

Acces PDF The Cinema Of Generation X A Critical Study Of Films And Directors 1st Thus Edition By Peter Hanson 2002 Paperback

## **The Cinema Of Generation X A Critical Study Of Films And Directors 1st Thus Edition By Peter Hanson 2002 Paperback**

Screening Generation X: The Politics and Popular Memory of Youth in Contemporary Cinema examines popular representations of Generation X in American and British film. In arguing that the various constructions of youth are marked by major cultural shifts and societal inequalities, it analyzes the iconic 'Gen X' figures ranging from the slacker, the teenage time traveller, and third wave feminists, to the oeuvre of Molly Ringwald and Richard Linklater. This book explores the important cultural work performed by films that mediate the experiences of Generation X and critiques the ongoing marginalization of the youth who struggle to find their identity and a voice in increasingly unstable times. Specific analyses of such films as Pump Up the Volume, The Breakfast Club, Heathers, Donnie Darko and Waking Life are used to illustrate the research.

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Fully revised, updated, and extended, the fifth edition of Hollywood's America provides an important compilation of interpretive essays and primary documents that allows students to read films as cultural artifacts within the contexts of actual past events. A new edition of this classic textbook, which ties movies into the broader narrative of US and film history This fifth edition contains nine new chapters, with a greater overall emphasis on recent film history, and new primary source documents which are unavailable online Entries range from the first experiments with motion pictures all the way to the present day Well-organized within a chronological framework with thematic treatments to provide a valuable resource for students of the history of American film DIVAn anthology that explores film works by the "urban generation,"--filmmakers who operate outside of "mainstream" (officially sanctioned) Chinese cinema -- whose impact has been enormous./div

A cultural phenomenon for a decade, Friends ranked in the top ten for every year of its original run, an accomplishment unmatched by any other scripted series. And more than twenty-five years since its theme song promised "I'll be there for you," Rachel,

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Monica, Phoebe, Joey, Chandler, and Ross are still entertaining audiences around the world. As the characters maneuvered their ways through dating, love, and the occasional conflict, their loyalty to each other remained steadfast. In *Friends: A Cultural History*, Jennifer C. Dunn explores why the show immediately took hold of viewers and how the series remained must-see TV for so long. Dunn examines the cultural landscape that allowed a show not centered on traditional sitcom norms of family and career to become such a critical and commercial success. The author also addresses how the show's complicated depictions of gender roles and class distinctions—as well as its lack of ethnic diversity—did not detract from its popularity. In addition to exploring memorable plotlines, cherished moments, and the quirks of the principal players, this book analyzes the show's enduring cultural relevance. Featuring a discussion of the show's 25 best episodes, *Friends: A Cultural History* offers an engaging look at the series that has resonated with generations of television viewers.

Collection of scholarly essays on the wildly popular Comedy Central show.

*The Cinema of Michael Winterbottom*, by Deborah Allison, examines eight films by the contemporary British director Michael Winterbottom. This study explores the ways his inflection of established genre traditions partake in a personal, idiosyncratic style of filmmaking. Across a career encompassing both mainstream and art house cinema, the potency and integrity of his authorship unites films as generically diverse as the road film *Butterfly Kiss*, western drama *The Claim*, science fiction movie *Code 46*, and

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docudrama The Road to Guantanamo.

This text identifies a handful of plot elements that consistently recur within film noir and analyses in depth the memorable pictures that, while being vivid prototypes of certain cinematic themes, bend and break their moulds to find new ways to enthrall and frighten us.

An incendiary examination of burnout in millennials--the cultural shifts that got us here, the pressures that sustain it, and the need for drastic change

A social evaluation of the influence and legacy of the "Brat Pack" films explores their 1980s cultural themes, in an account that draws on interviews with such celebrities as Molly Ringwald, Anthony Michael Hall and John Cusack. Original.

Resituating the term in its neglected (sub)cultural context, this work offers a critical assessment of the 'Generation X' phenomenon and its relation to the fashioning of different identities within and against the mainstream. Topics include punk subculture, the Internet, and alternative music.

In 1977, The Bad News Bears in Breaking Training had a moment in the sun. A glowing junk sculpture of American genres—sports flick, coming-of-age story, family melodrama, after-school special, road narrative—the film cashed in on the previous year's success of its predecessor, The Bad News Bears. Arguing against the sequel's dismissal as a cultural afterthought, Josh Wilker lovingly rescues from the oblivion of cinema history a quintessential expression of American resilience and joy. Rushed into theaters by

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Paramount when the beleaguered film industry was suffering from “acute sequelitis,” the (undeniably flawed) movie miraculously transcended its limitations to become a gathering point for heroic imagery drawn from American mythology. Considered in context, the film’s unreasonable optimism, rooted in its characters’ sincere desire to keep playing, is a powerful response to the political, economic, and social stresses of the late 1970s. To Wilker’s surprise, despite repeated viewings, *The Bad News Bears in Breaking Training* continues to move him. Its huge heart makes it not only the ultimate fantasy of the baseball-obsessed American boy, but a memorable iteration of that barbed vision of pure sunshine itself, the American dream.

American Smart Cinema examines a contemporary type of US filmmaking that exists at the intersection of mainstream, art and independent cinema and often gives rise to absurd, darkly comic and nihilistic effects.

The films of John Carpenter cover a tremendous range and yet all bear his clear personal stamp. From the horrifying (*Halloween*) to the touching (*Starman*) to the controversial (*The Thing*) to the comic (*Big Trouble in Little China*), his films reflect a unique approach to filmmaking and singular views of humanity and American culture. This analysis of Carpenter’s films includes a historical overview of his career, and in-depth entries on each of his films, from 1975’s *Dark Star* to 1998’s *Vampires*.

Complete cast and production information is provided for each. The book also covers those films written and produced by Carpenter, such as *Halloween II* and *Black Moon*

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Rising, as well as Carpenter's work for television. Appendices are included on films Carpenter was offered but turned down, the slasher films that followed in the wake of the highly-successful Halloween, the actors and characters who make repeated appearances in Carpenter's films, and ratings for Carpenter's work. Notes, bibliography, and index are included.

Hollywood is under attack from videogames. Movies defined the 20th century but games are now pushing them aside as the medium that captures our time, fascination and money. Generation Xbox digs into the love-hate relationship between games and cinema that has led us to this point. It's a story of disaster, triumph and Angelia Jolie in hot pants. Learn how Steven Spielberg's game-making dreams fell apart and why Silicon Valley pioneers wooed Stanley Kubrick. Discover the story behind the failed Halo movie, how videogame tech paved the way for Avatar, and what companies like Ubisoft and Valve are doing to take gaming to the next level. Based on more than 100 interviews with leading figures from videogames and Hollywood, Generation Xbox is the definitive history of an epic power struggle that has reshaped the entertainment landscape. Are you ready to play?

This filmography covers more than 300 horror films released from 1990 through 1999. The horror genre's trends and clichés are connected to social and cultural phenomena, such as Y2K fears and the Los Angeles riots. Popular films were about serial killers, aliens, conspiracies, and sinister "interlopers," new monsters who shambled their way

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into havoc. Each of the films is discussed at length with detailed credits and critical commentary. There are six appendices: 1990s clichés and conventions, 1990s hall of fame, memorable ad lines, movie references in *Scream*, 1990s horrors vs. *The X-Files*, and the decade's ten best. Fully indexed, 224 photographs.

This introduction to contemporary digital cinema tracks its intersection with video art, music video, animation, print design and live club events to create an avant-garde for the new millennium. It begins by investigating digital cinema and its contribution to innovations in the feature-film format, examining animation and live-action hybrids, the gritty aesthetic of the Dogme 95 filmmakers, the explosions of frames within frames and the evolution of the 'ambient narrative' film. This study then looks at the creation of new genres and moving-image experiences as what we know as 'cinema' enters new venues and formats.

One of the most distinctive voices in film criticism explores relationships between narrative style and sexual politics. Robin Wood, well known for his books *Hollywood from Vietnam to Reagan* and *Hitchcock's Films Revisited*, probes the political and sexual ramifications of fascism and cinema, marriage and the couple, romantic love, and representations of women, race, and gender in contemporary films from the United States, Europe, and Japan. He looks closely at the works of Leo McCarey and Jacques Rivette, Ozu's "Noriko Trilogy," and the recent Generation X films *Before Sunrise* and *The Doom Generation*. In a chapter on fascism and cinema that juxtaposes Leni

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Riefenstahl's *Triumph of the Will* and Alain Resnais's *Night and Fog*, Wood finds that what is most important is not these films' record of another time and place but "the light they can throw on our contemporary cultural situation." Wood's central concern in these chapters is the ways in which the films relate to sexual politics and the organization within our culture of gender and sexuality. Seeing humanity as a "battleground" of a struggle between forces for Life and those of Death, Wood holds out hope for a joining of the forces of feminism, antiracism, lesbian and gay rights, and environmentalism necessary for authentic movement toward liberation.

The pioneering anthropologist Sherry B. Ortner explores the culture and practices of independent filmmaking in the U.S., arguing that during the past three decades, independent cinema has provided vital cultural critique.

*Suburban Fantastic Cinema* is a study of American movies in which preteen and teenage suburban boys are called upon to combat a disruptive force. Beginning in the 1980s, the suburban fantastic established itself as a popular commercial model combining coming-of-age melodramas with elements drawn from science fiction, fantasy, and horror.

Hrishikesh Mukherjee's films have brought immense joy to generations of film lovers, and a new generation is now being impressed by his works, thanks to the many repeated telecasts on various channels of his classic comedies such as *Gol Maal* and *Chupke Chupke* among others. This book is about the forty-two films that were directed by Hrishikesh Mukherjee and how his vision of humans is as important as that of his mentor, Bimal Roy. The book is both a fan's perspective and a complete listing of all the released films of Mukherjee from 1957 till

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1998.

The Breakfast Club is a quintessential teen film. This book analyzes how multiple factors coalesced to solidify the status of The Breakfast Club as one of the most emblematic films of the 1980s and one of the most definitive teen films of the genre. The film brings together genre-defining elements – the conflicts between generations and peer pressure, archetypical characters and breaking down stereotypes, the celebration and survival of adolescence, and the importance of this time in life on the coming-of-age process – and became a significant moment for John Hughes as an auteur and for teen films in the 1980s. More than just embodying these elements of the genre, filmmaker Hughes and the Brat Pack stars helped introduce and popularize multiple generic features that would come to be expected with the teen film formula. The content of the film combined with its context of production in the middle of a boom in teen filmmaking in Hollywood. Meanwhile, the marketing that focused on contemporary music, peer group dynamics, and oppositions between Generation X and baby boomers, merged with an enthusiastic reception by youth audiences. Its endurance speaks to the way the film's level of importance as a critical, commercial, and influential film with tremendous impact has grown since its initial debut.

This edited volume is the first book of its kind to engage criticse(tm) understanding of Generation X as a global phenomenon. Citing case studies from around the world, the research collected here broadens the picture of Generation X as a demographic and a worldview. The book traces the global and local flows that determine the identity of each countrye(tm)s youth from the 1970s to today. Bringing together twenty scholars working on fifteen different countries and residing in eight different nations, this book present a community

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of diverse disciplinary voices. Contributors explore the converging properties of "Generation X" through the fields of literature, media studies, youth culture, popular culture, sociology, philosophy, feminism, and political science. Their ideas also enter into conversation with fourteen other "textbox" contributors who address the question of "Who is Generation X" in other countries. Taken together, they present a highly interactive and open book format whose conversations extend to the reading public on the website [www.generationxgoesglobal.com](http://www.generationxgoesglobal.com). From *Slacker* (1991), a foundational work of independent American cinema, to the *Before* trilogy, Richard Linklater's critically acclaimed films and aesthetic ambition have earned him a place as one of the most important contemporary directors. In this second edition of *The Cinema of Richard Linklater*, Rob Stone shows how Linklater's latest films have redefined our understanding of his work. He offers critical discussions and analysis of all of Linklater's films, including *Before Midnight* (2013) and *Everybody Wants Some!!* (2016), as well as new interviews with Linklater and a chapter on *Boyhood* (2014), hailed as one of the best films of the twenty-first century. Stone explores the theoretical, practical, contextual, and metaphysical elements in Linklater's filmography, especially his experimentation with cinematic representations of time and growth. He demonstrates that fanciful lives and lucid dreams are as central as alternative notions of America and time to Linklater's films. Stone also considers Linklater's collaborative working practices, his deployment of such techniques as rotoscoping, and his innovative distribution strategies. Thoroughly revised, updated, and extended, the book includes analysis of all of Linklater's films, including *Dazed and Confused* (1993), *Waking Life* (2011), and *A Scanner Darkly* (2006) as well as his documentaries, short films, and side projects.

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This study of Kevin Smith's debut film breaks new ground by exploring how Clerks sits at the intersection of political and cultural trends relevant to alternative youth cultures in the early 1990s. Clerks (1994) was born of and appeals to a specific youth subculture, with the multimedia 'View Askewniverse' developing out of the film's initial release. Drawing on existing texts and movements such as Richard Linklater's Slacker (1991), Douglas Coupland's novel Generation X: Tales for an Accelerated Culture and alternative rock subcultures that had developed during and since the 1980s, the film presents a comedic take on working as a young person in 1990s America in a manner that was praised for its authenticity. Filmed on a miniscule budget, the roughness of the film's aesthetic, combined with a hard rock soundtrack comprised of mostly independent bands, convinced many that it could speak for young Americans, much more than polished, corporate Hollywood productions. The book situates the film within this wider cultural movement and cultural zeitgeist and explores the role of working-class youth and employment in the years following Reaganomics and its consequences, as well as providing insight into the film's presentation of consumption and of its representation of masculinity and sexuality. Clear, concise and comprehensive, the book is ideal for students, scholars and those with an interest in youth cinema, American independent film, Cult Film, Subcultures and Counterculture, as well as both Film and American Studies more broadly.

In Kids These Days, early Wall Street occupier Malcolm Harris gets real about why the Millennial generation has been wrongly stereotyped, and dares us to confront and take charge of the consequences now that we are grown up. Millennials have been stereotyped as lazy, entitled, narcissistic, and immature. We've gotten so used to sloppy generational analysis filled

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with dumb clichés about young people that we've lost sight of what really unites Millennials. Namely: We are the most educated and hardworking generation in American history. We poured historic and insane amounts of time and money into preparing ourselves for the 21st-century labor market. We have been taught to consider working for free (homework, internships) a privilege for our own benefit. We are poorer, more medicated, and more precariously employed than our parents, grandparents, even our great grandparents, with less of a social safety net to boot. Kids These Days is about why. In brilliant, crackling prose, early Wall Street occupier Malcolm Harris gets mercilessly real about our maligned birth cohort. Examining trends like runaway student debt, the rise of the intern, mass incarceration, social media, and more, Harris gives us a portrait of what it means to be young in America today that will wake you up and piss you off. Millennials were the first generation raised explicitly as investments, Harris argues, and in Kids These Days he dares us to confront and take charge of the consequences now that we are grown up.

When teenagers began hanging out at the mall in the early 1980s, the movies followed. Multiplex theaters offered teens a wide array of perspectives on the coming-of-age experience, as well as an escape into the alternative worlds of science fiction and horror. Youth films remained a popular and profitable genre through the 1990s, offering teens a place to reflect on their evolving identities from adolescence to adulthood while simultaneously shaping and maintaining those identities. Drawing examples from hundreds of popular and lesser-known youth-themed films, Timothy Shary here offers a comprehensive examination of the representation of teenagers in American cinema in the 1980s and 1990s. He focuses on five subgenres—school, delinquency, horror, science, and romance/sexuality—to explore how they

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represent teens and their concerns, how these representations change over time, and how youth movies both mirror and shape societal expectations and fears about teen identities and roles. He concludes that while some teen films continue to exploit various notions of youth sexuality and violence, most teen films of the past generation have shown an increasing diversity of adolescent experiences and have been sympathetic to the particular challenges that teens face.

The story of three friends deals with the problems faced by the post baby boom generation and is accompanied by definitions of terms reflecting modern social trends

Comprising a discussion of 'Alice in the Cities', 'The Bitter Tears of Petra von Kant', 'Heimat' and 'The American Friend', Julia Knight's study examines the American dominance of German film, the framework of European art cinema and how German cinema engages with contemporary German reality.

Between 1946 and 1964 seventy-five million babies were born, dwarfing the generations that preceded and succeeded them. At each stage of its life-cycle, the baby boom's great size has dictated the terms of national policy and public debate. While aspects of this history are well-documented, the relationship between the baby boom and Hollywood has never been explored. And yet, for almost 40 years, baby boomers made up the majority of Hollywood's audience, and since the 1970s, boomers have dominated movie production. Hollywood and the Baby Boom weaves together interviews with leading filmmakers, archival research and the memories of hundreds of ordinary filmgoers to tell the full story of Hollywood's relationship with the boomers for the first time. The authors demonstrate the profound influence of the boomers on the ways that movies were made, seen and understood since the 1950s. The result is a

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compelling new account that draws upon an unprecedented range of sources, and offers new insights into the history of American movies.

When Steven Soderbergh exploded onto movie screens with sex, lies, and videotape in 1989, it represented more than the arrival of an important new director—it heralded the arrival of an entire generation of important new directors. Quentin Tarantino (*Pulp Fiction*), Kevin Smith (*Dogma*), David Fincher (*Fight Club*), M. Night Shyamalan (*The Sixth Sense*), Ben Stiller (*Reality Bites*), Michael Bay (*Pearl Harbor*), and dozens of others are all members of Generation X, the much talked about but much misunderstood successors to baby boomers. This book is a critical study of the films directed by Gen Xers and how those directors have been influenced by their generational identity. While Generation X as a whole sometimes seems to lack direction, its filmmakers have devoted their careers to making powerful statements about contemporary society and their generation's role in it. Each section of the book deals with an aspect of Gen X filmmaking, including the influence of popular culture, postmodern narrative devices, “slackerdom” and the lack of direction, disenfranchisement and nihilism, the ever-evolving role of technology, gender issues and sexuality, the question of race, the influence of older filmmakers, and visions of the future.

This book explores how independent film and music artists and labels use crowdfunding and where this use places crowdfunding in the contemporary system of cultural production. It complements an analysis of independence in film and music with the topic of crowdfunding as a firmly established form of financing cultural activity. In the second half of the 20th century, the concept of artistic independence was vital to classifying and distinguishing artists, their works, and labels or publishers who released them. However, during the last three decades, this term

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has become increasingly blurred, and some commentators argue that independence is in crisis. Can crowdfunding be the answer to this crisis? Some believe that it is, whereas others argue otherwise, seeing crowdfunding instead as just the next manifestation of this crisis. This dilemma is a starting point for the analyses of the relationships between crowdfunding and artistic independence conducted in this book, and will be of great interest to people looking for a deeper understanding of crowdfunding, how it can influence artistic independence, and what it means for artists and audiences. It will be a stimulating read for scholars and students with an interest in media and cultural studies, digital humanities, fandom, sociology, economics, business studies, and law, while also offering insights to artists and practitioners in the creative industries.

The pioneering anthropologist Sherry B. Ortner combines her trademark ethnographic expertise with critical film interpretation to explore the independent film scene in New York and Los Angeles since the late 1980s. *Not Hollywood* is both a study of the lived experience of that scene and a critical examination of America as seen through the lenses of independent filmmakers. Based on interviews with scores of directors and producers, Ortner reveals the culture and practices of indie filmmaking, including the conviction of those involved that their films, unlike Hollywood movies, are "telling the truth" about American life. These films often illuminate the dark side of American society through narratives about the family, the economy, and politics in today's neoliberal era. Offering insightful interpretations of many of these films, Ortner argues that during the past three decades independent American cinema has functioned as a vital form of cultural critique.

Cinema is an affective medium. Films move us to feel wonder, joy, and love as well as fear,

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anger, and hatred. Today, we are living through a new age of sensibility when emotion is given priority over reason. Yet, there is a counter-cultural current in contemporary American cinema that offers a more nuanced treatment of emotion. Both aesthetically and eidetically, this new cinema of affect allows viewers to make up their own minds about what they feel and think. This book focuses on key films by important auteur-directors--David Fincher, Bryan Singer, Christopher Nolan, Kathryn Bigelow, Richard Linklater, Barry Jenkins, Greta Gerwig, and Pete Docter--who are to the forefront of this new cinema. It explores how they anatomize affect and how it functions in the creation or degradation of character and society.

Generation Multiplex (2002) was the first comprehensive study of the representation of teenagers in American cinema since David Considine's Cinema of Adolescence in 1985. This updated and expanded edition reaffirms the idea that films about youth constitute a legitimate genre worthy of study on its own terms. Identifying four distinct subgenres—school, delinquency, horror, and romance—Timothy Shary explores hundreds of representative films while offering in-depth discussion of movies that constitute key moments in the genre, including Fast Times at Ridgemont High, A Nightmare on Elm Street, The Breakfast Club, Say Anything . . . , Boyz N the Hood, Scream, American Pie, Napoleon Dynamite, Superbad, The Twilight Saga, and The Hunger Games. Analyzing developments in teen films since 2002, Shary covers such topics as the increasing availability of movies on demand, which has given teens greater access to both popular and lesser-seen films; the recent dominance of supernatural and fantasy films as a category within the genre; and how the ongoing commodification of teen images in media affects real-life issues such as school bullying, athletic development, sexual identity, and teenage pregnancy.

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This revised and updated new edition provides a comprehensive introduction to the history of cinema in mainland China, Hong Kong and Taiwan, as well as to disaporic and transnational Chinese film-making, from the beginnings of cinema to the present day. Chapters by leading international scholars are grouped in thematic sections addressing key historical periods, film movements, genres, stars and auteurs, and the industrial and technological contexts of cinema in Greater China.

The Cinema of Generation X A Critical Study of Films and Directors McFarland  
Even for the casual viewer, the Netflix series Stranger Things will likely feel familiar, reminiscent of popular 1980s coming-of-age movies such as The Goonies, E.T. the Extra-Terrestrial, and Stand by Me. Throughout the series, nods to each movie are abundant. While Stranger Things and these classic 1980s films are all tales of childhood friendship and shared adventures, they are also narratives that reflect and shape the burgeoning cynicism of the 1980s. In Ode to Gen X: Institutional Cynicism in "Stranger Things" and 1980s Film, author Melissa Vosen Callens explores the parallels between iconic films featuring children and teenagers and the first three seasons of Stranger Things, a series about a group of young friends set in 1980s Indiana. The text moves beyond the (at times) non-sequitur 1980s Easter eggs to a common underlying narrative: Generation X's growing distrust in American institutions. Despite Gen X's cynicism toward both informal and formal institutions, viewers also see a more positive characteristic of Gen X in these films and series: Gen X's fierce independence and ability to rebuild and redefine the family unit despite continued economic hardships.

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Vosen Callens demonstrates how *Stranger Things* draws on popular 1980s popular culture to pay tribute to Gen X's evolving outlook on three key and interwoven American institutions: family, economy, and government.

The millennials, who constitute the largest generation in America's history, may resist a simple definition; nevertheless, they do share a number of common traits and also an ever increasing presence on film and television. This collection of new essays first situates the millennials within their historical context and then proceeds to an examination of specific characteristics--as addressed in the television and film narratives created about them, including their relationship to work, technology, family, religion, romance and history. Drawing on a multiplicity of theoretical frameworks, the essays show how these cultural products work at a number of levels, and through a variety of means, to shape our understanding of the millennials.

In 1995 Chinese animated filmmaking ceased to be a state-run enterprise and was plunged into the free market. Using key animated films as his case studies, Shaopeng Chen examines new generation Chinese animation in its aesthetic and industrial contexts. He argues that, unlike its predecessors, this new generation does not have a distinctive national identity, but represents an important stage of diversity and exploration in the history of Chinese animation. Chen identifies distinct characteristics of new generation filmmaking, including an orientation towards young audiences and the recurring figure of the immortal monkey-like Sun Wukong. He explores how films

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such as Lotus Lantern/Baolian Deng (1999) responded to competition from American imports such as The Lion King (1994), retaining Chinese iconography while at the same time adopting Hollywood aesthetics and techniques. Addressing the series Boonie Bears/Xiong Chumo (2014-5), Chen focuses on the films' adaptation from the original TV series, and how the films were promoted across generations and by means of both online and offline channels. Discussing the series Kuiba/Kui Ba (2011, 2013, 2014), Chen examines Vasoon Animation Studio's ambitious attempt to create the first Chinese-style high fantasy fictional universe, and considers why the first film was a critical success but a failure at the box-office. He also explores the relationship between Japanese anime and new generation Chinese animation. Finally, Chen considers how word-of-mouth social media engagement lay behind the success of Monkey King: Hero is Back (2015).

This book explores the vigorous film cultures of mainland China, Taiwan and Hong Kong from the perspective of youth culture. The book relates this important topic to the wider social, cultural, and institutional context, and discusses the relationship between the films and the changes that today are transforming each society. Among the areas explored are the differences between the three film industries, their creation of new types of screen hero and heroine, and their conflicts with traditional Chinese attitudes such as respect for age. The many films discussed provide fresh perspectives on the ways in which young people are coping with gender, sexuality, class, coming of age,

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the pressures of education, and major social shifts such as rural to urban migration. They show young adults in each society striving to construct new value systems for a complex, rapidly changing environment.

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