

REFIGURING AMERICAN FILM GENRES



THEORY
AND
HISTORY

EDITED BY

NICK BROWNE

Refiguring American Film Genres

Barry Keith Grant



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 *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 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 recognises 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* *Film Genre 2000* Wheeler W. Dixon, 2000-02-24 New essays by prominent film scholars address recent developments in American genre filmmaking *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 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 Melodrama John Mercer,Martin Shingler,2013-09-06 Melodrama Genre Style and Sensibility is designed as an accessible overview of one of the most popular genres at undergraduate Film Studies The book identifies three distinct but connected concepts through which it is possible to make sense of melodrama either as a genre originating in European theatre of the 18th and 19th century as a specific cinematic style epitomised by the work of Douglas Sirk or as a sensibility that emerges in the context of specific texts speaking to and reflecting the desires concerns and anxieties of audiences Films discussed include All That Heaven Allows Safe Fear Eats the Soul Black Narcissus Suddenly Last Summer and Rebel Without a Cause Each chapter includes overviews of key essays analyses of significant and widely studied films and includes an annotated reading list

Specters of War Elisabeth Bronfen, 2012-10-03 Specters of War looks at the way war has been brought to the screen in various genres and at different historical moments throughout the twentieth century and into the twenty first Elisabeth Bronfen asserts that Hollywood has emerged as a place where national narratives are created and circulated so that audiences can engage with fantasies ideologies and anxieties that take hold at a given time only to change with the political climate Such cultural reflection is particularly poignant when it deals with America s traumatic history of war The nation has no direct access to war as a horrific experience of carnage and human destruction we understand our relation to it through images and narratives that transmit and interpret it for us Bronfen does not discuss actual conflicts but the films by which we have come to know and remember them including All Quiet on the Western Front The Best Years of Our Lives Miracle at St Anna The Deer Hunter and Flags of Our Fathers Battles and campaigns the home front and women who wait narratives war correspondents and court martials are also explored as instruments of cultural memory Bronfen argues that we are haunted by past wars and by cinematic re conceptualizations of them and reveals a national iconography of redemptive violence from which we seem unable to escape

The Idea of Nature in Disney Animation David S. Whitley, 2008 David Whitley s compelling study complicates our understanding of the classic Disney canon by focusing on the way images of the natural world are mediated within popular art for children He examines a range of Disney s feature animations from Snow White to Finding Nemo to show that even as the films communicate the central ideologies of their times they also express the ambiguities and tensions that underlie these dominant values

The Idea of Nature in Disney Animation David Whitley, 2016-03-03 In the second edition of The Idea of Nature in Disney Animation David Whitley updates his 2008 book to reflect recent developments in Disney and Disney Pixar animation such as the apocalyptic tale of earth s failed ecosystem WALL E As Whitley has shown and Disney s newest films continue to demonstrate the messages animated films convey about the natural world are of crucial importance to their child viewers Beginning with Snow White Whitley examines a wide range of Disney s feature animations in which images of wild nature are central to the narrative He challenges the notion that the sentimentality of the Disney aesthetic an oft criticized aspect of such films as Bambi The Jungle Book Pocahontas Beauty and the Beast and Finding Nemo necessarily prevents audiences from developing a critical awareness of contested environmental issues On the contrary even as the films communicate the central ideologies of the times in which they were produced they also express the ambiguities and tensions that underlie these dominant values In distinguishing among the effects produced by each film and revealing the diverse ways in which images of nature are mediated Whitley urges us towards a more complex interpretation of the classic Disney canon and makes an important contribution to our understanding of the role popular art plays in shaping the emotions and ideas that are central to contemporary experience

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 *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 Reichardt

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 *Cinema Genre* Raphaëlle Moine, 2009-01-26 Genre or type is a core concept in both film production and the history of film Genres play a key role in how moviegoers perceive and rate films and is likely to determine a film s production values and costs Written in a clear engaging jargon free style this volume offers a cutting edge theoretical overview of the topic of genre as practiced in British American and French film criticism Organized by a series of simple but fundamental questions the book uses numerous examples from classic Hollywood cinema the western drama musical comedy and film noir as well as some more contemporary examples from European or Asian cinema that are so often neglected by other studies in the field How do we characterize genre and what are its various functions In what ways does genre give a film its identity How do genres emerge What is the cultural significance of genre and how does it circulate within and across national boundaries Informative and user friendly Moine s book is accessible to general readers and adapts easily to a wide range of teaching approaches *Genre Trajectories* Garin Dowd, Natalia Rulyova, 2015-08-25 This book provides a fresh

interdisciplinary perspective on genre and identifies developments in genre studies in the early 21st century Genre approaches are applied to examine a fascinating range of texts including ancient Greek poems Holocaust visual and literary texts contemporary Hollywood films selfies melodrama and classroom practices **American Film Cycles** Amanda Ann Klein, 2011-12-01 A series of movies that share images characters settings plots or themes film cycles have been an industrial strategy since the beginning of cinema While some have viewed them as subgenres mini genres or nascent film genres Amanda Ann Klein argues that film cycles are an entity in their own right and a subject worthy of their own study She posits

that film cycles retain the marks of their historical economic and generic contexts and therefore can reveal much about the state of contemporary politics prevalent social ideologies aesthetic trends popular desires and anxieties American Film Cycles presents a series of case studies of successful film cycles including the melodramatic gangster films of the 1920s the 1930s Dead End Kids cycle the 1950s juvenile delinquent teenpic cycle and the 1990s ghetto action cycle Klein situates these films in several historical trajectories the Progressive movement of the 1910s and 1920s the beginnings of America's involvement in World War II the birth of the teenager in the 1950s and the drug and gangbanger crises of the early 1990s She shows how filmmakers audiences film reviewers advertisements and cultural discourses interact with and have an impact on the film texts Her findings illustrate the utility of the film cycle in broadening our understanding of established film genres articulating and building upon beliefs about contemporary social problems shaping and disseminating deviant subcultures and exploiting and reflecting upon racial and political upheaval Generation Multiplex Timothy Shary, 2009-01-27 When teenagers began hanging out at the mall in the early 1980s the movies followed Multiplex theaters offered teens a wide array of perspectives on the coming of age experience as well as an escape into the alternative worlds of science fiction and horror Youth films remained a popular and profitable genre through the 1990s offering teens a place to reflect on their evolving identities from adolescence to adulthood while simultaneously shaping and maintaining those identities Drawing examples from hundreds of popular and lesser known youth themed films Timothy Shary here offers a comprehensive examination of the representation of teenagers in American cinema in the 1980s and 1990s He focuses on five subgenres school delinquency horror science and romance sexuality to explore how they represent teens and their concerns how these representations change over time and how youth movies both mirror and shape societal expectations and fears about teen identities and roles He concludes that while some teen films continue to exploit various notions of youth sexuality and violence most teen films of the past generation have shown an increasing diversity of adolescent experiences and have been sympathetic to the particular challenges that teens face *Genre and Hollywood* Steve Neale, 2005-06-20 *Genre and Hollywood* provides a comprehensive introduction to the study of genre In this important new book Steve Neale discusses all the major concepts theories and accounts of Hollywood and genre as well as the key genres which theorists have written about from horror to the Western He also puts forward new arguments about the importance of genre in understanding Hollywood cinema Neale takes issue with much genre criticism and genre theory which has provided only a partial and misleading account of Hollywood's output He calls for broader and more flexible conceptions of genre and genres for more attention to be paid to the discourses and practices of Hollywood itself for the nature and range of Hollywood's films to be looked at in more detail and for any assessment of the social and cultural significance of Hollywood's genres to take account of industrial factors In detailed revisionist accounts of two major genres film noir and melodrama Neale argues that genre remains an important and productive means of thinking about both New and old Hollywood its history its audiences

and its films

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