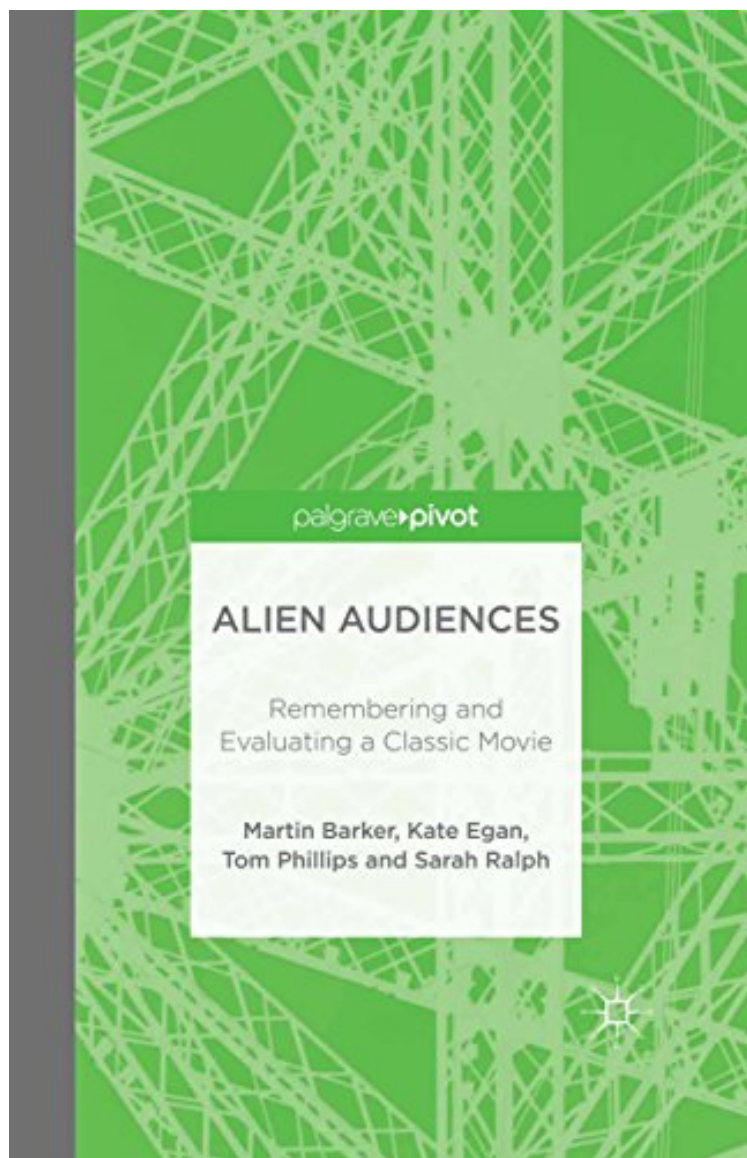




(Download) Alien Audiences: Understanding the Pleasures of Ridley Scott's Film

Alien Audiences: Understanding the Pleasures of Ridley Scott's Film

M. Barker, K. Egan, S. Ralph, T. Phillips
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M. Barker, K. Egan, S. Ralph, T. Phillips : Alien Audiences: Understanding the Pleasures of Ridley Scott's Film before purchasing it in order to gauge whether or not it would be worth my time, and all praised Alien Audiences: Understanding the Pleasures of Ridley Scott's Film:

Released in 1979, Ridley Scott's *Alien* has come to be regarded as a classic film, and has been widely written about. But how have audiences engaged with it? This book presents the ndash; sometimes very surprising ndash; results of a major audience research project, exploring how people remember and continue to engage with the film.

From the Back Cover Ridley Scott's 1979 *Alien* has attained classic status and is one of the most analysed films by scholars. But until now, there have been no published studies of its audiences. This book presents the findings of a major project exploring how different kinds of viewers engage with the film. Based on over 1,000 responses, the authors uncover some surprising patterns and tendencies. These disclose, among other things, the remarkable role played by parents and other relatives in 'gifting' the film to their children, raising important questions about the idea of 'age-inappropriate' viewing, a fascinating ambiguity over the role of 'acting' in the notorious 'chestbuster scene' and an important shift in the way audiences see *Alien* as 'more than just a film' once imitations and parodies become prevalent. Some particularly long and rich responses reveal how this film can go on arousing strong visceral responses, even after repeated viewings. Richly illustrated with quotations, this book will shift current understandings of horror film audiences.

About the Author Martin Barker is Emeritus Professor at Aberystwyth. He is Joint Editor of *Participations* for the journal of audience and reception studies and has researched and published on a variety of topics including contemporary British racism, media panics and children's comics. Kate Egan is a Senior Lecturer in Film Studies at Aberystwyth University. She is the author of *Trash or Treasure?: Censorship and the Changing Meanings of the Video Nasties* (2007) and *The Evil Dead* (2011), and co-editor (with Sarah Thomas) of *Cult Film Stardom* (2012). Tom Phillips is a Tutor in Humanities at the University of East Anglia. He is the co-chair of the international Fan Studies Network, and his work has been published in *Cultural Trends*, *Celebrity Studies* and *Transformative Works and Cultures*. Sarah Ralph is Lecturer in Media and Cultural Studies at Northumbria University. Published in *Celebrity Studies*, *Participations* and *Critical Studies in Television*, her research interests centre on media and cultural consumption, media industries and production, and women and the media.