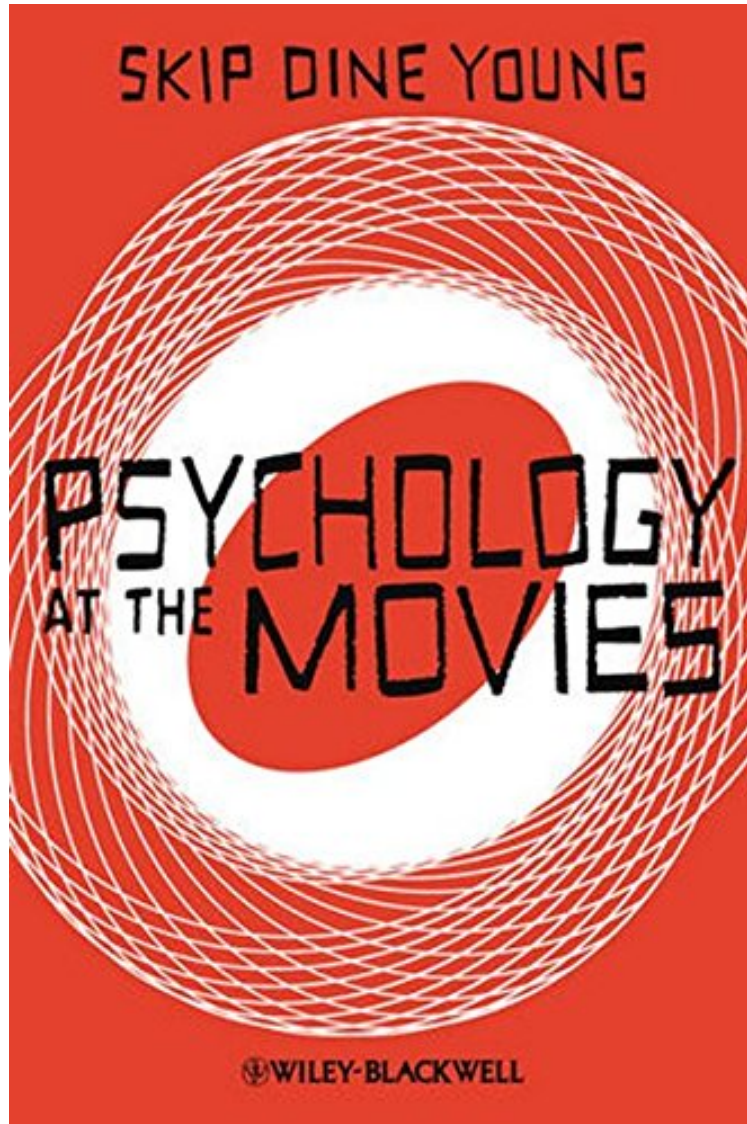


(Ebook pdf) Psychology at the Movies

Psychology at the Movies

Skip Dine Young

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



DOWNLOAD



+

READ ONLINE

#1123929 in Books Young Skip Dine 2012-04-09 2012-03-16Original language:EnglishPDF # 1 8.90 x .60 x 5.90l, .75 #File Name: 0470971770268 pagesPsychology at the Movies | File size: 53.Mb

Skip Dine Young : Psychology at the Movies before purchasing it in order to gage whether or not it would be worth my time, and all praised Psychology at the Movies:

5 of 5 people found the following review helpful. Great read that enlightens AND entertainsBy Jim and Mandy GambleThis is a textbook? Really? Really. Are you sure? Because it was WAY more interesting and fun than the psychology textbooks I read in college. If you have ever found yourself discussing your favorite movies or TV shows with your friends for hours over a few beers, this is a must-read!Dr. Dine Young does for both psychology and film theory what Zizek does for current political and cultural theory: he looks at complex academic theories through the

rubric of pop-culture film and TV, and makes them accessible, relatable, and (most importantly) relevant to real life in a very readable (even enjoyable!) format. Of course, Professor Skip doesn't seem to be the Marxist misanthrope and admitted madman that Zizek is, but nonetheless, he is also a scholar who can enlighten and entertain. I just wish he would do some lectures on YouTube as well!

2 of 3 people found the following review helpful. A beginning

By Soren Kerksome interesting questions posed then some other interesting questions. So, it's good for laying out the questions. Too often the chapter or section was done before the answers flowed. Sometimes speculation flowed - but remained too general. E.g., do violent movies cause violence? Maybe ... maybe not. Does stuff depend upon how you define stuff? yes. But, again, some god questions posed.

0 of 0 people found the following review helpful. Four Stars

By CustomerInteresting and thorough

Psychology at the Movies explores the insights to be gained by applying various psychological lenses to popular films including cinematic depictions of human behavior, the psychology of filmmakers, and the impact of viewing movies. Uses the widest range of psychological approaches to explore movies, the people who make them, and the people who watch them

Written in an accessible style with vivid examples from a diverse group of popular films, such as *The Silence of the Lambs*, *The Wizard of Oz*, *Star Wars*, *Taxi Driver*, *Good Will Hunting*, and *A Beautiful Mind* Brings together psychology, film studies, mass communication, and cultural studies to provide an interdisciplinary perspective

Features an extensive bibliography for further exploration of various research fields

.com From the Author: Where Movies Meet the Mind Psychology at the Movies raises fundamental questions about the movies and provides fascinating glimpses into the ways that many psychologists have answered these questions: What do the behavioral patterns that can be found in many movies say about people and society? Sometimes the answer is a little unsettling. Systematic content analyses have shown that female characters who engage in sexual behavior are highly unlikely to make it to the end of slasher horror films (a phenomenon that becomes a running joke in the *Scream* movies). Do movies really have deeper meanings? If one is looking for them hard enough, they sure seem to. One analysis argues that Stanley Kubrick's *The Shining* achieves its chilling effect on the audience by making use of a host of subtle symbols that tie the evil occurring in the Overlook Hotel with genocidal tendencies in Western masculinity. Do the movies impact the way that people see mental illness and psychotherapy? Many people report forming opinions about psychological disorders based on the media. Also, because of the private nature of psychotherapy, movies and television provide representations of an activity they have never witnessed in real life. Do film makers' creations reflect their real lives? Probably, but to what extent is a matter of debate. Woody Allen's *Husbands and Wives* appeared to so closely chronicle the break down of his relationship with Mia Farrow that it made some viewers uncomfortable yet Allen describes the movie as a work of pure fiction. What makes a film popular? No one has a perfect answer to this question (or else they would be fantastically wealthy), but *Star Wars* and *The Godfather* stand out as films that are treasured by film buffs, the Hollywood establishment, and the mass movie-going audience. How are films constructed so that audiences understand them and respond emotionally? One experiment from the early history of film demonstrated that people judge an actor's emotions not just on his expression but on how film editing can manipulate what the actor appears to be looking at. Do movies make people do things? This is perhaps the most controversial question in the social scientific study of media. One of the most famous experiments in psychology, Bandura's Bobo Doll study, demonstrates that children exposed to an aggressive model will indeed behave quite viciously toward a plastic blow-up clown. Do movies serve any potential purposes other than inspiring sex, drugs, and violence? As art forms, movies have a variety of educational (*Steel Magnolias* for teaching physicians about the impact of terminal illness on a family), therapeutic (*Ordinary People* for capturing grief and trauma) and personal (*To Kill a Mockingbird* for providing an idealized vision of parenthood) functions. From the beginning of the text, *Psychology at the Movies* draws the reader in and provides a clear direction and foundation to be built upon through the remainder of the text. Young's ability to do so, not only allows this text to be read and applied in various fields, but also could be used in any level of study. From the movie buff who seeks to learn about their past time to psychology and other social science students, this text offers a balanced amount of both breadth and depth. (*The Journal of Popular Culture*, 29 August 2013) In sum, *Psychology at the Movies* offers the basis for a useful survey course in film and psychology, packaged in an engaging format. As Young asserts, "Once you start looking for it, you can't escape psychology in the movies" (p. 6). And he adds, "Sometimes . . . a movie stays with us, and we reflect on it for an hour, a week, a year or a lifetime" (p. 114). With the increasing prevalence of massive open online courses (MOOCs), Young's seminar has potential to interest a very wide audience. (*PsycCRITIQUES*, 6 February 2013) From the Back Cover All movies are psychologically alive, exploding with human drama. This drama can be seen from many different angles—in the movies themselves, in the people who make them, and in the people who watch them. *Psychology at the Movies* explores these issues and addresses how psychologists have interpreted movies and how psychotherapy and psychopathology have been depicted in film. The author also examines the psychological make-up of legendary directors, such as Hitchcock, Scorsese and Woody Allen, and actors such as Angelina Jolie and Jack Nicholson. Also considered is the powerful impact that film can have on its audience. The author draws upon his extensive experience

in the fields of film and psychology to reveal the deep connections between the fantasy world of cinema and the realities of everyday life. Engagingly written to appeal to academics and movie fans alike, *Psychology at the Movies* is a front row ticket to issues at the forefront of popular cinema and the human mind. "This is a lively and wide-ranging guide to the many ways that psychology is part of the movies. Dine Young examines films, filmmakers and the audience, and writes with clarity and enthusiasm. This book should have wide appeal." Stephen Prince, Professor of Theatre and Cinema, Virginia Tech, Author of *'Digital Visual Effects in Cinema: The Seduction of Reality'* "This book is an excellent introduction to the psychological study of film, accessible to the layperson yet with enough meat for the psychologist or film scholar to chew on as well. It is filled with compelling examples and anecdotes, both of films and viewers' reactions to them. However, it is also solidly based on scientific research and includes an extensive bibliography and notes of great use to the serious scholar." Richard Jackson Harris, Professor of Psychology, Kansas State University, Author of *'A Cognitive Psychology of Mass Communication'* "Psychology at the Movies is an engaging and informative primer for any 'student' of both the cinematic film experience and the study of psychology, offering interesting analysis and insight to the undeniable influence of cinema on the individual, our society, and even the evolution of our culture. Author Dine Young provides a wealth of research, fact, theory, opinion, and conjecture, all intended -like the study of psychology itself - to not only provide scholarly, interpretative insight, but to invite one's own personal, subject interpretation of the cinematic film experience." Michael Hendrickson, Executive Vice-President, Feature Film Production, 20th Century Fox Film Corp