Chapter 5 – The Story Tellers of Film I

Key terms: computer graphics imaging; rotoscoping; sound track; trailers; back stories

1. How does recent film (cultural) criticism view human individuality and how does this impact the understanding of who makes movies?

2. How did the emergence of the studio system affect imagination in films?

3. Who are the most important of the creative personnel and craftspeople who collaborate on a film’s production? What does each contribute to film making?

Chapter 6 – The Story Tellers of Film II: The Film Director

Key terms: auteur; technique; style;

1. What is auteur theory & why is it significant?

2. Kolker concludes that the actual practice of filmmaking—despite the existence of a few directorial stars and some who have more control over their work than others—has “pretty much reverted back to the control of the producer and studio chief. Why does he believe this to be true?

Chapter 7 – Film as Cultural Practice

Key terms: text; culture; subculture; popular culture; cultural studies

**Take note of the useful summary of the major points of the book with which this chapter opens.

1. What, according to Kolker, is the target audience of filmgoers to whom many producers believe they must appeal and what kind of films does this lead them to produce? Why does this produce condemnation?

2. In what sense is culture to be seen as “text” and why does Kolker think it important to “read” culture?

3. What is the difference between [high] culture and [low] popular culture? What are the implications for Kolker’s observation that “mass culture is commercial culture”?

4. Why are splits between the subculture that enjoys the products of popular culture important?
5. What are cultural studies and upon what do they focus?

6. What was the “critique of American popular culture” that developed in the 1950s and early 1960s?

7. What is text and context in cultural studies? What does it mean to say individuals receive and negotiate with a text in popular culture? In cultural analysis, what does it mean to negotiate, unpack, and reread cultural texts such as films? What is the role of judgment and values in this kind of cultural analysis?

Chapters 8 and 9 – The Stories Told by Film I & II

Key terms: closure; master narrative; master fictions; narrative constraints; genre; subgenre

1. What are master narratives and dominant fictions? Why are they important to films and revealing about the culture that produces and consumes them?

2. What are narrative constraints? Why are they important?

3. What are the major genres and subgenres? Why are they important?