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SHELDON GIOVANNA

Global Horror Cinema Today Rowman & Littlefield

The Oxford Handbook of Sound and Image in Digital Media surveys the contemporary landscape of audiovisual media. Contributors to the volume look not only to changes brought by digital innovations, but to the complex social and technological past that informs, and is transformed by, new media. This collection is conceived as a series of dialogues and inquiries by leading scholars from both image- and sound-based disciplines. Chapters explore the history and the future of moving-image media across a range of formats including blockbuster films, video games, music videos, social media, digital visualization technologies, experimental film, documentaries, video art, pornography, immersive theater, and electronic music. Sound, music, and noise emerge within these studies as integral forces within shifting networks of representation. The essays in this collection span a range of disciplinary approaches (film studies, musicology, philosophy, cultural studies, the digital humanities) and subjects of study (Iranian documentaries, the Twilight franchise, military combat footage, and Lady Gaga videos). Thematic sections and direct exchanges among authors facilitate further engagement with the debates invoked by the text.

Lana and Lilly Wachowski Bloomsbury Publishing USA

Words, Worlds, and Narratives: Transmedia and Immersion offers an interdisciplinary discussion of the way in which narrative is transmitted, transformed and translated through the wide variety of technologies and media platforms available in the 21st century. This volume critically engages with the field of transmedia studies and addresses the significance of media to narrative and authorship to immersion. What emerges is a unique look at collaborative scholarship and storytelling which is both disruptive and immersive. Using a diverse archive of narrative forms, including video games, fan fiction, film adaptation and social media, the chapters in this volume explore the narratological, social, political and economic implications of transmedia narrative in the public and private spaces of the digital and the immersive media communities.

100 Greatest Cult Films Twenty-First Century Books (Tm)

Fans and the billion-dollar franchises in which they participate have together become powerful agents within popular culture. These franchises have launched avenues for fans to expand and influence the stories that they tell. This book examines those fan-driven narratives as "wilderness texts," in which fans use their platforms to create for themselves while also communicating their visions to the franchises, thus spurring innovation. The essays in this collection look at how fans intervene in the production of mass media. Scholars analyze the negotiations between fan desires for both novelty and familiarity that franchises must maintain in order to achieve critical and commercial success. Applying varying theoretical approaches to discussions of fan responses to franchises, including Star Wars, Marvel, Godzilla, Firefly, The Terminator, Star Trek, DC, and The Muppets, these essays provide insight into the ever-changing relationships between fandom and transmedia storytelling.

Jet Li McFarland

Dystopian States of America is a crucial resource that studies the impact of dystopian works on American society-including ways in which they reflect our deep and persistent fears about environmental calamities, authoritarian governments, invasive technologies, and human weakness. Dystopian States of America provides students and researchers with an illuminating resource for understanding the impact and relevance of dystopian and apocalyptic works in contemporary American culture. Through its wide survey of dystopian works in numerous forms and genres, the book encourages readers to connect with these works of fiction and understand how the catastrophically grim or disquieting worlds they portray offer insights into our own current situation. In addition to providing more than 150 encyclopedia articles on a large and representative sample of

dystopian/apocalyptic narratives in fiction, film, television, and video games (including popular works that often escape critical inquiry), Dystopian States of America features a suite of critical essays on five themes-war, pandemics, totalitarianism, environmental calamity, and technological overreach-that serve as the foundation for most dystopian worlds of the imagination. These offerings complement one another, enabling readers to explore dystopian conceptions of America and the world from multiple perspectives and vantage points.

Nicolas Cage BRILL

During two decades of fighting in Afghanistan, U.S. service members confronted numerous challenges in their mission to secure the country from the threat of al-Qaeda and the Taliban and assist in rebuilding efforts. Because the wars in Iraq and Afghanistan occurred simultaneously, much of the American public conflated them or failed to notice the Afghanistan War; and most of the war's archival material remains classified and closed to civilian researchers. Drawing on interviews and letters home, this book relates the Afghanistan War through the experiences of American troops, with firsthand accounts of both combat and humanitarian operations, the environment, living conditions and interactions with the locals.

Carbon Queen PediaPress

The twenty-first century has witnessed a resurgence of economic inequality, racial exclusion, and political hatred, causing questions of collective identity and belonging to assume new urgency. In Making Worlds, Claudia Breger argues that contemporary European cinema provides ways of thinking about and feeling collectivity that can challenge these political trends. Breger offers nuanced readings of major contemporary films such as Michael Haneke's The White Ribbon, Alejandro González Iñárritu's Biutiful, Fatih Akin's The Edge of Heaven, Asghar Farhadi's A Separation, and Aki Kaurismäki's refugee trilogy, as well as works by Jean-Luc Godard and Rainer Werner Fassbinder. Through a new model of cinematic worldmaking, Breger examines the ways in which these works produce unexpected and destabilizing affects that invite viewers to imagine new connections among individuals or groups. These films and their depictions of refugees, immigrants, and communities do not simply counter dominant political imaginaries of hate and fear with calls for empathy or solidarity. Instead, they produce layered sensibilities that offer the potential for greater openness to others' present, past, and future claims. Drawing on the work of Latour, Deleuze, and Rancière, Breger engages questions of genre and realism along with the legacies of cinematic modernism. Offering a rich account of contemporary film, Making Worlds theorizes the cinematic creation of imaginative spaces in order to find new ways of responding to political hatred.

ReFocus: The Films of Spike Jonze PediaPress

Over the course of the past two decades, horror cinema around the globe has become increasingly preoccupied with the concept of loss. Grief in Contemporary Horror Cinema: Screening Loss examines the theme of grief as it is represented in both indie and mainstream films, including works such as Jennifer Kent's watershed film The Babadook, Juan Antonio Bayona's award-sweeping El orfanato, Ari Aster's genre-straddling Midsommar, and Lars von Trier's visually stunning Melancholia. Analyzing depictions of grief ranging from the intimate grief of a small family to the collective grief of an entire nation, the essays illustrate how these works serve to provide unity, catharsis, and—sometimes—healing.

Making Worlds InterVarsity Press

Jet Li is arguably the best martial arts actor alive, and his career has crossed numerous cultural and geographic boundaries, from mainland China to Hong Kong, from Hollywood to France. In Jet Li: Chinese Masculinity and Transnational Film Stardom, Sabrina Qiong Yu uses Li as an example to address some intriguing but under-examined issues surrounding transnational stardom in general and transnational kung fu stardom in particular. Presenting case studies of audiences' responses to Jet Li films and his star image, this book explores the way in which Li has evolved from a Chinese wuxia hero to a transnational kung fu star in relation to the discourses of genre, gender, sexuality,

ethnicity and national identity. By rejecting a text-centred approach which prevails in star studies and instead emphasising the role of audiences in constructing star image, this book challenges some established perspectives in the study of Chinese male screen images and martial arts/action cinema. As one of the first book-length studies on Chinese stars/ stardom and transnational stardom, Jet Li: Chinese Masculinity and Transnational Film Stardom is essential reading for students and researchers in Film Studies.

ReFocus: The Films of Spike Jonze e-artnow sro

Since the mid-1980s, US audiences have watched the majority of movies they see on a video platform, be it VHS, DVD, Blu-ray, Video On Demand, or streaming media. Annual video revenues have exceeded box office returns for over twenty-five years. In short, video has become the structuring discourse of US movie culture. *Killer Tapes and Shattered Screens* examines how prerecorded video reframes the premises and promises of motion picture spectatorship. But instead of offering a history of video technology or reception, Caetlin Benson-Allott analyzes how the movies themselves understand and represent the symbiosis of platform and spectator. Through case studies and close readings that blend industry history with apparatus theory, psychoanalysis with platform studies, and production history with postmodern philosophy, *Killer Tapes and Shattered Screens* unearths a genealogy of post-cinematic spectatorship in horror movies, thrillers, and other exploitation genres. From *Night of the Living Dead* (1968) through *Paranormal Activity* (2009), these movies pursue their spectator from one platform to another, adapting to suit new exhibition norms and cultural concerns in the evolution of the video subject.

The Healthy Compulsive Edinburgh University Press

This book is an insider's guide to how the comic book industry works. You'll learn how comic book superheroes are created and the deeper meanings they represent. You'll follow the development of sequential art storytelling - from caveman wall paintings to modern manga and cinematic techniques. Here you will explore comics in all forms: those flimsy pamphlets we call comic books; thick graphic novels; Japanese manga; and blockbuster movies featuring epic battles between good and evil. But behind it all, you'll discover how comics are an intellectual property business, the real money found in licensed bedsheets and fast-food merchandise, heart-pounding theme park rides and collectible toys, video games, and Hollywood extravaganza featuring such popular superheroes as Spider-Man, Superman, X-Men, and Batman.

Haunted Laughter MIT Press

Toy Story (John Lasseter, 1995), Pixar's first feature-length production and Hollywood's first completely computer-generated animated film, is an international cultural phenomenon. This collection brings together a diverse range of scholars and practitioners who together explore the themes, compositional techniques, cultural significance and industry legacy of this landmark in contemporary cinema. Topics range from industrial concerns, such as the film's groundbreaking use of computer generated imagery and the establishment of Pixar as a major player in the animation world, to examinations of its music, aesthetics, and the role of toys in both the film and its fandom. The *Toy Story* franchise as a whole is also considered, with chapters looking at its cross-generational appeal and the experience of growing up alongside the series. As the first substantial work on this landmark film, this book will serve as an authoritative introduction for scholars, students and fans alike.

With Great Power Peter Lang

It is hard to discuss the current film industry without acknowledging the impact of comic book adaptations, especially considering the blockbuster success of recent superhero movies. Yet transmedial adaptations are part of an evolution that can be traced to the turn of the last century, when comic strips such as "Little Nemo in Slumberland" and "Felix the Cat" were animated for the silver screen. Representing diverse academic fields, including technoculture, film studies, theater, feminist studies, popular culture, and queer studies, *Comics and Pop Culture* presents more than a dozen perspectives on this rich history and the effects of such adaptations. Examining current debates and the questions raised by comics adaptations, including those around authorship, style, and textual fidelity, the contributors consider the topic from an array of approaches that take into account representations of sexuality, gender, and race as well as concepts of world-building and cultural appropriation in comics from Modesty Blaise to Black Panther. The result is a fascinating re-imagining of the texts that continue to push the boundaries of panel, frame, and popular culture.

Television Finales Columbia University Press

The horror film is thriving worldwide. Filmmakers in countries as diverse as the USA, Australia, Israel, Spain, France, Great Britain, Iran, and South Korea are using the horror genre to address the emerging fears and anxieties of their cultures. This book investigates horror cinema around the globe with an emphasis on how the genre has developed in the past ten years. It closely examines 28 international films, including *It Follows* (2014), *Grave* (Raw, 2016), *Busanhaeng* (Train to Busan, 2016), and *Get Out* (2016), with discussions of dozens more. Each chapter focuses on a different country, analyzing what frightens the people of these various nations and the ways in which horror crosses over to international audiences.

Harry Dean Stanton Bloomsbury Publishing USA

The life of trailblazing physicist Mildred Dresselhaus, who expanded our understanding of the physical world. As a girl in New York City in the 1940s, Mildred "Millie" Dresselhaus was taught that there were only three career options open to women: secretary, nurse, or teacher. But sneaking into museums, purchasing three-cent copies of *National Geographic*, and devouring books on the history of science ignited in Dresselhaus (1930–2017) a passion for inquiry. In *Carbon Queen*, science writer Maia Weinstock describes how, with curiosity and drive, Dresselhaus defied expectations and forged a career as a pioneering scientist and engineer. Dresselhaus made highly influential discoveries about the properties of carbon and other materials and helped reshape our world in countless ways—from electronics to aviation to medicine to energy. She was also a trailblazer for women in STEM and a beloved educator, mentor, and colleague. Her path wasn't easy. Dresselhaus's Bronx childhood was impoverished. Her graduate adviser felt educating women was a waste of time. But Dresselhaus persisted, finding mentors in Nobel Prize-winning physicists Rosalyn Yalow and Enrico Fermi. Eventually, Dresselhaus became one of the first female professors at MIT, where she would spend nearly six decades. Weinstock explores the basics of Dresselhaus's work in carbon

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nanoscience accessibly and engagingly, describing how she identified key properties of carbon forms, including graphite, buckyballs, nanotubes, and graphene, leading to applications that range from lighter, stronger aircraft to more energy-efficient and flexible electronics.

Fighting the Forever War Univ of California Press

Blumhouse Productions is the first book that systematically examines the corpus of Blumhouse's cinematic output. Individual chapters written by emerging and established scholars consider thematic trends across Blumhouse films, such as the use of found footage, haunted bodies/haunted houses, and toxic masculinity. Blumhouse's business strategies and funding model are considered - including the company's high-profile franchises *Paranormal Activity*, *Insidious*, *The Purge*, *Happy Death Day*, and *Halloween* - alongside such key standalone films as *Get Out* and *Black Christmas*, and nonhorror films like *BlackKkklansman*. Taken together, the chapters provide a thorough primer for one of the most significant drivers behind the contemporary resurgence of horror cinema.

Brian De Palma's Split-Screen Bloomsbury Publishing USA

The Science Fiction Film in Contemporary Hollywood focuses on the American science fiction (SF) film during the period 2001-2020, in order to provide a theoretical mapping of the genre in the context of Conglomerate Hollywood. Using a social semiotics approach in a systematic corpus of films, the book argues that the SF film can be delineated by two semiotic squares -the first one centering on the genre's more-than-human ontologies (SF bodies), and the second one focusing on its imaginative worlds (SF worlds). Based on this theoretical framework, the book examines the genre in six cycles, which are placed in their historical context, and are analyzed in relation to cultural discourses, such as technological embodiment, race, animal-human relations, environmentalism, global capitalism, and the techno-scientific Empire. By considering these cycles - which include superhero films, creature films, space operas, among others-as expressions of the genre's basic oppositions, the book facilitates the comparison and juxtaposition of films that have rarely been discussed in tandem, offering a new perspective on the multiple articulations of the SF film in the new millennium.

Wikipedia PediaPress

The term "cult film" may be difficult to define, but one thing is certain: A cult film is any movie that has developed a rabid following for one reason or another. From highly influential works of pop art like *Eraserhead* and *Faster, Pussycat! Kill! Kill!* to trash masterpieces such as *Miami Connection* and *Fateful Findings*, thousands of movies have earned recognition as cult classics over the years, and new movies rise to cult status every year. So how do viewers searching for the best or most important cult films decide where to start? In *100 Greatest Cult Films*, Christopher J. Olson highlights the most provocative, intriguing, entertaining, and controversial films produced over the last century. The movies included here have either earned reputations as bona fide cult classics or have in some way impacted our understanding of cult cinema, often transcending traditional notions of "good" and "bad" while featuring memorable characters, unforgettably shocking scenes, and exceptionally quotable dialogue. With detailed arguments for why these films deserve to be considered among the greatest of all time, Olson provides readers fodder for debate and a jumping-off point for future watching. A thought-provoking and accessible look at dozens of cinematic "treasures," this resource includes valuable information on the films, creators, and institutions that have shaped cult cinema. Ultimately, *The 100 Greatest Cult Films* offers readers—from casual cinephiles, film scholars, and avid fans alike—a chance to discover or re-discover some of the most memorable films of all time.

The Cinema of James Wan Edinburgh University Press

Over the last five decades, the films of director Brian De Palma (b. 1940) have been among the biggest successes (*The Untouchables*, *Mission: Impossible*) and the most high-profile failures (*The Bonfire of the Vanities*) in Hollywood history. De Palma helped launch the careers of such prominent actors as Robert De Niro, John Travolta, and Sissy Spacek (who was nominated for an Academy Award as Best Actress in *Carrie*). Indeed Quentin Tarantino named *Blow Out* as one of his top three favorite films, praising De Palma as the best living American director. Picketed by feminists protesting its depictions of violence against women, *Dressed to Kill* helped to create the erotic thriller genre. *Scarface*, with its over-the-top performance by Al Pacino, remains a cult favorite. In the twenty-first century, De Palma has continued to experiment, incorporating elements from videogames (*Femme Fatale*), tabloid journalism (*The Black Dahlia*), YouTube, and Skype (*Redacted and Passion*) into his latest works. What makes De Palma such a maverick even when he is making Hollywood genre films? Why do his movies often feature megalomaniacs and failed heroes? Is he merely a misogynist and an imitator of Alfred Hitchcock? To answer these questions, author Douglas Keesey takes a biographical approach to De Palma's cinema, showing how De Palma reworks events from his own life into his films. Written in an accessible style, and including a chapter on every one of his films to date, this book is for anyone who wants to know more about De Palma's controversial films or who wants to better understand the man who made them.

Dystopian States of America Syracuse University Press

This book looks at Spike Jonze's ground-breaking work in both features and short forms, exploring the impact of his filmmaking across a range of philosophical and cultural discussions

Toy Story e-artnow sro

Lana and Lilly Wachowski have redefined the technically and topically possible while joyfully defying audience expectations. Visionary films like *The Matrix* trilogy and *Cloud Atlas* have made them the world's most influential transgender media producers, and their coming out retroactively put trans* aesthetics at the very center of popular American culture. Cael M. Keegan views the Wachowskis' films as an approach to trans* experience that maps a transgender journey and the promise we might learn "to sense beyond the limits of the given world." Keegan reveals how the filmmakers take up the relationship between identity and coding (be it computers or genes), inheritance and belonging, and how transgender becoming connects to a utopian vision of a post-racial order. Along the way, he theorizes a trans* aesthetic that explores the plasticity of cinema to create new social worlds, new temporalities, and new sensory inputs and outputs. Film comes to disrupt, rearrange, and evolve the cinematic exchange with the senses in the same manner that trans* disrupts, rearranges, and evolves discrete genders and sexes.