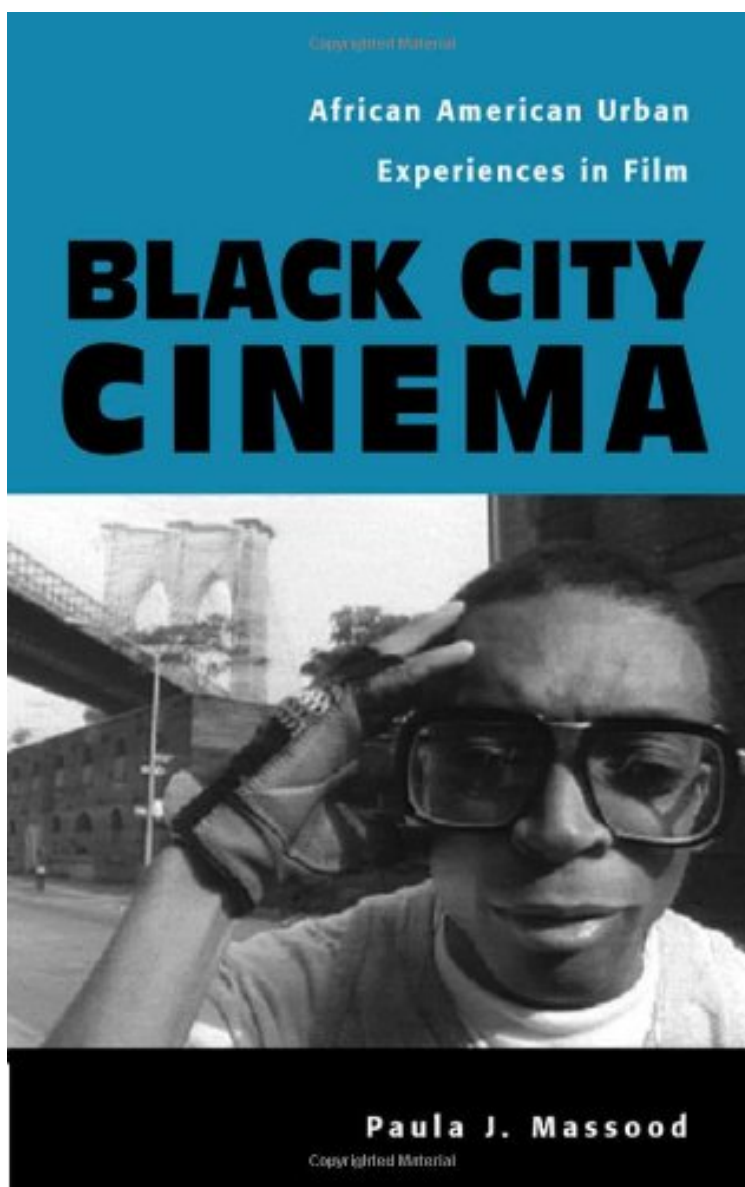


(Download ebook) Black City Cinema: African American Urban Experiences In Film (Culture And The Moving Image)

Black City Cinema: African American Urban Experiences In Film (Culture And The Moving Image)

Paula Massood

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This work shows how popular films reflected the massive social changes that resulted from the Great Migration of African Americans from the rural south to cities in the North, West, and Mid-West during the first three decades of the 20th century. By the onset of the Depression, the Black population had become primarily urban, transforming individual lives as well as urban experience and culture. The text probes into the relationship of place and time, showing how urban settings became an intrinsic element of African American film as Black people became more firmly rooted in urban spaces and more visible as historical and political subjects. Illuminating the intersections of film, history, politics, and urban discourse, it considers the chief genres of African American and Hollywood narrative film: the black cast musicals of the 1920s and the race films of the early sound era to blaxploitation and the hood films as well as the work of Spike Lee toward the end of the 20th century.

"Examines how African Americans and the urban environment have been portrayed in films since the 1920s."-Black Issues Book "Black City Cinema stands as an original, important contribution to black cinema's building theoretical and critical discourse."-Ethnic and Racial Studies "...emerges as an important resource... [it] is an engaging read, pulling together its various strands of analysis in incisive prose."-Cineaste "Thanks to Massood's lively writing style, Black City Cinema is a good read. It is also an important contribution to the field of film studies."-Film Quarterly "[Massood] supplies a new and very rich way of looking at and analyzing the films that she discusses. Highly recommended for academic libraries and large public libraries with a strong film or African American collection."-Library Journal "Massood's interpretive discussions of the films are clearly written and convincing; she makes an important original point about the ending of *Do the Right Thing*, probably the most discussed African American film-and ending-of all time. She illuminates many other films, about which she writes with easy familiarity and complete authority."-J. Ronald Green, Professor, History of Art/Film Studies, Ohio State University and author of *Straight Lick: The Cinema of Oscar Micheaux* "Black City Cinema covers an impressive range of textual and historical ground to reveal "the city" as far more than a frequent setting or theme in Black films. Instead, Paula Massood demonstrates how the urban has functioned as a central organizing trope in the articulation of Black culture, progress, protest and subjectivity. Massood provides a much-needed innovative framework for understanding the complex development of African American film culture."-Jacqueline Stewart, Assistant Professor English, Cinema Media Studies, African African American Studies, University of Chicago and author of the forthcoming book, *Migrating to the Movies: Cinema and Black Urban Modernity*From the PublisherFrom *Green Pastures* to *Hoodz*From the Inside Flap"Black City Cinema covers an impressive range of textual and historical ground to reveal "the city" as far more than a frequent setting or theme in Black films. Instead, Paula Massood demonstrates how the urban has functioned as a central organizing trope in the articulation of Black culture, progress, protest and subjectivity. Massood provides a much-needed innovative framework for understanding the complex development of African American film culture." Jacqueline Stewart, Assistant Professor English, Cinema Media Studies, African African American Studies, University of Chicago and author of the forthcoming book, *Migrating to the Movies: Cinema and Black Urban Modernity* "Massood's interpretive discussions of the films are clearly written and convincing; she makes an important original point about the ending of *Do the Right Thing*, probably the most discussed African American film and ending of all time. She illuminates many other films, about which she writes with easy familiarity and complete authority." J. Ronald Green, Professor, History of Art/Film Studies, Ohio State University and author of *Straight Lick: The Cinema of Oscar Micheaux*