2005. Looking forward, the book sets an agenda for discussion of gender issues over the next twenty-five years and articulates with authority the manner in which «transgression» itself has become a site of struggle.

How to Analyze the Films of James Cameron Susan E. Hamen, 2011-08-01 This title explores the creative works of famous director James Cameron. Films analyzed include The Terminator, Aliens, Titanic, and Avatar. Clear, comprehensive text gives background biographical information of Cameron. You Critique It feature invites readers to analyze other creative works on their own. A table of contents, timeline, list of works, resources, source

notes, glossary, and an index are also included. Essential Critiques is a series in Essential Library, an imprint of ABDO Publishing Company.

Film and Ethics Lisa Downing, Libby Saxton, 2009-09-10
Film & Ethics considers a range of films and texts of film criticism alongside disparate philosophical discourses of ethics by Levinas, Derrida, Foucault, Lacanian psychoanalysts and postmodern theorists.

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