

Bioethics At The Movies

Psychology at the Movies
Madness at the Movies
I Read it at the Movies
Masculinity at the Movies
Let's Go to the Movies
The Movies on My Mind
I've Got to Go to the Movies
Violent America: the Movies, 1946–1964
Breaking Into the Movies
When the Movies Were Young
Culture Meets Culture in the Movies
What's Wrong with the Movies?
Living Pictures
The American Mercury
Buck Parvin and the Movies
Our Players' Gallery
America
American Cinematographer
Motion Picture Story Magazine
The Century
Skip Dine Young James Charney Mark Axelrod Thomas Keith Iris Barry Bert Cardullo Erastus Osgood Lawrence Alloway Charles Reed Jones Linda Arvidson David H. Budd Tamar Lane Deac Rossell Charles Emmett Van Loan W. J. Thorold

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psychology at the movies explores the insights to be gained by applying various psychological lenses to popular films including cinematic depictions of human behavior the psychology of filmmakers and the impact of viewing movies uses the widest range of psychological approaches to explore movies the people who make them and the people who watch them written in an accessible style with vivid examples from a diverse group of popular films such as the silence of the lambs the wizard of oz star

wars taxi driver good will hunting and a beautiful mind brings together psychology film studies mass communication and cultural studies to provide an interdisciplinary perspective features an extensive bibliography for further exploration of various research fields

a unique exploration of how mental illness is portrayed in classic and contemporary films the study of classic and contemporary films can provide a powerful avenue to understand the experience of mental illness in madness at the movies james charney md a practicing psychiatrist and long time cinephile examines films that delve deeply into characters inner worlds and he analyzes moments that help define their particular mental illness based on the highly popular course that charney taught at yale university and the american university of rome madness at the movies introduces readers to films that may be new to them and encourages them to view these films in an entirely new way through films such as psycho taxi driver through a glass darkly night of the hunter a woman under the influence ordinary people and as good as it gets charney covers an array of disorders including psychosis paranoia psychopathy depression bipolar disorder obsessive compulsive disorder and anxiety he examines how these films work to convey the essence of each illness he also looks at how each film reflects the understanding of mental illness at the time it was released as well as the culture that shaped that understanding charney explains how to observe the behaviors displayed by characters in the films paying close attention to signs of mental illness he demonstrates that learning to read a film can be as absorbing as watching one by viewing these films through the lens of mental health readers can hone their observational skills and learn to assess the accuracy of depictions of mental illness in popular media

in i read it at the movies mark axelrod a veteran screenwriter fiction writer and literature professor alerts you to the pitfalls that sink poorly written adaptations describes which writing tools to hone for this kind of work and tells you exactly how to use them axelrod leads you through a close reading of four films made from adapted screenplays bladerunner death in venice lolita and the postman examining in detail what choices the writer made and whether those choices succeeded he ultimately

leads you to understand why a script devoted to the letter of its source work is less desirable and less likely to be well received than one embodying the originating story's spirit book jacket

masculinity at the movies takes a deep dive into masculinity in film and how hollywood movies continue to produce and promote masculine stereotypes that place boys and men in constraining identities and dysfunctional patterns of behaviour from classic film stars to those of the present day this textbook unpacks the development of the main male stereotypes in film villains heroes and oafs and how movies can develop healthy new male representations alongside hollywood studio productions it delves into black native american latino and asian representation as well as lgbtq masculinity going beyond the present it proposes what healthy masculinity at the movies looks like and where hollywood should set its sights to create more progressive models of masculinity for the 21st century masculinity at the movies will provide students of gender studies media studies and cultural studies with new insights into stereotypes of men in contemporary film

the main purpose of this title is to stake out territory for a certain type of film critic somewhere between a reviewer and a scholar theorist

this is an examination of the interactions between people of different cultures as portrayed in relatively modern commonly available american and european films the cinema is a desirable medium through which to show cultural differences because it vividly portrays settings actions and emotions all of which greatly influence viewers' perceptions films showing relations of the united states north and south japan china india asia and africa meeting the west the clash between american indians and white settlers various other intercultural contrasts multicultural voices in film and the connection between popular film and intercultural studies all are examined in this work each chapter concludes with a filmography

choice 1999 outstanding academic books this is the first book in english in nearly half a century to tell the full story of the international development of the first films the origins of celluloid itself the

background of magic lantern shows which were the first home of the movies and the social influences on movie inventors and their chosen technologies when moving pictures were invented one hundred years ago inventors in many countries had different ideas about what a movie was how it could be used and how it could be seen these ideas directly influenced their technological solutions to the problem of reproducing moving pictures and account for the plethora of devices proposed during the period of invention living pictures takes a new look at the international origins of moving pictures and examines the many solutions posed by thomas edison in america the lumière brothers in france robert paul in england and max skladanowsky in germany among many other pioneering figures using concepts drawn from recent work in the sociology of the history of technology living pictures places the invention of the movies firmly in the context of late nineteenth century entertainment and explains clearly the motivations and accomplishments of the inventors in both america and europe who brought the first movies to astounded audiences in 1895 and 1896 in addition new research illuminates the roles played by many secondary figures whose proposals for movies in the home in mobile street theatres and in major concert halls were a vivid part of the struggle of the new medium to find its place in the world

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