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### HICKS EMELY

**Immortal Films** Oxford University Press

Explores the use of sound and music in Science Fiction films.

*Off the Planet* Routledge

The symphony has long been entangled with ideas of self and value. Though standard historical accounts suggest that composers' interest in the symphony was almost extinguished in the early 1930s, this book makes plain the genre's continued cultural dominance, and argues that the symphony can illuminate issues around space/geography, race, and postcolonialism in Germany, France, Mexico, and the United States. Focusing on a number of symphonies composed or premiered in 1933, this book recreates some of the cultural and political landscapes of an uncertain historical moment—a year when Hitler took power in Germany, and the Great Depression reached its peak in the United States. *Interwar Symphonies and the Imagination* asks what North American and European symphonies from the early 1930s can tell us about how people imagined selfhood during a period of international insecurity and political upheaval, of expansionist and colonial fantasies, scientised racism, and emergent fascism.

[The Gendered Score: Music in 1940s Melodrama and the Woman's Film](#) Manchester University Press

This book presents an ecophilosophy of cinema: an account of the moving image in relation to the lived ecologies – material, social, and perceptual relations – within which movies are produced, consumed, and incorporated into cultural life. If cinema takes us on mental and emotional journeys, the author argues that those journeys that have reshaped our understanding of ourselves, life, and the Earth and universe. A range of styles are examined, from ethnographic and wildlife documentaries, westerns and road movies, sci-fi blockbusters and eco-disaster films to the experimental and art films of Tarkovsky, Herzog, Malick, and Brakhage, to YouTube's expanding audio-visual universe.

[Hollywood Theory, Non-Hollywood Practice](#) Oxford University Press, USA

"Film Music: A Very Short Introduction focuses on the most central issues in the practice of film music. What is film music? How is it composed? How does film music work? Why does film music work? The rich and deeply moving sounds of film music are as old as cinema. The very first projected moving images were accompanied by music around the globe as a variety of performers—from single piano players to small orchestras—brought images to life. Film music has since become its own industry, an aesthetic platform for expressing creative visions, and a commercial vehicle for generating increased revenue. The second edition updates coverage to 2022 and includes attention to recent developments in global film music, women in film music, and African -American and minority composers"--

*Screening Nostalgia* Univ of California Press

*Intersecting Film, Music, and Queerness* uses musicology and queer theory to uncover meaning and message in canonical American cinema. This

study considers how queer readings are reinforced or nuanced through analysis of musical score. Taking a broad approach to queerness that questions heteronormative and homonormative patriarchal structures, binary relationships, gender assumptions and anxieties, this book challenges existing interpretations of what is progressive and what is retrogressive in cinema. Examined films include *Bride of Frankenstein*, *Louisiana Story*, *Rudolph the Red-Nosed Reindeer*, *Blazing Saddles*, *Edward Scissorhands*, *Brokeback Mountain*, *Boys Don't Cry*, *Transamerica*, *Thelma & Louise*, *Go Fish* and *The Living End*, with special attention given to films that subvert or complicate genre. Music is analyzed with concern for composition, intertextual references, absolute musical structures, song lyrics, recording, arrangement, and performance issues. This multidisciplinary work, featuring groundbreaking research, analysis, and theory, offers new close readings and a model for future scholarship.

*Intersecting Film, Music, and Queerness* John Wiley & Sons

Breathtaking swordplay and nostalgic love, Peking opera and Chow Yun-fat's cult followers -- these are some of the elements of the vivid and diverse urban imagination that find form and expression in the thriving Hong Kong cinema. All receive their due in *At Full Speed*, a volume that captures the remarkable range and energy of a cinema that borrows, invents, and reinvents across the boundaries of time, culture, and conventions. *At Full Speed* gathers film scholars and critics from around the globe to convey the transnational, multilayered character that Hong Kong films acquire and impart as they circulate worldwide. These writers scrutinize the films they find captivating: from the lesser known works of Law Man and Yuen Woo Ping to such film festival notables as Stanley Kwan and Wong Kar-wai, and from the commercial action, romance, and comedy genres of Jackie Chan, Peter Chan, Steven Chiau, Tsui Hark, John Woo, and Derek Yee to the attempted departures of Evans Chan, Ann Hui, and Clara Law. In this cinema the contributors identify an aesthetics of action, gender-flexible melodramatic excesses, objects of nostalgia, and globally projected local history and identities, as well as an active critical film community. Their work, the most incisive account ever given of one of the world's largest film industries, brings the pleasures and idiosyncrasies of Hong Kong cinema into clear close-up focus even as it enlarges on the relationships between art and the market, cultural theory and the movies.

**Willing Seduction** Routledge

Film plays a vital role in the celebration of Christmas. For decades, it has taught audiences about what the celebration of the season looks like – from the decorations to the costumes and to the expected snowy weather – as well as mirrors our own festivities back to us. Films like *It's a Wonderful Life* and *Home Alone* have come to play key roles in real-life domestic celebrations: watching such titles has become, for many families, every bit as important as tree-trimming and leaving cookies out for Santa. These films have exported the American take on the holiday far and wide and helped us conjure an image of the perfect holiday. Rather than settling the 'what is a Christmas film?' debate – indeed, *Die Hard* and *Lethal Weapon* are discussed within – *Analyzing Christmas in Film: Santa to the Supernatural* focuses on the how Christmas is presented on the deluge of occasions when it appears. While most Christmas films are secular, religion makes many cameos, appearing through Nativity references, storylines involving spiritual rebirth, the framing of Santa as a Christ-like figure and the all-importance of family, be it the Holy family or just those gathered around the dining table. Also explored are popular narratives involving battles with stress and melancholy, single parents and Christmas martyrs, visits from ghosts and angels, big cities and small towns, break-ups and make-ups and the ticking clock of mortality. Nearly 1000 films are analyzed in this volume to determine what the portrayal of Christmas reveals about culture, society and faith as well as sex roles, consumerism, aesthetics and aspiration.

*An Eye for Music* Routledge

Using interdisciplinary performance studies and cultural studies frameworks, Laura G. Gutiérrez examines the cultural representation of queer sexuality in the contemporary cultural production of Mexican female and Chicana performance and visual artists. In particular, she locates the analytical lenses of feminist theory and queer theory in a central position to interrogate Mexican female dissident sexualities in transnational public culture. This is the first book-length study to wed performance studies and queer theory in examining the performative/performance work of important contemporary Mexicana and Chicana cultural workers. It proposes that the creations of several important artists—Chicana visual artist Alma López; the Mexican political cabareteras Astrid Hadad, Jesusa Rodríguez, Liliana Felipe, and Regina Orozco; the Chicana performance artist Nao Bustamante; and the Mexican video artist Ximena Cuevas—unsettle heterosexual national culture. In doing so, they are not only challenging heterosexist and nationalist discourses head-on, but are also participating in the construction of a queer world-making project. Treating the notion of dis-comfort as a productive category in these projects advances feminist and queer theories by offering an insightful critical movement suggesting that queer worlds are simultaneously spaces of desire, fear, and hope. Gutiérrez demonstrates how arenas formerly closed to female performers are now providing both an artistic outlet and a powerful political tool that crosses not only geographic borders but social, sexual, political, and class boundaries as well, and deconstructs the relationships among media, hierarchies of power, and the cultures of privilege.

**Listening to Stanley Kubrick** Routledge

This fascinating collection looks at the career and films of Luc Besson, one of the most acclaimed figures in international cinema. Contributions have been assembled from all over the world, and their different approaches reflect this geographical diversity. Films covered range from Besson's first feature, *La Dernier Combat*, to the international blockbusters *The Fifth Element* and *Joan of Arc*. The essays range from looking at costume design to musical scores, and the final chapter offers a transcript of a previously unpublished interview with the man himself. He is the only French director to have crossed over successfully during the 1990s into the blockbuster spectacular we associate with Hollywood cinema and yet this is only the second book in English on this major international director. The films of Luc Besson will make fascinating reading for anyone interested in the career and films of the 'master of spectacle'.

*Metafilm Music in Jean-Luc Godard's Cinema* Univ of California Press

Relatively little has been written about film scores and soundtracks outside of Hollywood cinema. *Hollywood Theory, Non-Hollywood Practice* addresses this gap by looking at the practices of film soundtrack composition for non-Hollywood films made after 1980. Annette Davison argues that since the mid-1970s the model of the classical Hollywood score has functioned as a form of dominant ideology in relation to which alternative scoring and soundtrack practices may assert themselves. The first part of the book explores some of the key theoretical issues and debates in film studies and film music studies. The second part comprises a series of case studies of non-Hollywood scores. Starting with Jean Luc Godard's *Pr m: Carmen*

(1983), Davison argues that the film's score offers a deconstruction of the relationship between sound and image proposed by classical Hollywood film. Derek Jarman's *The Garden* (1990) takes the debate a step further in its exploration of the possibility that a film's soundtrack may be liberated from slavery to the image track. *Wings of Desire* (1987) directed by Wim Wenders offers, Davison believes, a negotiation between classical and alternative scoring and soundtrack practices; while David Lynch's *Wild at Heart* (1990) actually fully integrates scoring and soundtrack practices so that sounds and dialogue are used in musical ways. Seeking to stimulate debate about the aesthetics and interpretation of film scores and soundtracks in general, this book develops an important synthesis of film studies and musicology.

**Medieval film** Peter Lang

"In this fascinating in-depth study of the impact of nostalgia on contemporary American cinema, Christine Sprengler unpicks the history of the concept and explores its significance in theory and practice. She offers a lucid analysis of the development of nostalgia in American society and culture, navigating a path through the key debates and aligning herself with recent attempts to recuperate its critical potential. This journey opens up the myriad permutations of nostalgia across visual and material culture and their interface with cinema, with the 1950s emerging as a privileged moment. Four case studies (*Sin City*, *Far From Heaven*, *The Aviator* and *The Good German*) analyse the ways in which aspects of visual design such as props, costume and colour contribute to the nostalgic aesthetic, allowing for both critical distance and emotion. Written with verve, style and impressive attention to detail, *Screening Nostalgia* is an invaluable addition to existing scholarship. It is also essential reading for anyone interested in the ways in which we access the past through cinema." · Pam Cook, Professor Emerita in Film, University of Southampton

*Analyzing Christmas in Film* Oxford University Press

Media platforms continually evolve, but the issues surrounding media representations of gender and sexuality have persisted across decades.

*Spectator: The University of Southern California Journal of Film and Television Criticism* has published groundbreaking articles on gender and sexuality, including some that have become canonical in film studies, since the journal's founding in 1982. This anthology collects seventeen key articles that will enable readers to revisit foundational concerns about gender in media and discover models of analysis that can be applied to the changing media world today. *Spectatorship* begins with articles that consider issues of spectatorship in film and television content and audience reception, noting how media studies has expanded as a field and demonstrating how theories of gender and sexuality have adapted to new media platforms. Subsequent articles show how new theories emerged from that initial scholarship, helping to develop the fields of fandom, transmedia, and queer theory. The most recent work in this volume is particularly timely, as the distinctions between media producers and media spectators grow more fluid and as the transformation of media structures and platforms prompts new understandings of gender, sexuality, and identification.

Connecting contemporary approaches to media with critical conversations of the past, *Spectatorship* thus offers important points of historical and critical departure for discussion in both the classroom and the field.

*A Companion to Contemporary French Cinema* Cambridge University Press

In *A Critical Companion to Wes Craven*, contributors use a variety of theoretical frameworks to analyze distinct areas of Craven's work, including ecology, auteurism, philosophy, queer studies, and trauma. This book covers both the successes and failures contained in Craven's extensive filmography, ultimately revealing a variegated portrait of his career. Scholars of film studies, horror, and ecology will find this book particularly interesting.

*Dietrich's Ghosts* U of Minnesota Press

The *Routledge Companion to Screen Music and Sound* provides a detailed and comprehensive overview of screen music and sound studies, addressing the ways in which music and sound interact with forms of narrative media such as television, videogames, and film. The inclusive framework of "screen music and sound" allows readers to explore the intersections and connections between various types of media and music and sound, reflecting the current state of scholarship and the future of the field. A diverse range of international scholars have contributed an impressive set of forty-six chapters that move from foundational knowledge to cutting edge topics that highlight new key areas. The companion is thematically organized into five cohesive areas of study: *Issues in the Study of Screen Music and Sound*—discusses the essential topics of the discipline *Historical Approaches*—examines periods of historical change or transition *Production and Process*—focuses on issues of collaboration, institutional politics, and the impact of technology and industrial practices *Cultural and Aesthetic Perspectives*—contextualizes an aesthetic approach within a wider framework of cultural knowledge *Analyses and Methodologies*—explores potential methodologies for interrogating screen music and sound *Covering a wide range of topic areas drawn from musicology, sound studies, and media studies*, *The Routledge Companion to Screen Music and Sound* provides researchers and students with an effective overview of music's role in narrative media, as well as new methodological and aesthetic insights.

*Film Music in the Sound Era* Bloomsbury Publishing

This text looks at the star system under the Third Reich. Following the experiments of Weimar, much of cinema after 1933 became part of a wider Nazi backlash against modernism in all its forms. This study contributes to contemporary debates concerning the historical study of film spectatorship.

*The Oxford Handbook of Film Music Studies* Oxford University Press

When Dmitri Tiomkin thanked Johannes Brahms, Johann Strauss, Richard Strauss, and Richard Wagner upon accepting the Academy Award for his score of *The High and the Mighty* in 1954, he was honoring a romantic style that had characterized Hollywood's golden age of film composition from the mid-1930s to the 1950s. Exploring elements of romanticism in film scores of composers ranging from Erich Korngold to Bernard Herrmann, Caryl Flinn argues that films tended to link music to the sense of an idealized, lost past. Just as the score of *Gone with the Wind* captured the grandeur of the antebellum South, others prompted flashbacks or suggested moments of emotional intensity and sensuality. Maintaining that many films treated this utopian impulse as a female trait, Flinn investigates the ways Hollywood genre films--particularly film noir and melodrama--sustained the connection between music and nostalgia, utopia, and femininity. The author situates Hollywood film scores within a romantic aesthetic ideology, noting compositional and theoretical affinities between the film composers and Wagner, with emphasis on authorship, creativity, and femininity. Pointing to the lasting impact of romanticism on film music, Flinn draws from poststructuralist, Marxist, feminist, and psychoanalytic criticism to offer

fresh insights into the broad theme of music as an excessive utopian condition.

[The Music and Sound of Experimental Film](#) Routledge

A Companion to Contemporary French Cinema A Companion to Contemporary French Cinema presents a comprehensive collection of original essays addressing all aspects of French cinema from 1990 to the present day. Featuring contributions from an international cast of established and emerging scholars of French cinema, these innovative essays highlight the diversity of French films and filmmaking techniques that have emerged since the New Wave era. Themes and topics covered include the social, political, and cultural contexts of recent French cinema; contemporary filmmakers and performers; genres, cycles, and cinematic forms; gender and sexuality; and emerging trends and innovative new filmmaking forms. Among the French films examined in depth are hit comedies including *Bienvenue chez les Ch'tis* and *Intouchables*, blockbusters such as *The Crimson Rivers*, police films like *36th Precinct*, historical films such as *Farewell My Queen* and *Days of Glory*, celebrated animated features such as *Kirikou* and the Sorceress, films representative of the "new French extreme," such as *Romance*, *Baisemoi*, and *Trouble Every Day*, and numerous auteur films ranging from Bruno Dumont's *Hors Satan* and François Ozon's shorts to Pascale Ferran's *Lady Chatterley* and Alain Guiraudie's *L'Inconnu du lac*. Combining cutting-edge scholarship with wide-ranging methodological approaches and perspectives, A Companion to Contemporary French Cinema is an invaluable resource for students and scholars of French film, as well as all those interested in the evolution of this celebrated cinematic tradition.

[Figures of Fantasy](#) University of Texas Press

Following the first volume on Dmitry Shostakovich's early career and his emergence as the first composer for Soviet Russian cinema, this book examines Shostakovich's continued development as a film composer and his navigation of Stalinist cultural politics from 1936 to 1953.

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[Italian Cinema](#) Wilfrid Laurier Univ. Press

What is the relationship between cinema and spectator? This is the key question for film theory, and one that Thomas Elsaesser and Malte Hagener put at the center of their insightful and engaging book, now revised from its popular first edition. Every kind of cinema (and every film theory) first imagines an ideal spectator, and then maps certain dynamic interactions between the screen and the spectator's mind, body and senses. Using seven distinctive configurations of spectator and screen that move progressively from 'exterior' to 'interior' relationships, the authors retrace the most important stages of film theory from its beginnings to the present—from neo-realist and modernist theories to psychoanalytic, 'apparatus,' phenomenological and cognitivist theories, and including recent cross-overs with philosophy and neurology. This new and updated edition of *Film Theory: An Introduction through the Senses* has been extensively revised and rewritten throughout, incorporating discussion of contemporary films like *Her* and *Gravity*, and including a greatly expanded final chapter, which brings film theory fully into the digital age.

[Ecologies of the Moving Image](#) Oxford University Press

*Film Music in the Sound Era: A Research and Information Guide* offers a comprehensive bibliography of scholarship on music in sound film (1927-2017). Thematically organized sections cover historical studies, studies of musicians and filmmakers, genre studies, theory and aesthetics, and other key aspects of film music studies. Broad coverage of works from around the globe, paired with robust indexes and thorough cross-referencing, make this research guide an invaluable tool for all scholars and students investigating the intersection of music and film. This guide is published in two volumes: Volume 1: Histories, Theories, and Genres covers overviews, historical surveys, theory and criticism, studies of film genres, and case studies of individual films. Volume 2: People, Cultures, and Contexts covers individual people, social and cultural studies, studies of musical genre, pedagogy, and the industry. A complete index is included in each volume.