

# DIRECTED BY STEVEN SPIELBERG

POETICS OF THE CONTEMPORARY HOLLYWOOD BLOCKBUSTER



**WARREN BUCKLAND**

# Directed By Steven Spielberg Poetics Of The Contemporary Hollywood Blockbuster

**Tonya K. Davidson, Ondine Park**



## **Directed By Steven Spielberg Poetics Of The Contemporary Hollywood Blockbuster:**

**Directed by Steven Spielberg** Warren Buckland, 2006-05-02 Although the blockbuster is the most popular and commercially successful type of filmmaking it has yet to be studied seriously from a formalist standpoint This is in opposition to classical Hollywood cinema and International Art cinema whose form has been analyzed and deconstructed in great detail Directed By Steven Spielberg fills this gap by examining the distinctive form of the blockbuster The book focuses on Spielberg's blockbusters because he is the most consistent and successful director of this type of film he defines the standard by which other Hollywood blockbusters are judged and compared But how did Spielberg attain this position Film critics and scholars generally agree that Spielberg's blockbusters have a unique look and use visual storytelling techniques to their utmost effectiveness In this book Warren Buckland examines Spielberg's distinct manipulation of film form and his singular use of stylistic and narrative techniques The book demonstrates the aesthetic options available to Spielberg and particularly the choices he makes in structuring his blockbusters Buckland emphasizes the director's activity in making a film particularly such a powerful director as Spielberg including visualizing the scene on paper via storyboards staging and blocking the scene selecting camera placement and movement determining the progression or flow of the film from shot to shot and deciding how to narrate the story to the spectator Directed By Steven Spielberg combines film studies scholarship with the approach taken by many filmmaking manuals The unique value of the book lies in its grounding of formal film analysis in filmmaking

*Steven Spielberg's Style by Stealth* James Mairata, 2018-03-26 This book reveals how Spielberg utilises stylistic strategies that are both unique and innovative when considered within the context of the classical Hollywood system James Mairata identifies two distinct systems at work in Spielberg's application of style One is the use of deep space compositions and staging a form that was commonly seen in Hollywood cinema until the rise of the New Hollywood in the early 1970s The other system is based on the ubiquitous shot reverse shot arrangement most commonly used for dialogue scenes and which Spielberg has modified into what the author describes as wide reverses Through the integration of both systems Spielberg is able to create a more complete visual sense of scenographic space and a more comprehensive world of the narrative while still remaining within the conventional boundaries of classical style The wide reverse system also permits him to present a more highly developed version of Hollywood's conventional practice of rendering style as transparent or unnoticed This volume shows that this together with the wide reverse further enables Spielberg to create a narrative that offers the spectator both a more immersive and more affective experience

*Cognition, Emotion, and Aesthetics in Contemporary Serial Television* Ted Nannicelli, Héctor J. Pérez, 2021-11-25 This book posits an interconnection between the ways in which contemporary television serials cue cognitive operations solicit emotional responses and elicit aesthetic appreciation The chapters explore a number of questions including How do the particularities of form and style in contemporary serial television engage us cognitively emotionally and aesthetically How do they foster cognitive and emotional effects such as

feeling suspense anticipation surprise satisfaction and disappointment Why and how do we value some serials while disliking others What is it about the particularities of serial television form and style in conjunction with our common cognitive emotional and aesthetic capacities that accounts for serial television s cognitive socio political and aesthetic value and its current ubiquity in popular culture This book will appeal to postgraduates and scholars working in television studies as well as film studies cognitive media theory media psychology and the philosophy of art      **Kubrick's Story, Spielberg's Film** Julian Rice,2017-06-16 In 1963 Stanley Kubrick declared Dr Strangelove came from my desire to do something about the nuclear nightmare Thirty years later he was preparing to film another story about the human impulse for self destruction Unfortunately the director passed away in 1999 before his project could be fully realized However fellow visionary Steven Spielberg took on the venture and A I Artificial Intelligence debuted in theaters two years after Kubrick s death While Kubrick s concept shares similarities with the finished film there are significant differences between his screenplay and Spielberg s production In Kubrick s Story Spielberg s Film A I Artificial Intelligence Julian Rice examines the intellectual sources and cinematic processes that expressed the extraordinary ideas of one great artist through the distinctive vision of another A I is decidedly a Kubrick film in its concern for the future of the world and it is both a Kubrick and a Spielberg film in the alienation of its central character However Spielberg s alienated characters evolve through friendships while Kubrick s protagonists are markedly alone Rice explores how the directors disparate sensibilities aligned and where they diverged By analyzing Kubrick s treatment and Spielberg s finished film Rice compares the imaginations of two gifted but very different filmmakers and draws conclusions about their unique conceptions Kubrick s Story Spielberg s Film is a fascinating look into the creative process of two of cinema s most profound auteurs and will appeal to scholars of film as well as to fans of both directors      **A Companion to American Indie Film** Geoff King,2016-10-19 A Companion to American Indie Film features a comprehensive collection of newly commissioned essays that represent a state of the art resource for understanding key aspects of the field of indie films produced in the United States Takes a comprehensive and fresh new look at the topic of American indie film Features newly commissioned essays from top film experts and emerging scholars that represent the state of the art reference to the indie film field Topics covered include indie film culture key historical moments and movements in indie film history relationships between indie film and other indie media and issues including class gender regional identity and stardom in in the indie field Includes studies of many types of indie films and film genres along with various filmmakers and performers that have come to define the field      "This shark, swallow you whole" Kathy Merlock Jackson,Philip L. Simpson,2023-03-15 One of the most influential thrillers in media history Jaws first surfaced as a best selling novel by first time novelist Peter Benchley in 1974 followed by the 1975 feature film directed by Steven Spielberg at the beginning of his storied career Jaws is often considered the first blockbuster and successive generations of filmmakers have cited it as formative in their own creative development For nearly 50 years critics and scholars have studied how and

why this seemingly straightforward thriller holds such mass appeal This book of original essays assembles a range of critical thought on the impact and legacy of the film employing new perspectives historical cinematic literary scientific and environmental while building on the insights of previous writers While varying in focus the essays in this volume all explore why Jaws was so successful in its time and how it remains a prominent storytelling influence well into the 21st century

Mediated Terrorism in the 21st Century Elena Caoduro, Karen Randell, Karen A. Ritzenhoff, 2021-06-19 Mediated Terrorism in the 21st Century offers new interpretations of figures emerging from representations of terrorism and counterterrorism the male hero female agent religious leader victim perpetrator and survivor This collection of essays by a broad array of international scholars reflects the altered image making processes that have developed from George W Bush's war on terror Building on current literature on media and terrorism this volume analyzes the most recent technological developments that have impacted the way we experience terrorism online videos social media cartoons media feeds and drones The authors address different time periods different terrorist groups and explore the way filmmakers and television producers from the USA Europe South Africa and the Middle East are documenting modern wars in popular culture

**Supercinema** William Brown, 2013-05-01 Drawing on a variety of popular films including Avatar Enter the Void Fight Club The Matrix Speed Racer X Men and War of the Worlds Supercinema studies the ways in which digital special effects and editing techniques require a new theoretical framework in order to be properly understood Here William Brown proposes that while analogue cinema often tried to hide the technological limitations of its creation through ingenious methods digital cinema hides its technological omnipotence through the use of continued conventions more suited to analogue cinema in a way that is analogous to that of Superman hiding his powers behind the persona of Clark Kent Locating itself on the cusp of film theory film philosophy and cognitive approaches to cinema Supercinema also looks at the relationship between the spectator and film that utilizes digital technology to maximum supercinematic effect **ReFocus: The Films of Lawrence**

**Kasdan** Brett Davies, 2024-03-05 Acknowledgements Introduction Part I e I m making this up as I go e Lawrence Kasdan and Raiders of the Lost Ark Chapter 1 Smith and Jones Discourse Analysis of the Raiders of the Lost Ark Story Conference Chapter 2 Visual Language in the Raiders of the Lost Ark Screenplay Part II Kasdan the Director Developing Style's Chapter 3 Body Heat Heightened Style in the Neo Noir Chapter 4 Classical Structure in the e Perfect Ensemble of The Big Chill Part III Voice of the Largest Generation Chapter 5 Altruism and Otherness in The Big Chill The Accidental Tourist and Grand Canyon Chapter 6 Cowboys Aliens and Sixtiesomethings Age and Nostalgia in Kasdan's Later Films Part IV Influences Without and Within Chapter 7 From Noir to Kurosawa Allusion and Homage in Lawrence Kasdan's Films Chapter 8 Kasdan's Collaborations Creation and Performance Part V A Long Time in a Galaxy Far Far Away Chapter 9 From Star Wars to Saga Lawrence Kasdan and The Empire Strikes Back Chapter 10 Revenge of the Monomyth Reclaiming the Hero's Journey in Return of the Jedi Chapter 11 A New Hope in The Force Awakens Chapter 12 A Changed Man Solo and Beyond Chapter 13 An

Interview with Lawrence Kasdan Lawrence Kasdan Writing and Directing Credits Filmography Bibliography **Close**

**Encounters of the Third Kind** Jon Towlson, 2016-09-06 For many *Close Encounters of the Third Kind* CE3K is not so much a movie as a religious experience. On its release in 1977 CE3K virtually redefined the science fiction film, shifting it away from spaceships, laser guns, and bug-eyed monsters into a modified form of science fiction that John Wyndham once called logical fantasy. What would it be like if extra terrestrials made contact with people on Earth? How would it feel? Like 2001: A Space Odyssey (1968), Steven Spielberg's primary inspiration, CE3K is concerned with mankind's evolution towards the stars, towards a state of transcendence. But Spielberg's vision hinges not so much on cool scientific intellect being the key to our next stage of evolution as on the necessary development of emotional intelligence. To that end, we must regain our childlike curiosity for what lies beyond the skies; we must recover our capacity to experience wonder. Intensity of emotion is inherent to the film's meaning, and the aim of this book is to explore this in detail. Along the way, it delves into the film's production history, explores Spielberg's remarkable cinematic realisation of the film, including a comparison study of the three different release versions, and considers in detail how CE3K fits into the Spielberg oeuvre.

**Darkness in the Bliss-Out** James Kendrick, 2014-05-29 While there has been a significant outpouring of scholarship on Steven Spielberg over the past decade, his films are still frequently discussed as being paternalistic, escapist, and reliant on uncomplicated emotions and complicated special effects. Even those who view his work favorably often see it as essentially optimistic, reassuring, and conservative. James Kendrick takes an alternate view of Spielberg's cinema and proposes that his films, even the most popular ones that seem to trade in easy answers and comforting reassuring notions of cohesion and narrative resolution, are significantly darker and more emotionally and ideologically complex than they are routinely given credit for. *Darkness in the Bliss Out* demonstrates through close analysis of a wide range of Spielberg's films that they are only reassuring on the surface and that their depths embody a complex and sometimes contradictory view of the human condition.

**A Dictionary of Film Studies** Annette Kuhn, Guy Westwell, 2020-04-28 *A Dictionary of Film Studies* covers all aspects of its discipline as it is currently taught at undergraduate level. Offering exhaustive and authoritative coverage, this A-Z is written by experts in the field and covers terms, concepts, debates, and movements in film theory and criticism, national, international, and transnational cinemas, film history, movements, and genres, film industry organizations and practices, and key technical terms and concepts. Since its first publication in 2012, the dictionary has been updated to incorporate over 40 new entries, including computer games and film disability, ecocinema, identity, portmanteau, film practice as research, and film in Vietnam. Moreover, numerous revisions have been made to existing entries to account for developments in the discipline and changes to film institutions more generally. Indices of films and filmmakers mentioned in the text are included for easy access to relevant entries. The dictionary also has 13 feature articles on popular topics and terms, revised and informative bibliographies for most entries, and more than 100 web links to supplement the text.

**The Cultural Imaginary of Terrorism in Public Discourse, Literature, and Film**

Michael Frank, 2017-06-14 This study investigates the overlaps between political discourse and literary and cinematic fiction arguing that both are informed by and contribute to the cultural imaginary of terrorism Whenever mass mediated acts of terrorism occur they tend to trigger a proliferation of threat scenarios not only in the realm of literature and film but also in the statements of policymakers security experts and journalists In the process the discursive boundary between the factual and the speculative can become difficult to discern To elucidate this phenomenon this book proposes that terror is a halfway house between the real and the imaginary For what characterizes terrorism is less the single act of violence than it is the fact that this act is perceived to be the beginning or part of a potential series and that further acts are expected to occur As turn of the century writers such as Stevenson and Conrad were the first to point out this gives terror a fantastical dimension a fact reinforced by the clandestine nature of both terrorist and counter terrorist operations Supported by contextual readings of selected texts and films from *The Dynamiter* and *The Secret Agent* through late Victorian science fiction to post 9 11 novels and cinema this study explores the complex interplay between actual incidents of political violence the surrounding discourse and fictional engagement with the issue to show how terrorism becomes an object of fantasy Drawing on research from a variety of disciplines *The Cultural Imaginary of Terrorism* will be a valuable resource for those with interests in the areas of Literature and Film Terrorism Studies Peace and Conflict Studies Trauma Studies and Cultural Studies

*The Orientation of Future Cinema* Bruce Isaacs, 2013-02-14 What is the fate of cinema in an age of new technologies new aesthetic styles new modes of cultural production and consumption What becomes of cinema and a century long history of the moving image when the theatre is outmoded as a social and aesthetic space as celluloid gives over to digital technology as the art house and multiplex are overtaken by a proliferation of home entertainment systems *The Orientation of Future Cinema* offers an ambitious and compelling argument for the continued life of cinema as image narrative and experience Commencing with Lumière's *Arrival of a Train at a Station* Bruce Isaacs confronts the threat of contemporary digital technologies and processes by returning to cinema's complex history as a technological and industrial phenomenon The technology of moving images has profoundly changed and yet cinema materialises ever more forcefully in digital capture and augmentation 3 D perception and affect High Frame Rate cinema and the evolution of spectacle as the dominant aesthetic mode in contemporary studio production

**Seasonal Sociology** Tonya K. Davidson, 2020-09-11 *Seasonal Sociology* offers an engrossing and lively introduction to sociology through the seasons examining the sociality of consumption practices leisure activities work religious traditions schooling celebrations and holidays

*Empire of Dreams* Andrew Gordon, 2008 *Empire of Dreams* is the first definitive look at all of the science fiction SF fantasy and horror films directed by Steven Spielberg one of the most popular and influential filmmakers in the world today In the 1970s and 1980s along with George Lucas Spielberg helped spark the renaissance of American SF and fantasy film and he has remained highly productive and prominent in these genres ever since SF fantasy and horror films form the bulk of his work for over thirty years of the twenty six theatrical features he

directed from 1971 to 2005 sixteen are of these genres a coherent and impressive body of work His films have become part of a global consciousness and his cinematic style part of the visual vocabulary of world media      Narrative and Narration Warren Buckland,2020-12-15 From mainstream blockbusters to art house cinema narrative and narration are the driving forces that organize a film Yet attempts to explain these forces are often mired in notoriously complex terminology and dense theory Warren Buckland provides a clear and accessible introduction that explains how narrative and narration work using straightforward language Narrative and Narration distills the basic components of cinematic storytelling into a set of core concepts narrative structure processes of narration and narrative agents The book opens with a discussion of the emergence of narrative and narration in early cinema and proceeds to illustrate key ideas through numerous case studies Each chapter guides readers through different methods that they can use to analyze cinematic storytelling Buckland also discusses how departures from traditional modes such as feminist narratives art cinema and unreliable narrators can complicate and corroborate the book s understanding of narrative and narration Examples include mainstream films both classic and contemporary art house films of every stripe and two relatively new styles of cinematic storytelling the puzzle film and those driven by a narrative logic derived from video games Narrative and Narration is a concise introduction that provides readers with fundamental tools to understand cinematic storytelling      The “Slumdog” Phenomenon Ajay Gehlawat,2014-11-01 The Slumdog Phenomenon addresses multiple issues related to Slumdog Millionaire and in the process provides new ways of looking at this controversial film Each of the book s four sections considers a particular aspect of the film its relation to the nation to the slum to Bollywood and its reception The volume provides a critical overview of the key issues and debates stemming from the film and allows readers to reexamine them in light of the anthology s multiple perspectives      **The Routledge Encyclopedia of Film Theory** Edward Branigan,Warren Buckland,2013-12-04 The Routledge Encyclopedia of Film Theory is an international reference work representing the essential ideas and concepts at the centre of film theory from the beginning of the twentieth century to the beginning of the twenty first When first encountering film theory students are often confronted with a dense interlocking set of texts full of arcane terminology inexact formulations sliding definitions and abstract generalities The Routledge Encyclopedia of Film Theory challenges these first impressions by aiming to make film theory accessible and open to new readers Edward Branigan and Warren Buckland have commissioned over 50 scholars from around the globe to address the difficult formulations and propositions in each theory by reducing these difficult formulations to straightforward propositions The result is a highly accessible volume that clearly defines and analyzes step by step many of the fundamental concepts in film theory ranging from familiar concepts such as Apparatus Gaze Genre and Identification to less well known and understood but equally important concepts such as Alain Badiou s Inaesthetics Gilles Deleuze s Time Image and Jean Luc Nancy s Evidence The Routledge Encyclopedia of Film Theory is an ideal reference book for undergraduates of film studies as well as graduate students new to the discipline      **Citizen Spielberg** Lester D.



Friedman, 2022-02-15 Steven Spielberg's extraordinary career redefined Hollywood but his achievement goes far beyond shattered box office records Rejecting the view of Spielberg as a Barnumesque purveyor of spectacle Lester D Friedman presents the filmmaker as a major artist who pairs an ongoing willingness to challenge himself with a widely recognized technical mastery This new edition of *Citizen Spielberg* expands Friedman's original analysis to include films of the 2010s like *Lincoln* and *Ready Player One* Breaking down the works by genre Friedman looks at essential aspects of Spielberg's art from his storytelling concerns and worldview to the uncanny connection with audiences that has powered his longtime influence as a cultural force Friedman's examination reveals a sustained artistic vision a vision that shows no sign of exhausting itself or audiences after Spielberg's nearly fifty years as a high profile filmmaker Incisive and discerning *Citizen Spielberg* offers a career spanning appraisal of a moviemaking icon

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