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# Adaptation, Authorship, and Contemporary Women Filmmakers

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Shelley Cobb



# Adaptation Authorship And Contemporary Women Filmmakers

**Karen A. Ritzenhoff, Dijana  
Metlić, Jeremi Szaniawski**



## **Adaptation Authorship And Contemporary Women Filmmakers:**

**Adaptation, Authorship, and Contemporary Women Filmmakers** S. Cobb, 2014-11-13 A lively discussion of costume dramas to women's films Shelley Cobb investigates the practice of adaptation in contemporary films made by women The figure of the woman author comes to the fore as a key site for the representation of women's agency and the authority of the woman filmmaker

**Genre, Authorship and Contemporary Women Filmmakers** Katarzyna Paszkiewicz, 2018-06-06 Examining the significance of women's work in popular film genres this text sheds light on women's contribution to genre cinema through an exploration of filmmakers like Kathryn Bigelow Diablo Cody Sofia Coppola and Kelly Reichardt

**Women and New Hollywood** Aaron Hunter, Martha Shearer, 2023-05-12 The 1970s has often been hailed as a great moment for American film as a generation of New Hollywood directors like Scorsese Coppola and Altman offered idiosyncratic visions of what movies could be Yet the auteurist discourse hailing these directors as the sole authors of their films has obscured the important creative roles women played in the 1970s American film industry *Women and New Hollywood* revises our understanding of this important era in American film by examining the contributions that women made not only as directors but also as screenwriters editors actors producers and critics Including essays on film history film texts and the decade's film theory and criticism this collection showcases the rich and varied cinematic products of women's creative labor as well as the considerable barriers they faced It considers both women working within and beyond the Hollywood film industry reconceptualizing New Hollywood by bringing it into dialogue with other American cinemas of the 1970s By valuing the many forms of creative labor involved in film production this collection offers exciting alternatives to the auteurist model and new ways of appreciating the themes and aesthetics of 1970s American film

*Heightened Genre and Women's Filmmaking in Hollywood* Mary Harrod, 2021-05-24 Despite the widely publicised prejudice faced by women in Hollywood since around 1990 a significant minority of female directors have been making commercially and culturally impactful films there across the full range of genres This book explores movies by filmmakers Amy Heckerling Nora Ephron Nancy Meyers Catherine Hardwicke Sofia Coppola Kimberly Peirce Kathryn Bigelow and Greta Gerwig including many which are still critically neglected or derided seeing them as offering a new understanding of genre filmmaking That is like many other contemporary films but in a striking proportion within the smaller set of mainstream movies by women this body of work revels in a heightened genre status that allows its authors to simultaneously address intellectual cinephilic pleasures and bodily emotive ones Arguing through close analysis that these films demonstrate the inseparability of such strategies of engagement in contemporary genre cinema *Heightened Genre* reclaims women's mainstream filmmaking for feminism through a recalibration of genre theory itself

*Love Across the Atlantic* Brickman Barbara Jane Brickman, 2020-02-14 Winston Churchill famously described the political alliance between the US and UK as a special relationship but throughout the cultural history of these two countries there have existed transatlantic special relationships of another kind affairs

between British and American citizens who have fallen in love with one another but often too with the idea of that other place across the ocean From romantic novelist Elinor Glyn in the 1920s to Prince Harry and Meghan Markle today this collection examines some of the history contemporary manifestations and enduring appeal of US UK romance across popular culture Looking at both historical and contemporary case studies drawn from across film television music literature news and politics this is a timely intervention into the popular romantic discourse of US UK relations at a critical and transitional moment in the ongoing viability of the special relationship

**Television Finales** Douglas L. Howard, David Bianculli, 2018-11-13 Today more than ever series finales have become cultural touchstones that feed watercooler fodder and Twitter storms among a committed community of viewers While the final episodes of *The Fugitive* and *M A S H* continue to rank among the highest rated broadcasts more recent shows draw legions of binge watching fans Given the importance of finales to viewers and critics alike Howard and Bianculli along with the other contributors explore these endings and what they mean to the audience both in terms of their sense of narrative and as episodes that epitomize an entire show Bringing together a veritable who's who of television scholars journalists and media experts including Robert Thompson Martha Nochimson Gary Edgerton David Hinckley Kim Akass and Joanne Morreale the book offers commentary on some of the most compelling and often controversial final episodes in television history Each chapter is devoted to a separate finale providing readers with a comprehensive survey of these watershed moments Gathering a unique international lineup of journalists and media scholars the book also offers readers an intriguing variety of critical voices and perspectives

*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

*Gender, Power, and Identity in The Films of Stanley Kubrick* Karen A. Ritzenhoff, Dijana Metlić, Jeremi Szaniawski, 2022-10-21 This volume features a set of thought provoking and long overdue approaches to situating Stanley Kubrick's films in contemporary debates around gender race

and age with a focus on women's representations. Offering new historical and critical perspectives on Kubrick's cinema, the book asks how his work should be viewed bearing in mind issues of gender equality, sexual harassment, and abuse. The authors tackle issues such as Kubrick's at times questionable relationships with his actresses and former wives, the dynamics of power, misogyny, and miscegenation in his films, and auteur apologism among others. The selections delineate these complex contours of Kubrick's work by drawing on archival sources, engaging in close readings of specific films, and exploring Kubrick through unorthodox vantage points. With an interdisciplinary scope and social justice centered focus, this book offers new perspectives on a well established area of study. It will appeal to scholars and upper level students of film studies, media studies, gender studies, and visual culture, as well as to fans of the director interested in revisiting his work from a new perspective.

Single Lives Katherine Fama, Jorie Lagerwey, 2022-05-13 *Single Lives* is a collection of singleness studies essays from the interdisciplinary humanities that explores the last two hundred years of literature and popular media by and about single women in the US and the UK. Independent women have always been a center around which social anxieties and excitement coalesced. Moving between the family home and domestic independence, between household and public labor, and between celibacy and a range of sexual relations, the single woman remains a literary and cultural focus as she has been from the 19th to the 21st centuries. This collection offers readers the opportunity to uncover the social, political, economic, and cultural connections between the singly blessed women and bachelor girls of the 19th and early 20th century, and all the single ladies of the 21st century. Essays read singleness across genre and field, offering new approaches to studying modern and contemporary single women in literature, film, and history. Authors engage scholarship from wide ranging fields of social history, women's studies, queer theory, and Black feminism. The collection reads familiar texts against the grain, rethinking archival resources, revisiting familiar figures, and exploring new sources: cookbooks, ephemera, personal documents, recovered film histories, and forms of domestic space and labor. This is a book for scholars of gender and sexuality, social history, feminist film, and media scholars, and literary historians, and reflects the urgent contemporary interest in single women as a political, economic, and cultural force.

*Neo-Victorianism on Screen* Antonija Primorac, 2017-11-17 This book broadens the scope of inquiry of neo-Victorian studies by focusing primarily on screen adaptations and appropriations of Victorian literature and culture. More specifically, this monograph spotlights the overlapping yet often conflicting drives at work in representations of Victorian heroines in contemporary film and TV. Primorac's close analyses of screen representations of Victorian women pay special attention to the use of costume and clothes, revealing the tensions between diverse theoretical interventions and generic, often market oriented demands. The author elucidates the push and pull between postcolonial critique and nostalgic, often Orientalist spectacle, between feminist textual interventions and postfeminist media images. Furthermore, this book examines neo-Victorianism's relationship with postfeminist media culture and offers an analysis of the politics behind onscreen treatment of Victorian gender roles, family structures, sexuality, and

colonial space      **Woman-Centered Brazilian Cinema** Jack A. Draper III, Cacilda M. Rêgo, 2022-10-01 Woman Centered Brazilian Cinema highlights the bold inspiring and diverse work of female filmmakers including directors screenwriters and producers and female protagonists in the twenty first century Brazilian film industry This volume examines the diverse production and distribution spaces these filmmakers are working in including documentary experimental and short filmmaking as well as commercial feature films An intersectional approach runs throughout the chapters with complex considerations around gender race sexuality and class The book features a mix of research methods and genres with macro level political economic and industry wide views of gender disparities appearing alongside in depth conversations with contemporary filmmakers Maria Augusta Ramos Petra Costa Mari Corr a and Paula Sacchetta focused on micro level personal experiences In bringing together original essays and interviews the volume provides valuable information for students of Brazil in general and of Brazilian film in particular      **Independent Women** Claire Perkins, Michele Schreiber, 2021-06-07 Independent Women From Film to Television explores the significance for feminism of the increasing representation of women on and behind the screen in television contexts around the world Independent has functioned throughout film and television history as an important euphemism for feminist This volume investigates how this connection plays out in a contemporary environment that popular feminist discourse is constructing as a golden age of television for women The original essays in the volume offer insights into how post network television is being valued as a new site of independent production for women They also examine how these connotations of creative control influence perceptions of both female creators and their content as feminist Together they provide a compelling perspective on the feminist consequences of how independence and indie have intensified as cultural sensibilities that coincide and engage with the digital transformation of television during the first decades of the 21st century The chapters in this book were originally published in a special issue of Feminist Media Studies      Research Handbook on Gender, Work and Employment Relations Sue Williamson, Jane Parker, Noelle Donnelly, Mihajla Gavin, Sue Ressa, 2025-04-09 Presenting cutting edge research on gender work and employment relations this Research Handbook represents the latest thinking in this dynamic field A multinational team of academics share their expertise from a broad range of disciplines including employment relations human resource management sociology management and feminist and organisational studies      **Gendering History on Screen** Julia Erhart, 2018-03-05 Movies about significant historical personalities or landmark events like war seem to be governed by a set of unspoken rules for the expression of gender Films by female directors featuring female protagonists appear to receive particularly harsh treatment and are often criticised for being too emotional and incapable of expressing real history Through her examination of films from the United States Europe Australia and elsewhere Julia Erhart makes powerful connections between the representational strategies of women directors such as Kathryn Bigelow Ruth Ozeki and Alexandra von Grote and their concerns with exploring the past through the prism of the present She also compellingly

explores how historiographical concepts like valour memory and resistance are uniquely re envisioned within sub genres including biopics historical documentaries Holocaust movies and movies about the War on Terror Gendering History on Screen will make an invaluable contribution to scholarship on historical film and women s cinema

**Adaptations** Deborah Cartmell, Imelda Whelehan, 2022 Adaptations Critical and Primary Sources is a three volume reference resource that brings together over 80 landmark texts in adaptation studies Volume One covers the history of adaptation studies by plotting the prehistory of the field beginning with Vachel Lindsay s classic Art of the Moving Picture 1915 through Virginia Woolf s classic essay on sThe Cinema through to some of the most important critical and theoretical interventions up until the 1990s when the area really emerges as a critical force in the academy Volume Two collects essays from the last 25 years showing how the scholarly legacy laid out in Volume One still has a profound impact on adaptation studies today while charting the process of critical and theoretical maturation This volume shows how adaptations studies has outgrown its contested place in the gap of film and literary studies and how its interventions transcend disciplinary perspectives across the arts and humanities Volume Three covers key case studies such as Christine Geraghty s take on adapting Westerns Ian Inglis understanding of the transformation of music into movies and Eckart Voigts concept on Jane Austen and participatory culture 0With topics ranging from the limitations of the novel to adapting stage to screen contributions from a wide range of international scholars film critics and novelists combine to make Adaptations Critical and Primary Sources an original overview of critical debates today Cartmell and Whelehan introduce each excerpt and offer a critical overview of the collected work the rationale for its inclusion and suggestions for further reading

**Adaptation Considered as a Collaborative Art** Bernadette Cronin, Rachel MagShamhráin, Nikolai Preuschoff, 2020-05-08 This book examines the processes of adaptation across a number of intriguing case studies and media Turning its attention from the what to the how of adaptation it serves to re situate the discourse of adaptation studies moving away from the hypotheses that used to haunt it such as fidelity to questions of how texts authors and other creative practitioners always understood as a plurality engage in dialogue with one another across cultures media languages genders and time itself With fifteen chapters across fields including fine art and theory drama and theatre and television this interdisciplinary volume considers adaptation across the creative and performance arts with a single focus on the collaborative

**Black Film British Cinema II** Clive Nwonka, Anamik Saha, 2021-03-02 The politics of race in British screen culture over the last 30 years vis a vis the institutional textual cultural and political shifts that have occurred during this period Black Film British Cinema II considers the politics of blackness in contemporary British cinema and visual practice This second iteration of Black Film British Cinema marking over 30 years since the ground breaking ICA Documents 7 publication in 1988 continues this investigation by offering a crucial contemporary consideration of the textual institutional cultural and political shifts that have occurred from this period It focuses on the practices values and networks of collaborations that have shaped the development of black film culture and

representation But what is black British film How do such films however defined produce meaning through visual culture and what are the political social and aesthetic motivations and effects How are the new forms of black British film facilitating new modes of representation authorship and exhibition Explored in the context of film aesthetics curatorship exhibition and arts practice and the politics of diversity policy Black Film British Cinema II provides the platform for new scholars thinkers and practitioners to coalesce on these central questions It is explicitly interdisciplinary operating at the intersections of film studies media and communications sociology politics and cultural studies Through a diverse range of perspectives and theoretical interventions that offer a combination of traditional chapters long form essays shorter think pieces and critical dialogues Black Film British Cinema II is a comprehensive sustained wide ranging collection that offers new framework for understanding contemporary black film practices and the cultural and creative dimensions that shape the making of blackness and race Contributors Bidisha Ashley Clark Shelley Cobb James Harvey Melanie Hoyes Maryam Jameela Kara Keeling Ozlem Koksak Rabza Lansiquot Sarita Malik Richard Martin So Mayer Alessandra Raengo Richard T Rodriguez Tess S Skadegrd Thorsen Natalie Wreyford

A Comparative Analysis of Violence in Margaret Drabble and Four Selected Iraqi Novels Bushra Juhi Jani, 2021-11-22 This book is the first work comparing Margaret Drabble with key Iraqi novelists It analyses physical and soft violence in Drabble's novels and the works of four Iraqi contemporary novelists including Ahmed Saadawi's *Frankenstein in Baghdad* 2013 The book argues that physical and soft violence are interwoven and interconnected meaning that where there is physical violence there is nearly always soft violence and though to a lesser extent vice versa Thus soft violence can cause just as much damage psychologically or literally as hard violence

**Nancy Meyers** Deborah Jermyn, 2017-07-27 Nancy Meyers is acknowledged as the most commercially successful woman filmmaker of all time described by Daphne Merkin in *The New York Times* on the release of *It's Complicated* as a singular figure in Hollywood she may in fact be the most powerful female writer director producer currently working Yet Meyers remains a director who alongside being widely dismissed by critics has been largely absent in scholarly accounts both of contemporary Hollywood cinema and of feminism and film Despite Meyers' impressive track record for turning a profit including the biggest box office return ever achieved by a woman filmmaker at that time for *What Women Want* in 2000 and a multifaceted career as a writer producer director dating back to her co-writing *Private Benjamin* in 1980 Meyers has been oddly neglected by Film Studies to date Including Nancy Meyers in the *Bloomsbury Companions to Contemporary Filmmakers* rectifies this omission giving her the kind of detailed consideration and recognition she warrants and exploring how notwithstanding the challenges authorship holds for feminist film studies Meyers can be situated as a skilled auteur This book proposes that Meyers' box office success the consistency of style and theme across her films and the breadth of her body of work as a writer producer director across more than three decades at the forefront of Hollywood thus importantly bridging the second third waves of feminism make her a key contemporary US filmmaker Structured to meet the needs of both the student and scholar Jermyn's



volume situates Meyers within this historical and critical context exploring the distinctive qualities of her body of work the reasons behind the pervasive resistance to it and new ways of understanding her films

**Indie Reframed** Linda Badley, 2017-02-07 Explores the films practitioners production and distribution contexts that currently represent American womens independent cinema With the consolidation of indie culture in the 21st century female filmmakers face an increasingly indifferent climate Within this sector women work across all aspects of writing direction production editing and design yet the dominant narrative continues to construe indie as a white male auteurs such as Quentin Tarantino or Wes Anderson as the face of indie discourse Defying the formulaic myths of the mainstream indie flick and the ideological and experimental radicalism of feminist counter cinema alike womens indie filmmaking is neither ironic popular nor political enough to be readily absorbed into pre existing categories This ground breaking collection the first sustained examination of the work of female practitioners within American independent cinema reclaims the difference of female indie filmmaking Through a variety of case studies of directors writers and producers such as Ava DuVernay Lena Dunham and Christine Vachon contributors explore the innovation of a range of female practitioners by attending to the sensibilities ideologies and industrial practices that distinguish their work while embracing the space in which the narratives they represent and embody can be revealed

**Key Features** Covers American womens independent cinema since the late 1970s Analyses the work of acclaimed but critically overlooked female practitioners such as Kelly Reichardt Christine Vachon Miranda July Kasi Lemmons Nicole Holofcener Mira Nair Lisa Cholodenko Megan Ellison Lynn Shelton Ava DuVernay Mary Harron and Debra Granik Distinguishes four different approaches to analysing womens independent cinema through production and industry perspectives genre and other classificatory modalities political cultural social and professional identities and collaborative and collectivist practices

**Contributors** John Alberti Northern Kentucky University Linda Badley Middle Tennessee State University Cynthia Baron Bowling Green State University Shelley Cobb University of Southampton Corinn Columpar University of Toronto Chris Holmlund University of Tennessee Knoxville Geoff King Brunel University London Christina Lane University of Miami James Lyons University of Exeter Kathleen A McHugh UCLA Kent A Ono University of Utah Lydia Papadimitriou Liverpool John Moores University Claudia Costa Pederson Wichita State University Claire Perkins Monash University Sarah Projansky University of Utah Maria San Filippo Goucher College Michele Schreiber Emory University Sarah E S Sinwell University of Utah Yannis Tzioumakis University of Liverpool Patricia White Swarthmore College Patricia R Zimmermann Ithaca College

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