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*The Dread of Difference Gender and the
Horror Film University of Texas Press
The role of the DVD market in the
growth of ultraviolent horror in the
2000s*

*This anthology explores the resilience
and ubiquity of the Gothic in cinema*

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from its earliest days to its most contemporary iterations.

Covering Niagara: Studies in Local Popular Culture closely examines some of the myriad forms of popular culture in the Niagara region of Canada. Essays consider common assumptions and definitions of what popular culture is and seek to determine whether broad theories of popular culture can explain or make sense of localized instances of popular culture and the cultural

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experiences of people in their daily lives. Among the many topics covered are local bicycle parades and war memorials, cooking and wine culture, radio and movie-going, music stores and music scenes, tourist sites, and blackface minstrel shows. The authors approach their subjects from a variety of critical and historical perspectives and employ a range of methodologies that includes cultural studies, textual analysis, archival research, and

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participant interviews. Altogether, Covering Niagara provides a richly diverse mapping of the popular culture of a particular area of Canada and demonstrates the complexities of everyday culture.

Shadows of Doubt

Horror at the Drive-In

100 Documentary Films

Horror Noire

Uncanny Bodies

Film Genre Reader IV

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Women, Monstrosity and Horror Film

Women occupy a privileged place in horror film. Horror is a space of entertainment and excitement, of terror and dread, and one that relishes the complexities that arise when boundaries – of taste, of bodies, of reason – are blurred and dismantled. It is also a site of expression and exploration that leverages the narrative and aesthetic horrors of the reproductive, the maternal and the sexual to expose the underpinnings of the social, political and philosophical othering of women. This book offers an in-depth analysis of women in horror films through an exploration of 'gynaehorror': films concerned with all aspects of female reproductive horror, from reproductive

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and sexual organs, to virginity, pregnancy, birth, motherhood and finally to menopause. Some of the themes explored include: the intersection of horror, monstrosity and sexual difference; the relationships between normative female (hetero)sexuality and the twin figures of the chaste virgin and the voracious vagina dentata; embodiment and subjectivity in horror films about pregnancy and abortion; reproductive technologies, monstrosity and 'mad science'; the discursive construction and interrogation of monstrous motherhood; and the relationships between menopause, menstruation, hagsploitation and 'abject barren' bodies in horror. The book not only offers a feminist

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interrogation of gynaehorror, but also a counter-reading of the gynaehorrific, that both accounts for and opens up new spaces of productive, radical and subversive monstrosity within a mode of representation and expression that has often been accused of being misogynistic. It therefore makes a unique contribution to the study of women in horror film specifically, while also providing new insights in the broader area of popular culture, gender and film philosophy.

Zombie Culture examines the living dead through a variety of lenses. By looking at how portrayals of zombies have evolved from their folkloric roots and entered popular culture, readers will gain deeper insights

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into what zombies mean in terms of the public psyche, how they represent societal fears, and how their evolving portrayals continue to reflect underlying beliefs of The Other, contagion, and death.

“Through meticulous historical research, Spadoni in Uncanny Bodies provides a fine understanding of the aesthetic and cultural context in which the original Universal film version of Dracula appeared. Through analyses of films that came before and after, he successfully restores Dracula's strangeness for a contemporary audience, a strangeness that reflects the rapidly evolving conventions of the early sound film. A significant contribution to reception studies, Uncanny

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Bodies makes us see why Dracula, while holding little terror for subsequent audiences, is nevertheless both a foundational work for the horror film, and also, paradoxically, an anomaly, one effectively overshadowed by Frankenstein.”—William Paul, author of Laughing Screaming: Modern Hollywood Horror and Comedy

"Uncanny Bodies is a pleasure to read. I know of no other work that has looked as closely at early sound and horror films to make a persuasive argument about horror's relation to the beginnings of sound film. Given the voluminous literature on Universal horror films, Spadoni presents some very original ideas and frames his inquiry in an interesting way."—Jan-Christopher

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Horak, editor of Lovers of Cinema: The First American Film Avant-Garde, 1919-1945

Renaissance Drama, an annual and interdisciplinary publication, is devoted to drama and performance as a central feature of Renaissance culture. The essays in each volume explore traditional canons of drama, the significance of performance (broadly construed) to early modern culture, and the impact of new forms of interpretation on the study of Renaissance plays, theatre, and performance. This issue of Renaissance Drama, devoted to the topic of "Media, Technology, and Performance" is co-edited by W.B. Worthen, Wendy Wall, and Jeffrey Masten. The various articles displayed

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here address the interface between drama and its various modes of production over the past four centuries. This volume explores the relationship of drama to other forms of early modern spectacle (pageantry, masques), to the specificities of typography and the economics of the book industry, to the intersection of drama with film and DVD production, and to the way that stage technologies and theatrical economies of the 16th, 17th and 20th centuries define plays and playing. Rather than thinking of the early modern text as something simply reconstituted in its different incarnations, these essays make clear that different media force a rethinking of the terms that we use to envision, conceptualize, and even

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to see the work of drama.

Adaptation from Panel to Frame

Studies in Local Popular Culture

Film Genre Reader III

...But If a Zombie Apocalypse Did Occur

A Very Nervous Person's Guide to Horror Movies

Critical Approaches to Contemporary Horror

An Edinburgh Companion

This book provides a critical reappraisal of Barbara Creed's ground-breaking work of feminist psychoanalytic film scholarship, *The Monstrous-Feminine*, which was first published in 1993. The *Monstrous-Feminine* married psychoanalytic

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thinking with film analysis in radically new ways to provide an invaluable corrective to conventional approaches to the study of women in horror films, with their narrow emphasis on woman's victimhood. This volume, which will mark 25 years since the publication of *The Monstrous-Feminine*, brings together essays by international scholars working across a variety of disciplines who take up Creed's ideas in new ways and fresh contexts or, more broadly, explore possible futures for feminist and/or psychoanalytically informed art history and film theory.

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Horror is one of the most enduring and controversial of all cinematic genres. Horror films range from the subtle and the poetic to the graphic and the gory but what links them all is their ability to frighten, disturb, shock, provoke, delight, irritate, amuse, and bemuse audiences. Horror's capacity to serve as an outlet to capture the changing patterns of our fears and anxieties has ensured not only its notoriety but also its long-term survival and its international popularity. Above all, however, it is the audience's continual desire to experience new frights and evermore-horrifying sights that continue to make films like

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The Exorcist, A Nightmare on Elm Street, Halloween, Night of the Living Dead, The Texas Chainsaw Massacre, Psycho, Ringu, and The Shining captivate viewers. The A to Z of Horror Cinema traces the development of horror cinema from the beginning of the 20th century to the present day. This is done through a chronology, an introductory essay, a bibliography, and hundreds of cross-referenced dictionary entries. Entries cover all the major movie villains, including Frankenstein and his monster, the vampire, the werewolf, the mummy, the zombie, the ghost, and the serial killer; the film directors,

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producers, writers, actors, cinematographers, make-up artists, special effects technicians, and composers who have helped to shape horror history; significant production companies and the major films that have come to stand as milestones in the development of the horror genre; and the different national traditions in horror cinema as well as horror's most popular themes, formats, conventions, and cycles.

Upon its release in 1956, Don Siegel's *Invasion of the Body Snatchers* was widely perceived as another 'B' movie thriller in the cycle of science fiction and horror films that proliferated in the

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1950s. Yet the film addresses numerous issues brewing in post-war US society, including the Cold War, McCarthyism and the changing dynamics of gender relations. In the fifty years since the film's release, its reputation has grown from cult status to become an acknowledged classic of American cinema. With its narrative of emotionless alien duplicates replacing average folk, *Invasion of the Body Snatchers* was the first post-war horror film to locate the monstrous in the everyday, thus marking it as a pivotal moment in American horror film history four years before *Psycho*. In this first comprehensive critical study of the film,

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Barry Keith Grant traces Invasion's historical and generic contexts to explore the importance of Communism and conformity, post-war modernity and gender politics in order to understand the film's cultural significance and metaphorical weight. He also provides an account of the film's fraught production history and offers an extended discussion of the distinctive contributions of the production personnel. Concluding with a consideration of the three remakes it has inspired, Grant illustrates how Invasion of the Body Snatchers' enduring popularity derives from its central metaphor for the monstrous, which has

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proven as flexible as that of the vampire and the zombie.

Avatar. Inception. Jurassic Park. Lord of the Rings. Ratatouille. Not only are these some of the highest-grossing films of all time, they are also prime examples of how digital visual effects have transformed Hollywood filmmaking. Some critics, however, fear that this digital revolution marks a radical break with cinematic tradition, heralding the death of serious realistic movies in favor of computer-generated pure spectacle. Digital Visual Effects in Cinema counters this alarmist reading, by showing how digital effects-driven films should

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be understood as a continuation of the narrative and stylistic traditions that have defined American cinema for decades. Stephen Prince argues for an understanding of digital technologies as an expanded toolbox, available to enhance both realist films and cinematic fantasies. He offers a detailed exploration of each of these tools, from lighting technologies to image capture to stereoscopic 3D. Integrating aesthetic, historical, and theoretical analyses of digital visual effects, *Digital Visual Effects in Cinema* is an essential guide for understanding movie-making today.

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Covering Niagara

Little Horrors

Negotiations of Masculinity in American Genre Films

The Lost Generation of Youth in 1970s Film

Robin Wood on the Horror Film

The Hollywood Film Musical

Art, Film, Feminism and Psychoanalysis

From the late 1970s into the early 1990s, a generation of female filmmakers took aim at their home countries' popular myths of the frontier. Deeply influenced by second-wave feminism and supported by hard-won

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access to governmental and institutional funding and training, their trailblazing films challenged traditionally male genres like the Western. Instead of reinforcing the myths of nationhood often portrayed in such films—invariably featuring a lone white male hero pitted against the “savage” and “uncivilized” native terrain—these filmmakers constructed counternarratives centering on women and marginalized communities. In place of rugged cowboys violently removing indigenous peoples to make the frontier

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safe for their virtuous wives and daughters, these filmmakers told the stories of colonial and postcolonial societies from a female and/or subaltern point of view. Herstories on Screen is a transnational study of feature narrative films from Australia, Canada, the United States, and New Zealand/Aotearoa that deconstruct settler-colonial myths. Kathleen Cummins offers in-depth readings of ten works by a diverse range of women filmmakers including Jane Campion, Julie Dash, Merata Mita, Tracey Moffatt, and

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Anne Wheeler. She reveals how they skillfully deploy genre tropes and popular storytelling conventions in order to critique master narratives of feminine domesticity and purity and depict women and subaltern people performing acts of agency and resistance. Cummins details the ways in which second-wave feminist theory and aesthetics informed these filmmakers' efforts to debunk idealized Anglo-Saxon femininity and motherhood and lay bare gendered and sexual violence and colonial oppression.

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Gender and the Nuclear Family in Twenty-First-Century Horror is the first book-length project to focus specifically on the ways that patriarchal decline and post-feminist ideology are portrayed in popular American horror films of the twenty-first century. Through analyses of such films as Orphan, Insidious, and Carrie, Kimberly Jackson reveals how the destruction of male figures and depictions of female monstrosity in twenty-first-century horror cinema suggest that contemporary American culture finds itself at a cultural

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standstill between a post-patriarchal society and post-feminist ideology. Mastering Fear analyzes horror as play and examines what functions horror has and why it is adaptive and beneficial for audiences. It takes a biocultural approach, and focusing on emotions, gender, and play, it argues we play with fiction horror. In horror we engage not only with the negative emotions of fear and disgust, but with a wide range of emotions, both positive and negative. The book lays out a new theory of horror and

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analyzes female protagonists in contemporary horror from child to teen, adult, middle age, and old age. Since the turn of the millennium, we have seen a new generation of female protagonists in horror. There are feisty teens in The Vampire Diaries (2009-2017), troubled mothers in The Babadook (2014), and struggling women in the New French extremity with Martyrs (2008) and Inside (2007). At the fuzzy edges of the genre are dramas like Pan's Labyrinth (2006) and Black Swan (2010), and middle-age women

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are now protagonists with Carol in *The Walking Dead* (2010-) and Jessica Lange's characters in *American Horror Story* (2011-). Horror is not just for men, but also for women, and not just for the young, but for audiences of all ages. From *King Kong* to *Candyman*, the boundary-pushing genre of the horror film has always been a site for provocative explorations of race in American popular culture. In *Horror Noire: Blacks in American Horror Films from 1890's to Present*, Robin R. Means Coleman traces the

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history of notable characterizations of blackness in horror cinema, and examines key levels of black participation on screen and behind the camera. She argues that horror offers a representational space for black people to challenge the more negative, or racist, images seen in other media outlets, and to portray greater diversity within the concept of blackness itself. Horror Noire presents a unique social history of blacks in America through changing images in horror films. Throughout the text, the reader is

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encouraged to unpack the genre's racialized imagery, as well as the narratives that make up popular culture's commentary on race. Offering a comprehensive chronological survey of the genre, this book addresses a full range of black horror films, including mainstream Hollywood fare, as well as art-house films, Blaxploitation films, direct-to-DVD films, and the emerging U.S./hip-hop culture-inspired Nigerian "Nollywood" Black horror films. Horror Noire is, thus, essential reading for anyone seeking to

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understand how fears and anxieties about race and race relations are made manifest, and often challenged, on the silver screen.

A Companion to the Horror Film

New American Teenagers

A Film Reader

Planks of Reason

Autopsies of the Living Dead

Collected Essays and Reviews

Robin Wood's writing on the horror

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film, published over five decades, collected in one volume.

"In *Shadows of Doubt*, Barry Keith Grant moves through virtually the entire history of American cinema, from the silents to the new millennium. Grant demonstrates both the ubiquity of masculinist ideals in American cinema and some key texts that challenge these notions within mainstream genre forms."-David Desser, professor of cinema studies at the University of

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Illinois at Urbana-Champaign

The taste for horror is arguably as great today as it has ever been. Since the turn of the millennium, the horror genre has seen various developments emerging out of a range of contexts, from new industry paradigms and distribution practices to the advancement of subgenres that reflect new and evolving fears. *New Blood* builds upon preceding horror scholarship to offer a series of

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critical perspectives on the genre since the year 2000, presenting a collection of case studies on topics as diverse as the emergence of new critical categories (such as the contentiously named 'prestige horror'), new subgenres (including 'digital folk horror' and 'desktop horror') and horror on-demand ('Netflix horror'), and including analyses of key films such as *The Witch* and *Raw* and TV shows like *Stranger Things* and *Channel Zero*.

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Never losing sight of the horror genre's ongoing political economy, *New Blood* is an exciting contribution to film and horror scholarship that will prove to be an essential addition to the shelves of researchers, students and fans alike.

Drive-in movie theaters and the horror films shown at them during the 1950s, 60s, and early 70s may be somewhat outdated, but they continue to enthrall movie buffs today. More than just

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fodder for the satirical cannons of Joe Bob Briggs and Mystery Science Theatre 3000, they appeal to knowledgeable fans and film scholars who understand their influence on American popular culture. This book is a collection of eighteen essays by various scholars on the classic drive-in horror film experience. Those in Section One emphasize the roles of the drive-in theater in the United States--and its cultural cousin, Australia. Section Two

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examines how horror operated at the drive-in, the rhetoric used in coming attraction trailers, horror film premieres at drive-ins, double features, and the preproduction, production, and marketing of *Last House on the Left*. Section Three addresses the effects of the Vietnam War and counter-culture on *The Texas Chainsaw Massacre*, and the Cold War on *Cat Women of the Moon*. Section Four explores gender issues and sexuality, two of the

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most common and most important subjects of horror film analysis. Section Five covers drive-in culture via *Hush...Hush*, *Sweet Charlotte*, 2000 *Maniacs*, and the films of Mario Bava. Section Six investigates a variety of issues, such as the drive-in horror film's embrace of DNA, the use of cinematic form to create a non-Hollywood look in *Wizard of Gore*, and the many different prints and running times of *I Drink Your Blood*.

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Selling the Splat Pack

Mastering Fear

Attack of the Leading Ladies

The A to Z of Horror Cinema

Where No Black Woman Has Gone Before

Re-reading the Monstrous-Feminine

Herstories on Screen

This cutting-edge collection features original essays by eminent scholars on one of cinema's most dynamic and enduringly popular genres, covering everything from the history of horror movies to the latest critical approaches. Contributors include many of the finest academics working in the field, as well as exciting younger scholars. Varied and comprehensive coverage, from the history of horror to

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broader issues of censorship, gender, and sexuality Covers both English-language and non-English horror film traditions Key topics include horror film aesthetics, theoretical approaches, distribution, art house cinema, ethnographic surrealism, and horror's relation to documentary film practice A thorough treatment of this dynamic film genre suited to scholars and enthusiasts alike

The original edition of *Planks of Reason* was the first academic critical anthology on horror. In retrospect, it appeared as a kind of homage to the "golden age" of the American horror film, as this genre played an increasing role in film culture and American life. This revised edition retains the spirit of the original, but also offers new takes on rediscovered classics and recent developments in the genre.

Noel Carroll, film scholar and philosopher, offers the first serious

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look at the aesthetics of horror. In this book he discusses the nature and narrative structures of the genre, dealing with horror as a "transmedia" phenomenon. A fan and serious student of the horror genre, Carroll brings to bear his comprehensive knowledge of obscure and forgotten works, as well as of the horror masterpieces. Working from a philosophical perspective, he tries to account for how people can find pleasure in having their wits scared out of them. What, after all, are those "paradoxes of the heart" that make us want to be horrified?

From reviews of the third edition: "Film Genre Reader III lives up to the high expectations set by its predecessors, providing an accessible and relatively comprehensive look at genre studies. The anthology's consideration of the advantages and challenges of genre studies, as well as its inclusion of various film genres and

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methodological approaches, presents a pedagogically useful overview." —Scope Since 1986, *Film Genre Reader* has been the standard reference and classroom text for the study of genre in film, with more than 25,000 copies sold. Barry Keith Grant has again revised and updated the book to reflect the most recent developments in genre study. This fourth edition adds new essays on genre definition and cycles, action movies, science fiction, and heritage films, along with a comprehensive and updated bibliography. The volume includes more than thirty essays by some of film's most distinguished critics and scholars of popular cinema, including Charles Ramírez Berg, John G. Cawelti, Celestino Deleyto, David Desser, Thomas Elsaesser, Steve Neale, Thomas Schatz, Paul Schrader, Vivian Sobchack, Janet Staiger, Linda Williams, and Robin Wood.

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The Philosophy of Horror

The Dread of Difference

The Horror Film

Gothic Film

How Cinema's Evil Children Play on Our Guilt

Blacks in American Horror Films from the 1890s to Present

Violence, Loneliness, Tragedy

Documentary films constitute a major part of film history.

Cinema's origins lie, arguably, more in non-fiction than fiction, and documentary represents the other - often submerged and barely visible - 'half' of cinema history.

Historically, documentary cinema has always been an important point of reference for fiction cinema, and the two have often overlapped. Over the last two decades,

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documentary cinema has enjoyed a revival in critical and commercial success. 100 Documentary Films is the first book to offer concise and authoritative individual critical commentaries on some of the key documentary films - from the Lumière brothers and the beginnings of cinema through to recent films such as Bowling for Columbine and When the Levees Broke - and is global in perspective. Many different types of documentary are discussed, as well as films by major documentary directors, including Robert Flaherty, Humphrey Jennings, Jean Rouch, Dziga Vertov, Errol Morris, Nick Broomfield and Michael Moore. Each entry provides concise critical analysis, while frequent cross reference to other films featured helps to place films in their historical and aesthetic contexts. Barry Keith Grant is Professor of Film

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Studies and Popular Culture at Brock University, Ontario, Canada. He is the author of *Film Genre: From Iconography to Ideology* (2007), *Voyages of Discovery: The Cinema of Frederick Wiseman* (1992) and co-author, with Steve Blandford and Jim Hillier, of *The Film Studies Dictionary* (2001). Jim Hillier is Visiting Lecturer in Film at the University of Reading. He is the author of *The New Hollywood* (1993), the co-author of *The Film Studies Dictionary* (2001) and, with Alan Lovell, of *Studies in Documentary* (1972). His edited books include *American Independent Cinema* (2001) and two volumes of the English translation of the selected *Cahiers du cinema* (1985, 1986).

Focusing on recent postmodern examples, this is a collection of essays reviewing the history of the horror film

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and the psychological reasons for its persistent appeal.

A look at African American women in science fiction, fantasy, and horror: “ A compelling contribution to the scholarship on speculative cinema and television. ”

—Journal of American Culture When Lieutenant Uhura took her place on the bridge of the Starship Enterprise on Star Trek, the actress Nichelle Nichols went where no African American woman had ever gone before. Yet several decades passed before many other black women began playing significant roles in speculative (i.e., science fiction, fantasy, and horror) film and television—a troubling omission, given that these genres offer significant opportunities for reinventing social constructs such as race, gender, and class. Challenging cinema ’ s history of stereotyping or erasing

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black women onscreen, *Where No Black Woman Has Gone Before* showcases twenty-first-century examples that portray them as central figures of action and agency. Writing for fans as well as scholars, Diana Adesola Mafe looks at representations of black womanhood and girlhood in American and British speculative film and television, including *28 Days Later*, *AVP: Alien vs. Predator*, *Children of Men*, *Beasts of the Southern Wild*, *Firefly*, and *Doctor Who: Series 3*. Each of these has a subversive black female character in its main cast, and Mafe draws on critical race, postcolonial, and gender theories to explore each film and show, placing the black female characters at the center of the analysis and demonstrating their agency. The first full study of black female characters in speculative film and

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television, *Where No Black Woman Has Gone Before* shows why heroines such as Lex in *AVP* and Zoë in *Firefly* are inspiring a generation of fans, just as Uhura did.

The author challenges the neglect of the 1970s in studies on teen film and youth culture by locating a number of subversive and critical narratives.

Subversive Portrayals in Speculative Film and TV

Invasion of the Body Snatchers

Digital Visual Effects in Cinema

New Blood

Gender and the Nuclear Family in Twenty-First-Century

Horror

Zombie Culture

Comics and Pop Culture

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More than 30 essays by some of film's most distinguished critics are included in this volume, which presents the latest developments in genre study, including teen films, genre hybridity, neo-noir & genre in the age of globalization, & an up-to-date bibliography.

The Historical Dictionary of Horror Cinema traces the development of the genre from its beginnings to the present. This is done through a chronology, an introductory essay, a bibliography, and hundreds of cross-referenced dictionary entries.

Auteurs and Authorship: A Film Reader offers students an introductory and comprehensive view of perhaps the most central concept in film studies. This unique anthology addresses the aesthetic and historical debates surrounding

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auteurship while providing author criticism and analysis in practice. Examines a number of mainstream and established directors, including John Ford, Alfred Hitchcock, Howard Hawks, Douglas Sirk, Frank Capra, Kathryn Bigelow, and Spike Lee Features historically important, foundational texts as well as contemporary pieces Includes numerous student features, such as a general editor's introduction, short prefaces to each of the sections, bibliography, alternative tables of contents, and boxed features Each essay deliberately focuses across film makers' oeuvres, rather than on one specific film, to enable lecturers to have flexibility in constructing their syllabi

"The Dread of Difference is a classic. Few film studies texts have been so widely read and so influential. It's rarely on

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the shelf at my university library, so continuously does it circulate. Now this new edition expands the already comprehensive coverage of gender in the horror film with new essays on recent developments such as the Hostel series and torture porn. Informative and enlightening, this updated classic is an essential reference for fans and students of horror movies."—Stephen Prince, editor of *The Horror Film* and author of *Digital Visual Effects in Cinema: The Seduction of Reality* "An impressive array of distinguished scholars . . . gazes deeply into the darkness and then forms a Dionysian chorus reaffirming that sexuality and the monstrous are indeed mated in many horror films."—Choice "An extremely useful introduction to recent thinking about gender issues within this

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genre."—*Film Theory*

Essays on the Horror Film

Gender, Sexuality, and Spectatorship in Classic Horror Cinema

Gynaehorror

Breaking Down Joker

Or, Paradoxes of the Heart

Historical Dictionary of Horror Cinema

Feminist Subversions of Frontier Myths

A collection of conversations about the filmmaker whose life and work spanned six decades of film history

A comprehensive guide to science fiction films, which analyzes and contextualizes the most important examples of the genre, from *Un voyage dans la lune* (1902), to *The*

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Road (2009).

Breaking Down Joker offers a compelling, multi-disciplinary examination of a landmark film and media event that was simultaneously both celebrated and derided, and which arrived at a time of unprecedented social malaise. The collection breaks down Joker to explore its aesthetic and ideological representations within the social and cultural context in which it was released. An international team of authors explore Joker's sightlines and subtexts, the affective relationships, corrosive ideologies and damning if ambivalent messages of this film. The chapters address such themes as white masculinity, identity and perversion, social class and mobility, urban loneliness, movement and music, and questions of reception and activism. With

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contributions from scholars from screen studies, theatre and performance studies, psychology and psychoanalysis, geography, cultural studies and sociology, this fully interdisciplinary collection offers a uniquely multiple operational cross-examination of this pivotal film text, and will be of great importance to scholars, students and researchers in these areas.

Why your worst nightmares about watching horror movies are unfounded Films about chainsaw killers, demonic possession, and ghostly intruders make some of us scream with joy. But while horror fans are attracted to movies designed to scare us, others shudder already at the thought of the sweat-drenched nightmares that terrifying movies often trigger. The fear of sleepless nights and the

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widespread beliefs that horror movies can have negative psychological effects and display immorality make some of us very, very nervous about them. But should we be concerned? In this book, horror-expert Mathias Clasen delves into the psychological science of horror cinema to bust some of the worst myths and correct the biggest misunderstandings surrounding the genre. In short and highly readable chapters peppered with vivid anecdotes and examples, he addresses the nervous person's most pressing questions: What are the effects of horror films on our mental and physical health? Why do they often cause nightmares? Aren't horror movies immoral and a bad influence on children and adolescents? Shouldn't we be concerned about what the current popularity of horror

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movies says about society and its values? While media psychologists have demonstrated that horror films indeed have the potential to harm us, Clasen reveals that the scientific evidence also contains a second story that is often overlooked: horror movies can also help us confront and manage fear and often foster prosocial values.

Gender and the Horror Film

Women, Emotions, and Contemporary Horror

Essays in Popular Americana

Interviews

The Seduction of Reality

Auteurs and Authorship

The Coming of Sound Film and the Origins of the Horror Genre

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Part pop culture trope, part hypothetical cataclysm, the zombie apocalypse is rooted in modern literature, film and mythology. This collection of new essays considers the implications of this scientifically impossible (but perhaps imminent) event, examining real-world responses to pandemic contagion and civic chaos, as well as those from Hollywood and popular culture. The contributors discuss the zombie apocalypse as a metaphor for actual catastrophes and estimate the probabilities of human survival and behavior during an undead invasion.

This revealing history of the American film musical synthesizes the critical literature on the genre and provides a

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series of close analytical readings of iconic musical films, focusing on their cultural relationship to other aspects of American popular music. Offers a depth of scholarship that will appeal to students and scholars Leads a crucial analysis of the cultural context of musicals, particularly the influence of popular music on the genre Delves into critical issues behind these films such as race, gender, ideology, and authorship Features close readings of canonical and neglected film musicals from the 1930s to the present including: Top Hat, Singin' in the Rain, Woodstock, Gimme Shelter, West Side Story, and Across the Universe Looking at such films as "Frankenstein, Svengali, King

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Kong" and "The Mark of the Vampire," Berenstein argues that classical horror cinema is marked by malleable gender roles, not by entrenched conventional personas.

Zombies, werewolves and chainsaw-wielding maniacs are tried-and-true staples of horror films. But none can match the visceral dread evoked by a child with an innocent face and a diabolical stare. Cinema's evil children attack our cherished ideas of innocence and our innocent bystander status as the audience. A good horror film is a scary ride--a "devil child" movie is a guilt trip. This book examines 24 international films--with discussions of another 100--that in effect "indict" viewers for crimes of child abuse and

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abandonment, greed, social and ecological negligence, and political and war crimes, and for persistent denial of responsibility for them all. For 75 years evil children have ritually rebuked audiences and, in playing on our guilt, established a horror subgenre that might be described as a blood-spattered rampage on an ethical mission.

100 Science Fiction Films

Essays on Medical, Military, Governmental, Ethical, Economic and Other Implications

Renaissance Drama 34

Fritz Lang

Media, Technology, and Performance