



JANET STAIGER

PERVERSE SPECTATORS

the practices of film reception

Perverse Spectators The Practices Of Film Reception

Janet Staiger



Perverse Spectators The Practices Of Film Reception:

Perverse Spectators Janet Staiger, 2000-07 The thesis of this collection of a dozen essays written by Staiger communication U of Texas Austin since *Interpreting Films Studies in the Historical Reception of American Cinema* 1992 is that contextual factors more than textual ones account for viewers perverse i e negotiated experience of films The essays are organized by the themes of historical theory and reception studies interpretation and Hollywood film history interpretation and identity theory and interpretation and representation of the real Featured films are *A Clockwork Orange* *The Silence of the Lambs* and *The Return of Martin Guerre* c Book News Inc **Film as Social Practice** Graeme Turner, 2006 Publisher description *How Film Histories Were Made* Malte Hagener, Yvonne Zimmermann, 2025-10-01 This book is specifically dedicated to film history s own history It provides insights into the fabrication of film histories and the discourses on their materials and methods in the past in order to better understand and reconsider film history today The interventions unpack unspoken assumptions and hidden agendas that determine film historiography until today also with the aim to act as a critical reflection on the potential future orientation of the field The edited volume proposes a transnational entangled and culturally diverse approach towards an archaeology of film history while paying specific attention to persons objects infrastructures regions institutional fields and events hitherto overlooked It explores past and ongoing processes of doing undoing and redoing film history Thereby in a self reflective gesture it also draws attention to our own work as film historians The Cult Film Reader Mathijs, Ernest, Mendik, Xavier, 2007-12-01 An invaluable collection for anyone researching or teaching cult cinema The Cult Film Reader is an authoritative text that should be of value to any student or researcher interested in challenging and transgressive cinema that pushes the boundaries of conventional cinema and film studies Science Fiction Film and Television A really impressive and comprehensive collection of the key writings in the field The editors have done a terrific job in drawing together the various traditions and providing a clear sense of this rich and rewarding scholarly terrain This collection is as wild and diverse as the films that it covers Fascinating Mark Jancovich Professor of Film and Television Studies University of East Anglia UK It s about time the lunatic fans and loyal theorists of cult movies were treated to a book they can call their own The effort and knowledge contained in The Cult Film Reader will satisfy even the most ravenous zombie s desire for detail and insight This book will gnaw scratch and infect you just like the cult films themselves Brett Sullivan Director of *Ginger Snaps Unleashed* and *The Chair* The Cult Film Reader is a great film text book and a fun read John Landis Director of *The Blues Brothers* *An American Werewolf in London* and *Michael Jackson s Thriller* Excellent overview of the subject and a comprehensive collection of significant scholarship in the field of cult film Very impressive and long overdue Steven Rawle York St John University UK Whether defined by horror kung fu sci fi sexploitation kitsch musical or weird world cinema cult movies and their global followings are emerging as a distinct subject of film and media theory dedicated to dissecting the world s unruliest images This book is the world s first reader on cult film

It brings together key works in the field on the structure form status and reception of cult cinema traditions Including work from key established scholars in the field such as Umberto Eco Janet Staiger Jeffrey Sconce Henry Jenkins and Barry Keith Grant as well as new perspectives on the gradually developing canon of cult cinema the book not only presents an overview of ways in which cult cinema can be approached it also re assesses the methods used to study the cult text and its audiences With editors introductions to the volume and to each section the book is divided into four clear thematic areas of study The Conceptions of Cult Cult Case Studies National and International Cults and Cult Consumption to provide an accessible overview of the topic It also contains an extensive bibliography for further related readings Written in a lively and accessible style The Cult Film Reader dissects some of biggest trends icons auteurs and periods of global cult film production Films discussed include Casablanca The Rocky Horror Picture Show Eraserhead The Texas Chainsaw Massacre Showgirls and Ginger Snaps Essays by Jinsoo An Jane Arthurs Bruce Austin Martin Barker Walter Benjamin Harry Benshoff Pierre Bourdieu Noel Carroll Steve Chibnall Umberto Eco Nezih Erdogan Welch Everman John Fiske Barry Keith Grant Joan Hawkins Gary Hentzi Matt Hills Ramaswami Harindranath J Hoberman Leon Hunt I Q Hunter Mark Jancovich Henry Jenkins Anne Jerslev Siegfried Kracauer Gina Marchetti Tom Mes Gary Needham Sheila J Nayar Annalee Newitz Lawrence O Toole Harry Allan Potamkin Jonathan Rosenbaum Andrew Ross David Sanjek Eric Schaefer Steven Jay Schneider Jeffrey Sconce Janet Staiger J P Telotte Parker Tyler Jean Vigo Harmony Wu

A Dictionary of Film Studies Annette Kuhn, Guy Westwell, 2012-06-21 This volume covers all aspects of film studies including critical terms concepts movements national and international cinemas film history genres organizations practices and key technical terms and concepts It is an ideal reference for students and teachers of film studies and anyone with an interest in film studies and criticism

Traveling Spectators Amy Lynn Corbin, 2009

A Companion to Popular Culture Gary Burns, 2016-03-09 A Companion to Popular Culture is a landmark survey of contemporary research in popular culture studies that offers a comprehensive and engaging introduction to the field Includes over two dozen essays covering the spectrum of popular culture studies from food to folklore and from TV to technology Features contributions from established and up and coming scholars from a range of disciplines Offers a detailed history of the study of popular culture Balances new perspectives on the politics of culture with in depth analysis of topics at the forefront of popular culture studies

The Musical as Event. Modes of Address in Contemporary Film Musicals Amelie Meyer, 2020-04-07 Master s Thesis from the year 2014 in the subject American Studies Miscellaneous grade 1 0 University of G ttingen Philosophische Fakult t language English abstract At the beginning of the year 2010 movie critic Bob Mondello triumphantly declared It s going to be another musical decade noting the way the previous ten years have prompted a movie musical resurgence paving the road for a bright music filled future When looking at the history of musicals over the course of time this does not always seem to be the case In spite of the fact that the film musical was an audience favorite during its Golden Age era 1927 until the mid 1950s and celebrating great successes such as 42nd Street 1933 or

Singin in the Rain 1952 it seems to have deteriorated in quality and reputation Since recent movie musicals apparently have hit a different more successful nerve with audiences the question is why the genre now sees an uplift in box office numbers Which elements of recent movie musicals keep audiences glued to the screen How do they work in tapping into audiences emotions prompting them to participate This thesis will be influenced by the methodology of reception study scholar Janet Staiger Staiger s 1992 *Interpreting Film Studies in the Historical Reception of American Cinema and Perverse Spectators* 2000 reconsider the way audiences make sense of films With her historical materialist approach taking into account all traces of audiences interacting with filmic material she sets out to find an understanding of why certain films prove to be successful with audiences at certain times Kemper She investigates the modes of address and exhibition establishes the identities and interpretative strategies and tactics brought by spectators to the cinema and acknowledges cultural groups such as fans who produce their own conventionalized modes of reception 23 emphasis in original It is the purpose of this thesis then to take up the approach of looking at the contact zone Kemper between films and audiences in order to investigate filmic addresses fostering audience engagement In doing so an assortment of recent film musicals that have achieved considerable box office success including *Moulin Rouge* *Across the Universe* *Hairspray* and *Mamma Mia* will be analyzed with regard to particular addresses picked up by audiences thereby creating the event of movie going The central question investigated here then asks Which elements of a particular film are focused on by critical reports and how do these elements shape the movie going experience participation and engagement of viewers

Media Reception Studies Janet Staiger, 2005-07 A broad survey on how audiences make meaning out of mass media *Media Reception Studies* broadly surveys the past century of scholarship on the ways in which audiences make meaning out of mass media It synthesizes in plain language social scientific linguistic and cultural studies approaches to film and television as communication media Janet Staiger traverses a broad terrain covering the Chicago School early psychological approaches Soviet theory the Frankfurt School mass communication research and critical theory linguistics and semiotic theory social psychoanalytical research cognitive psychology and cultural studies She offers these theories as a set of tools for understanding the complex relationships between films and their audiences TV shows and their viewers She explains such questions as the behavior of fans the implications of gender sexuality and race ethnicity with regard to the media the effect of violence horror and sexually explicit images on viewers and the place of memory in spectatorship Providing an organized and lucid introduction to a staggering amount of work *Media Reception Studies* is an indispensable resource for anyone interested in understanding the effects of mass media

The Place of the Audience Mark Jancovich, Lucy Faire, Sarah Stubbings, 2003-04-28 It has been a recurring complaint both within and against film studies that it has largely ignored the activities of audiences This book aims to address this absence as compared to television studies and to explain its cause The authors argue that there is a social context in which the consumption of film can be understood or studied historically demonstrating that a concentration on the place of film consumption within the

changing cultural politics of the city can offer a compelling and productive focus of analysis This book examines not only the different meanings of different sites of film exhibition and distribution city centre cinemas local cinemas art house cinemas multiplexes terrestrial television transmission video rental and retail and satellite cable but also the meanings of the activities of film consumption associated with these sites Through use of archival materials and ethnographic studies of the audience the book examines the meanings of film consumption from the earliest film showings up to the 21st century The Soviet and Post-Soviet Review, 2013 Schirmer Encyclopedia of Film Barry Keith Grant, 2007 This reference source covers all aspects of the cinema including film history production national cinemas genre theory and criticism and cultural contexts

Performative Histories, Foundational Fictions Anu Koivunen, 2003 Anu Koivunen analyses the historicity as well as the intertextuality and intermediality of film reception by focusing on a cycle of Finnish family melodrama and its key role in thinking about gender sexuality nation and history Koivunen argues that the Niskavuori films have mobilised readings in terms of history and memory feminist nationalism and men's movement left wing allegories and right wing morality as well as realism and melodrama *The Phobic and the Erotic* Brinda Bose, Subhabrata Bhattacharyya, 2007 The first comprehensive assessment of the diverse sexual practices of India transsexual homosexual and heterosexual **Watching the Lord of the Rings** Ernest Mathijs, 2008 How did audiences across the world respond to the films of The Lord of the Rings This book presents findings from the largest film audience project ever undertaken drawing from 25 000 questionnaire responses and a wide array of other materials Contributors use these materials to explore a series of widely speculated questions why is film fantasy important to different kinds of viewers Through marketing previews and reviews debates and cultural chatter how are audiences prepared for a film like this How did fans of the book respond to its adaptation on screen How do people choose their favorite characters How was the film's reception shaped by different national and cultural contexts The answers to these questions shed fresh light on the extraordinary popularity of The Lord of the Rings and provide important new insights into the global reception of cinema in the twenty first century **Sex and the Goddess** Jessica Hope Jordan, 2008

Exploring Women's Studies Carol Berkin, Judith L. Pinch, Carole S. Appel, 2006 For upper graduate level Womens Studies courses upper level Womens History courses US History courses and English Literature courses This important reader for women's studies contains selections by twenty scholars who have won Woodrow Wilson Fellowships in Womens Studies over the last 30 years and have helped establish and further this subject as an important discipline they write about the changes in their fields their recent research and the theoretical underpinnings of their work This is an indispensable book for instructors and students who want to know what contemporary scholars can tell us about women's lives and notions of gender in history literature the arts and the social sciences how they write about their findings and how they define issues and develop approaches to their subjects Publisher's description **Defining Cult Movies** Mark Jancovich, 2003 Concentrates on the analysis of cult movies how they are defined who defines them and the cultural politics of these definitions Raises

issues about the perception of it as an oppositional form of cinema and of its strained relationships to mainstream cinema and the processes of institutionalisation and classification Claims that the history of academic film studies and that of cult movie fandom are inextricably intertwined and raises fundamental questions about both cult movies themselves and film studies as a discipline Updates work on cult movies at a time when cult films and TV have become a central part of contemporary culture Ranges over the full and entertaining gamut of cult films from Dario Argento Spanish horror and Peter Jackson's New Zealand gore-fests to sexploitation kung fu and sci fi flicks as well investigations of Sharon Stone underground and trivia

Iconographies of Power Ulla Haselstein, Berndt Ostendorf, Peter Schneck, 2003 Today the question of iconography has taken on a new and more general urgency As a dominant cultural practice iconography embraces the politics as well as the poetics of visual representation within their specific historical and cultural conditions In its contemporary significance the question of iconography moreover reaches beyond disciplinary boundaries of conventional definitions and interpretations of the relation between words and images in a demand to critically compare and contrast their different iconographies as cultural practices of power In their distinct arguments and from different perspectives the essays collected in this volume are all similarly concerned with the iconographical power and poetics of the image including a broad range of visual representations prints and illustrations painting sculpture and concept art documentary and art photography film comedy and digital imagery In all these instances the image is looked at not as an exclusive and isolated phenomenon but rather emphatically as a visual and contextual event as both the source and target of the collision and the collusion of word and image as instances and symptoms of contemporary iconographic practice alike With contributions by Winfried Fluck Mario Klarer Mick Gidley Douglas Tallack Heinz Ickstadt Peter Schneck Maren Stange Hanne Loreck Zsófia Ban Susanne v Falkenhausen Deniz Gokturk Wendy Steiner Hanjo Berressem Kaja Silverman Michael Wetzel Regarding Frank Capra Eric Loren Smoodin, 2004 From feature films to television production

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