

Chapter 1 : "Film Europe" And "Film America": Cinema, Commerce and Cultural Exchange

Higson, A. () *Fiction and the Film Industry*, in *A Concise Companion to Contemporary British Fiction* (ed J. E. English), Blackwell Publishing Ltd, Oxford, UK. doi: /ch3 If you are a society or association member and require assistance with obtaining online access instructions.

The first recorded instance of photographs capturing and reproducing motion was a series of photographs of a running horse by Eadweard Muybridge, which he took in Palo Alto, California using a set of still cameras placed in a row. In the United States, Thomas Edison was among the first to produce such a device, the kinetoscope. Harold Lloyd in the famous clock scene from *Safety Last!* The cities and towns on the Hudson River and Hudson Palisades offered land at costs considerably less than New York City across the river and benefited greatly as a result of the phenomenal growth of the film industry at the turn of the 20th century. Such notables as Mary Pickford got their start at Biograph Studios. The Edison Studios were located in the Bronx. Chelsea, Manhattan was also frequently used. Picture City, Florida was also a planned site for a movie picture production center in the s, but due to the Okeechobee hurricane, the idea collapsed and Picture City returned to its original name of Hobe Sound. Other major centers of film production also included Chicago, Texas, California, and Cuba. They started filming on a vacant lot near Georgia Street in downtown Los Angeles. While there, the company decided to explore new territories, traveling several miles north to Hollywood, a little village that was friendly and enjoyed the movie company filming there. Griffith then filmed the first movie ever shot in Hollywood, *In Old California*, a Biograph melodrama about California in the 19th century, when it belonged to Mexico. Griffith stayed there for months and made several films before returning to New York. Before World War I, movies were made in several US cities, but filmmakers tended to gravitate towards southern California as the industry developed. They were attracted by the warm climate and reliable sunlight, which made it possible to film movies outdoors year-round and by the varied scenery that was available. In the early 20th century, when the medium was new, many Jewish immigrants found employment in the US film industry. They were able to make their mark in a brand-new business: Soon they were the heads of a new kind of enterprise: The US had at least one female director, producer and studio head in these early years: Other moviemakers arrived from Europe after World War I: Sound also became widely used in Hollywood in the late s. Meanwhile, in, US politician Will H. In the early times of talkies, American studios found that their sound productions were rejected in foreign-language markets and even among speakers of other dialects of English. The synchronization technology was still too primitive for dubbing. One of the solutions was creating parallel foreign-language versions of Hollywood films. Around, the American companies[which? Also, foreign unemployed actors, playwrights, and winners of photogenia contests were chosen and brought to Hollywood, where they shot parallel versions of the English-language films. These parallel versions had a lower budget, were shot at night and were directed by second-line American directors who did not speak the foreign language. The productions were not very successful in their intended markets, due to the following reasons: *Brown Derby*, an iconic image that became synonymous with the Golden Age of Hollywood. The lower budgets were apparent. Many theater actors had no previous experience in cinema. The original movies were often second-rate themselves since studios expected that the top productions would sell by themselves. The mix of foreign accents Castilian, Mexican, and Chilean for example in the Spanish case was odd for the audiences. Some markets lacked sound-equipped theaters. In spite of this, some productions like the Spanish version of *Dracula* compare favorably with the original. By the mids, synchronization had advanced enough for dubbing to become usual. Classical Hollywood cinema is defined as a technical and narrative style characteristic of film from to During the Golden Age of Hollywood, which lasted from the end of the silent era in American cinema in the late s to the early s, thousands of movies were issued from the Hollywood studios. The start of the Golden Age was arguably when *The Jazz Singer* was released in, ending the silent era and increasing box-office profits for films as sound was introduced to feature films. At the same time, one could usually guess which studio made which film, largely because of the actors who appeared in it; MGM, for example, claimed it had contracted "more stars than there are in heaven. For

example, *To Have and Have Not* is famous not only for the first pairing of actors Humphrey Bogart and Lauren Bacall, but also for being written by two future winners of the Nobel Prize in Literature: Ernest Hemingway, the author of the novel on which the script was nominally based, and William Faulkner, who worked on the screen adaptation. They owned or leased Movie Ranches in rural Southern California for location shooting of westerns and other large-scale genre films. And they owned hundreds of theaters in cities and towns across the nation in film theaters that showed their films and that were always in need of fresh material. Throughout the 1930s, as well as most of the golden age, MGM dominated the film screen and had the top stars in Hollywood, and was also credited for creating the Hollywood star system altogether. One reason this was possible is that, with so many movies being made, not everyone had to be a big hit. A studio could gamble on a medium-budget feature with a good script and relatively unknown actors: *Citizen Kane*, directed by Orson Welles and often regarded as the greatest film of all time, fits that description. In other cases, strong-willed directors like Howard Hawks, Alfred Hitchcock, and Frank Capra battled the studios in order to achieve their artistic visions. Decline of the studio system late 1940s [edit] Percentage of the US population that went to the cinema on average, weekly, 1940s Walt Disney introduces each of the seven dwarfs in a scene from the original *Snow White* theatrical trailer. The studio system and the Golden Age of Hollywood succumbed to two forces that developed in the late 1940s: Embarrassingly for the studios, it was an independently produced animated film that did not feature any studio-employed stars. Eliminate the block-booking of short film subjects, in an arrangement known as "one shot", or "full force" block-booking. Eliminate the block-booking of any more than five features in their theaters. No longer engage in blind buying or the buying of films by theater districts without seeing films beforehand and instead have trade-showing, in which all 31 theater districts in the US would see films every two weeks before showing movies in theaters. Set up an administration board in each theater district to enforce these requirements. As a result, the studios began to release actors and technical staff from their contracts with the studios. This changed the paradigm of film making by the major Hollywood studios, as each could have an entirely different cast and creative team. Certain movie people, such as Cecil B. DeMille, either remained contract artists until the end of their careers or used the same creative teams on their films so that a DeMille film still looked like one whether it was made in or Fewer films, larger individual budgets[edit] This section does not cite any sources. Please help improve this section by adding citations to reliable sources. Unsourced material may be challenged and removed. August Learn how and when to remove this template message Also, the number of movies being produced annually dropped as the average budget soared, marking a major change in strategy for the industry. Studios now aimed to produce entertainment that could not be offered by television: Studios also began to sell portions of their theatrical film libraries to other companies to sell to television. By 1950, all major film studios had given up ownership of their theaters. Industrial Commission of Ohio case, and stated that motion pictures were a form of art and were entitled to the protection of the First amendment ; US laws could no longer censor films. By 1950, with film studios becoming increasingly defiant to its censorship function, the Motion Picture Association of America MPAA had replaced the Hays Code which was now greatly violated after the government threat of censorship that justified the origin of the code had ended with the film rating system. New Hollywood and post-classical cinema's [edit] Main article: New Hollywood Steven Spielberg is considered one of the pioneers of the New Hollywood era and one of the most popular directors and producers in film history. He is also one of the co-founders of DreamWorks Studios. Post-classical cinema is the term used to describe the changing methods of storytelling in the New Hollywood. It has been argued that new approaches to drama and characterization played upon audience expectations acquired in the classical period: The New Hollywood describes the emergence of a new generation of film school-trained directors who had absorbed the techniques developed in Europe in the 1930s; The film *Bonnie and Clyde* marked the beginning of American cinema rebounding as well, as a new generation of films would afterwards gain success at the box offices as well. A *Space Odyssey*, Polanski with *Chinatown*, and Lucas with *American Graffiti* and *Star Wars*, respectively helped to give rise to the modern "blockbuster", and induced studios to focus ever more heavily on trying to produce enormous hits. June Learn how and when to remove this template message The 1960s and 1970s saw another significant development. The full acceptance of home video by studios opened a vast new business to exploit.

Films such as *Showgirls* , *The Secret of NIMH* , and *The Shawshank Redemption* , which may have performed poorly in their theatrical run, were now able to find success in the video market. It also saw the first generation of filmmakers with access to videotapes emerge. Directors such as Quentin Tarantino and Paul Thomas Anderson had been able to view thousands of films and produced films with vast numbers of references and connections to previous works. Tarantino has had a number of collaborations with director Robert Rodriguez. With the rise of the DVD in the 21st century, DVDs have quickly become even more profitable to studios and have led to an explosion of packaging extra scenes, extended versions, and commentary tracks with the films. Please help improve this article by adding citations to reliable sources. The drive to produce a spectacle on the movie screen has largely shaped American cinema ever since. Since then, American films have become increasingly divided into two categories: Blockbusters and independent films. Studios have focused on relying on a handful of extremely expensive releases every year in order to remain profitable. Such blockbusters emphasize spectacle, star power, and high production value, all of which entail an enormous budget. Blockbusters typically rely upon star power and massive advertising to attract a huge audience.

Chapter 2 : HOW TO FIX THE FUTURE by Andrew Keen | Kirkus Reviews

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Sociology of Music , Sociology of Arts , Casting Couch Sociology of Films is concerned with films as a social institution, and how works of fiction, documentaries, and archive films offer a space of convergence for numerous sociological and psychological perspectives. Film noir is a term that was coined by the French who categorized the films of the ss to use film noir. Sociology of Films - Alex Hicks This course will introduce students to social aspects, causes and consequences of the production, distribution, content, form and reception of film. The course will carried out as a combination of lecture course and seminar, enlivened by frequent film clips and nearly weekly films required unless otherwise indicated. Sociology of Films Description: This course examines the history of the film industry and the significance of films in the cultural history of the United States. In particular, it focuses on the effects of social conditions on the film industry and the content of films. It also assesses the impact of films on American culture and society. This course examines how works of fiction, documentaries, and archive films offer a space of convergence for numerous sociological and psychological perspectives. The course questions what permits cinema to present itself as a medium of human expression and how it becomes a witness to our times. This course presents in-depth sociological and sociocultural approaches to analyzing cinema and the audiovisual. French - Partner Title: The Sociology of Films - Prof. This course deals with film as a social institution. We look at the movies as a globalized industry with a particular history that operates like any other productive enterpriseâ€”bringing together labour, capital and land. Film involves an audience with certain characteristics and expectations. Social history and culture have a profound effect on the movies, which in turn often influence society and culture. Because the movies reflect, make and influence history, they can be primary sources in the study of society. Sociology in Film Prof. Dowd Baldwin Hall, Rm. The distinctive feature of this course is its extensive use of feature-length films to illustrate sociological concepts and issues. We will also consider various sociological ideas, including modernization theory , anomie , social class and social mobility , cultural capital , gender roles , social identity, subculture , and assimilation. Studies in the Sociology of Film , London: Focus will be on the relationship between the spectator and the cultural product and the evolution of the culture of reception. Beginning with an exploration of the origins of cinema and its links to the consumer revolution in the 19th century, the course will follow the evolution of cinema through its itinerant, nickelodeon and movie palace eras and beyond with particular emphasis on reception settings, film exhibition and audiences.

Chapter 3 : A concise companion to contemporary British fiction in SearchWorks catalog

'Fiction and the film industry'. / Higson, Andrew Douglas. The Concise Companion to Contemporary British Fiction. ed. / Jim English. Blackwells, p. Research output: Research â€° Chapter.

Chapter 4 : Leading film industry figures join forces to launch London Screen Academy | Film | The Guardian

This chapter focuses on the development of an aesthetic of correspondence between music and film in the early s. It was a period of change, uncertainty and exploration, however, and despite.

Chapter 5 : SOCIOLOGY OF FILMS

Fiction and the Film Industry Andrew Higson The largest audience for British fiction originating from the printed word is the audience for film adaptations of.

Chapter 6 : Cinema of the United States - Wikipedia

The chapters explore main trends in transnational European film and television fiction, addressing issues of co-production and collaboration, and of how cultural products circulate across national borders.

Chapter 7 : *“Fiction and the film industry”*™ - Research Database, The University of York

Fiction and the Film Industry (Andrew Higson).Part II: Elaborations of Empire Tropicalizing London: British Fiction and the Discipline of Postcolonialism (Nico Israel) New Ethnicities, the Novel, and the Burdens of Representation (James Procter)

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Chapter 9 : Prof. Andrew Douglas Higson - Publications - Research Database, The University of York

*Andrew Higson is Professor of Film and Television at the University of York. His many publications on British Cinema include the books *Waving the Flag: Constructing a National Cinema in Britain and English Heritage*, *English Cinema: Costume Drama Since**