

## Refiguring American Film Genres

# Refiguring American Film Genres

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## **Refiguring American Film Genres:**

**Refiguring American Film Genres** Nick Browne, 1998-04-22 This collection of essays by leading American film scholars charts a whole new territory in genre film criticism Rather than assuming that genres are self evident categories the contributors offer innovative ways to think about types of films and patterns within films in a historical context Challenging familiar attitudes the essays offer new conceptual frameworks and a fresh look at how popular culture functions in American society The range of essays is exceptional from David J Russell s insights into the horror genre to Carol J Clover s provocative take on trial films to Leo Braudy s argument for the subject of nature as a genre Also included are essays on melodrama race film noir and the industrial context of genre production The contributors confront the poststructuralist critique of genre head on together they are certain to shape future debates concerning the viability and vitality of genre in studying American cinema

**Refiguring American Film Genres**, 1998      **The US Sports Film: A Genre of American Dream Time** Danny Gronmaier, 2022-12-05 Sports and film are media that create time They are temporal not only in the sense that they are defined and regulated by certain temporalities as a result of processes of social negotiation but also in the sense of modulating and intervening in these processes in the first place They are determined by multiple temporalities referring to and aligning along perceptual corporeality but at the same time they also produce time through and along temporalities of bodily expression and perception Thus as much as we perceive and understand sports and film by means of our culturally coded conceptions of time this comprehension is itself already the product of these media s fabrication and modulation of certain audiovisual imaginations of time This book examines these imaginations with regard to US team sports feature films understanding the former as the latter s constitutive conflict which makes these films graspable as a genre in the first place By addressing temporality as an ever new crystallization of a heroic past and an unattainable future in a saturated yet volatile present this conflict connects substantially to the American Dream as an idea of community building historicity Departing from a non taxonomic approach in genre theory and such philosophical recognition of the American Dream as less an ideological narrative but more a social and socially effective imaginary embedded in an audiovisual discourse of time this book demonstrates the interrelation of sports cinema and American subjectivization along close readings of the poetics of affect of five exemplary sports films FIELD OF DREAMS WE ARE MARSHALL KNUTE ROCKNE ALL AMERICAN JIM THORPE ALL AMERICAN MIRACLE

*Film Genre* Barry Keith Grant, 2023-12-22 Offering an accessible introduction to the study of film genres and genre films this book examines the use of genre in cinema from its beginnings to the present day This book explains the various elements of genre the importance of genre in popular culture problems of definition Hollywood and the studio system ideology and genre national cinema and genre authorship and genre and debates about representation The book also provides an in depth examination of four key genres the Western the horror film the film musical and the documentary film Each chapter provides a historical overview of the genre and a summary of important

critical debates and concludes with a case study that builds on the historical and theoretical aspects already introduced and provides a model for subsequent analyses. Featured boxes throughout the text highlight specific cycles, filmmakers, and trends, and each chapter concludes with a list of suggestions for further reading. *Film Genre: The Basics* is an invaluable resource for those new to studying film and for anyone interested in the history and ongoing significance of film genres and genre films.

*Film Genre 2000* Wheeler Winston Dixon, 2000-02-24. Covering over 100 feature films in critical depth and detail, this reader provides an excellent introduction to American genre filmmaking since 1990. These previously unpublished essays by prominent film scholars each address a different film genre, from science fiction to romance to 90s noir, as well as the ways in which genre filmmaking as a whole has been changed by the new technologies and market forces that are shaping the future of cinema. One of the peculiar aspects of recent American genre filmmaking is its apparent facelessness, its desire to subsume itself into the larger framework of genre cinema and not to identify each film as a unique exemplar. What this book argues, among other things, is that the implicit message in contemporary genre films is rarely that which is signified by a film's external or even internal narrative structure. What drives the thematic and structural concerns of recent genre cinema is the recovery of initial investment made all the more pressing by the fact that each film released theatrically now represents an investment of many millions of dollars. For better or worse, American genre cinema dominates the globe. The Hollywood genre film has become one of America's most prolific and profitable social exports. These contemporary genre films all seek to further the values of their nation of origin as they journey through the world on film, videotape, DVDs, and television. It is the pervasive influence and numerous subjects of these films that are analyzed here. Contributors include Heather Addison, Chuck Berg, Ton Conley, David M. Desser, Wheeler Winston Dixon, Marc Miller, Catherine Preston, Stephen Prince, David Sanjek, Mark A. Reid, John Tibbets, Jim Welsh, and Ron Wilson.

**The Oxford Handbook of American Film History** Jon Lewis, 2025. In a series of newly commissioned chapters, *The Oxford Handbook of American Film History* offers a new and fully compelling discussion of American film as marked by significant moments of industrial and artistic change. Many of the chapters are built upon primary-sourced research, while others detail aspects of form and style. Together, the chapters in this book show a history shaped by multiple theses and voices and interests.

**Film/Genre** Rick Altman, 2019-07-25. *Film/Genre* revises our notions of film genre and connects the roles played by industry critics and audiences in making and re-making genre. Altman reveals the conflicting stakes for which the genre game has been played and recognizes that the term genre has different meanings for different groups, basing his new genre theory on the uneasy, competitive yet complimentary relationship among genre users and discussing a huge range of films from *The Great Train Robbery* to *Star Wars* and from *The Jazz Singer* to *The Player*.

Genre and Contemporary Hollywood Steve Neale, 2019-07-25. This wide-ranging text is one of the first to look in detail at some of the principal genres, cycles, and trends in Hollywood's output during the last two decades. It includes analysis of such films as *Sense and Sensibility*, *Grifters*, *The Mask*, *When Harry Met Sally*, *Pocahontas*, *Titanic*, *Basic Instinct*, Coppola's

Dracula and Malcolm X      Genre and Television Jason Mittell, 2004-08-02 Genre and Television proposes a new understanding of television genres as cultural categories offering a set of in depth historical and critical examinations to explore five key aspects of television genre history industry audience text and genre mixing Drawing on well known television programs from Dragnet to The Simpsons this book provides a new model of genre historiography and illustrates how genres are at work within nearly every facet of television from policy decisions to production techniques to audience practices Ultimately the book argues that through analyzing how television genre operates as a cultural practice we can better comprehend how television actively shapes our social world      *The American Thriller* P. Cobley, 2000-11-09 What is the American thriller Has it developed over time What was it like in the past This is a book about thrillers and gaining knowledge of what American thrillers were like in a specific period the 1970s Analysing seventies texts about crime police detectives corruption paranoia and revenge The American Thriller aims to open debates on genre in the light of audience theory literary history and the place of popular fiction at the moment of its production      **The Documentary Film Reader** Jonathan Kahana, 2016-01-21 Bringing together an expansive range of writing by scholars critics historians and filmmakers The Documentary Film Reader presents an international perspective on the most significant developments and debates from several decades of critical writing about documentary Each of the book's seven sections covers a distinct period in the history of documentary collecting both contemporary and retrospective views of filmmaking in the era And each section is prefaced by an introductory essay that explains its design and provides critical context Painstakingly selected from the archives of more than a hundred years of cinema practice and theory the essays reviews interviews manifestos and ephemera gathered in this volume suit the needs and interests of the beginning student the advanced scholar the casual reader and the working documentarian      Film Criticism, the Cold War, and the Blacklist Jeff Smith, 2014-03-26 Film Criticism the Cold War and the Blacklist examines the long term reception of several key American films released during the postwar period focusing on the two main critical lenses used in the interpretation of these films propaganda and allegory Produced in response to the hearings held by the House Committee on Un American Activities HUAC that resulted in the Hollywood blacklist these films ideological message and rhetorical effectiveness was often muddled by the inherent difficulties in dramatizing villains defined by their thoughts and belief systems rather than their actions Whereas anti Communist propaganda films offered explicit political exhortation allegory was the preferred vehicle for veiled or hidden political comment in many police procedurals historical films Westerns and science fiction films Jeff Smith examines the way that particular heuristics such as the mental availability of exemplars and the effects of framing have encouraged critics to match filmic elements to contemporaneous historical events persons and policies In charting the development of these particular readings Film Criticism the Cold War and the Blacklist features case studies of many canonical Cold War titles including The Red Menace On the Waterfront The Robe High Noon and Invasion of the Body Snatchers      Contemporary American Cinema Williams ,

Linda Ruth,Hammond , Michael,2006-05-01 This is a comprehensive introduction to post classical American film Covering American cinema since 1960 the text looks at both Hollywood and non mainstream cinema      **The naval war film** Jonathan Rayner,2013-07-19 This book undertakes a unique coherent and comprehensive consideration of the depiction of naval warfare in the cinema The films under discussion encompass all areas of naval operations in war and highlight varying institutional and aesthetic responses to navies and the sea in popular culture The examination of these films centres on their similarities to and differences from the conventions of the war genre and seeks to determine whether the distinctive characteristics of naval film narratives justify their categorisation as a separate genre or sub genre in popular cinema The explicit factual bases and drama documentary style of many key naval films such as *In Which We Serve* *They Were Expendable* and *Das Boot* also requires the consideration of these films as texts for popular historical transmission Their frequent reinforcement of establishment views of the past which derives from their conservative ideological position towards national and naval culture makes these films key texts for the consideration of national cinemas as purveyors of contemporary history as popularly conceived by filmmakers and received by audiences      *Genre, Authorship and Contemporary Women Filmmakers* Katarzyna Paszkiewicz,2018-06-06 Examining the significance of women s work in popular film genres this text sheds light on women s contribution to genre cinema through an exploration of filmmakers like Kathryn Bigelow *Diablo Cody* Sofia Coppola and Kelly Reichard      **Citizen Spielberg** Lester D. Friedman,2022-02-15 Steven Spielberg s extraordinary career redefined Hollywood but his achievement goes far beyond shattered box office records Rejecting the view of Spielberg as a Barnumesque purveyor of spectacle Lester D Friedman presents the filmmaker as a major artist who pairs an ongoing willingness to challenge himself with a widely recognized technical mastery This new edition of *Citizen Spielberg* expands Friedman s original analysis to include films of the 2010s like *Lincoln* and *Ready Player One* Breaking down the works by genre Friedman looks at essential aspects of Spielberg s art from his storytelling concerns and worldview to the uncanny connection with audiences that has powered his longtime influence as a cultural force Friedman s examination reveals a sustained artistic vision a vision that shows no sign of exhausting itself or audiences after Spielberg s nearly fifty years as a high profile filmmaker Incisive and discerning *Citizen Spielberg* offers a career spanning appraisal of a moviemaking icon      Film Genre Reader IV Barry Keith Grant,2012-12-01 From reviews of the third edition *Film Genre Reader III* lives up to the high expectations set by its predecessors providing an accessible and relatively comprehensive look at genre studies The anthology s consideration of the advantages and challenges of genre studies as well as its inclusion of various film genres and methodological approaches presents a pedagogically useful overview Scope Since 1986 *Film Genre Reader* has been the standard reference and classroom text for the study of genre in film with more than 25 000 copies sold Barry Keith Grant has again revised and updated the book to reflect the most recent developments in genre study This fourth edition adds new essays on genre definition and cycles action movies science fiction and heritage films

along with a comprehensive and updated bibliography The volume includes more than thirty essays by some of film's most distinguished critics and scholars of popular cinema including Charles Ram rez Berg John G Cawelti Celestino Deleyto David Desser Thomas Elsaesser Steve Neale Thomas Schatz Paul Schrader Vivian Sobchack Janet Staiger Linda Williams and Robin Wood

**The Persistence of Whiteness** Daniel Bernardi, 2007-09-12 The Persistence of Whiteness investigates the representation and narration of race in contemporary Hollywood cinema Ideologies of class ethnicity gender nation and sexuality are central concerns as are the growth of the business of filmmaking Focusing on representations of Black Asian Jewish Latina o and Native Americans identities this collection also shows how whiteness is a fact everywhere in contemporary Hollywood cinema crossing audiences authors genres studios and styles Bringing together essays from respected film scholars the collection covers a wide range of important films including Guess Who's Coming to Dinner The Color Purple Star Wars and The Lord of the Rings Essays also consider genres from the western to blaxploitation and new black cinema provocative filmmakers such as Melvin Van Peebles and Steven Spielberg and stars including Whoopi Goldberg and Jennifer Lopez Daniel Bernardi provides an in depth introduction comprehensive bibliography and a helpful glossary of terms thus providing students with an accessible and topical collection on race and ethnicity in contemporary cinema

**Metanarrative Functions of Film Genre in Kenneth Branagh's Shakespeare Films** Jessica M. Maerz, 2017-05-11 Kenneth Branagh is the most important contemporary figure in the production of filmed Shakespeare His five feature length Shakespeare films Henry V 1989 Much Ado About Nothing 1993 Hamlet 1996 Love's Labour's Lost 2000 and As You Like It 2007 both created and represented the explosion of filmed Shakespeare adaptations that began in the 1990s This book demonstrates Branagh's appeal to classical film genres in order to meta narrate for a popular audience the unfamiliar terrain of the Shakespearean original it examines the debts Branagh owes stylistically and structurally to classically defined generic modes The generic appeal in Branagh's films is one that grows progressively becoming incrementally more critical to his Shakespearean adaptations as Branagh's career progresses Thus his debut film Henry V is the least classically generic of all his films relying primarily on intertextual and generic references to more contemporary styles like the action genre and the Vietnam War film Much Ado About Nothing represents a transitional moment in Branagh's generic development while the film closely accords to the norms of the screwball comedy this generic correspondence derives primarily from the Shakespearean text With Hamlet Branagh begins to experiment with genre as a conceptual conceit although the film owes much to classical domestic melodrama particularly in Hamlet's relationships with Gertrude and Ophelia Branagh frames his domestic story with devices drawn from the classical Hollywood historical epic Branagh's spectacular failure Love's Labour's Lost demonstrates a unique subordination of the logic and authority of the Shakespearean source text to the demands of the classical musical form Finally Branagh's most recent film As You Like It reveals a new approach towards working with filmed Shakespeare while simultaneously re working the generic structures and practices that characterize his earlier more

successful films      **The Shifting Definitions of Genre** Lincoln Geraghty, Mark Jancovich, 2008-04-07 Histories of science fiction often discuss Fritz Lang's *Metropolis* as a classic work within the genre yet the term science fiction had not been invented at the time of the film's release. If the genre did not have a name, did it exist? Does retroactive assignment to a genre change our understanding of a film? Do films shift in meaning and status as the name of a genre changes meaning over time? These provocative questions are at the heart of this book, whose thirteen essays examine the varying constructions of genre within film, television, and other entertainment media. Collectively, the authors argue that generic labels are largely irrelevant or even detrimental to the works to which they are applied. Part One examines the meanings of genre and reveals how the media is involved in the production and dissemination of generic definitions. Part Two considers specific films or groups of films and their relationships within various categorizations. Part Three focuses on the closely tied concepts of history and memory as they relate to the perceptions of genre.

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