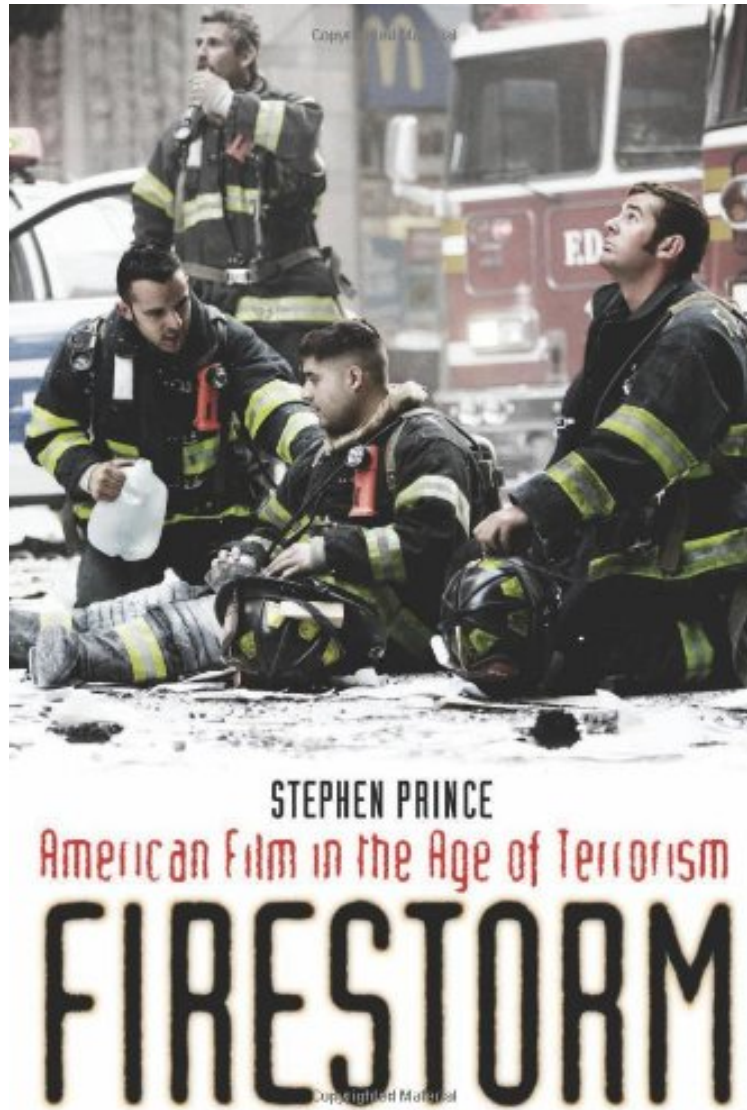


[Read free] Firestorm: American Film in the Age of Terrorism

Firestorm: American Film in the Age of Terrorism

Stephen Prince

*DOC | *audiobook | ebooks | Download PDF | ePub*



DOWNLOAD



+

READ ONLINE

#2541090 in Books 2009-08-06 Original language: English PDF # 1 8.80 x .70 x 5.90l, 1.14 #File Name: 0231148712400 pages | File size: 24.Mb

Stephen Prince : Firestorm: American Film in the Age of Terrorism before purchasing it in order to gage whether or not it would be worth my time, and all praised Firestorm: American Film in the Age of Terrorism:

0 of 0 people found the following review helpful. Extraordinary insightBy PatriciaOur immersion in the products of the television and film industries can lead us to simply follow the stories that we watch without considering their cultural context. This accessible yet scholarly book brings the reader's attention to the medium in which we are immersed. Prince's attention to detail and clarity of style help the reader examine the impact of 9/11 on our culture and on our storytelling. The book requires that the reader consider the way that films shape our cultural mythology. I

highly recommend this book! It will open your eyes and mind.0 of 1 people found the following review helpful. The vulcan of 9/11By RobertoHave choice this book for my tesis about 9/11 and hollywood. The book is a really perfect analysis, or not a simple list of the movie (like other books of cinema).Stephen analyze with criticism all component and influse of 9/11, before read this book I have my personal idea to the influence of hollywood movies and 9/11, after read, my idea is the same of the author, this is the proof for my tesis about the influence constantly of 9/11 before and after with the movie and tv on USA and the rest of the world.Roberto LeofrigioRome Italy0 of 1 people found the following review helpful. 9/11 in American filmmakingBy ROROTOKO"Firestorm" is on the ROROTOKO list of cutting-edge intellectual nonfiction. Professor Prince's book interview ran here as cover feature on September 9, 2009.

It was believed that September 11th would make certain kinds of films obsolete, such as action thrillers crackling with explosions or high-casualty blockbusters where the hero escapes unscathed. While the production of these films did ebb, the full impact of the attacks on Hollywood's creative output is still taking shape. Did 9/11 force filmmakers and screenwriters to find new methods of storytelling? What kinds of movies have been made in response to 9/11, and are they factual? Is it even possible to practice poetic license with such a devastating, broadly felt tragedy?Stephen Prince is the first scholar to trace the effect of 9/11 on the making of American film. From documentaries like *Fahrenheit 9/11* (2004) to zombie flicks, and from fictional narratives such as *The Kingdom* (2007) to Mike Nichols's *Charlie Wilson's War* (2007), Prince evaluates the extent to which filmmakers have exploited, explained, understood, or interpreted the attacks and the Iraq War that followed, including incidents at Abu Ghraib. He begins with pre-9/11 depictions of terrorism, such as Alfred Hitchcock's *Sabotage* (1936), and follows with studio and independent films that directly respond to 9/11. He considers documentary portraits and conspiracy films, as well as serial television shows (most notably Fox's *24*) and made-for-TV movies that re-present the attacks in a broader, more intimate way. Ultimately Prince finds that in these triumphs and failures an exciting new era of American filmmaking has taken shape.