

# REFIGURING AMERICAN FILM GENRES



THEORY  
AND  
HISTORY

EDITED BY

NICK BROWNE

# Refiguring American Film Genres

**David Whitley**



## **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

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 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 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 **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 reworking the generic structures and practices that characterize his earlier more successful films.

*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.

*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

**Renegotiating Film Genres in East Asian Cinemas and Beyond** Lin Feng, James Aston, 2020-11-16 This book brings together nine original chapters to examine genre agency in East Asian cinema within the transnational context It addresses several urgent and pertinent issues such as the distribution and exhibition practices of East Asian genre films intra regional creative flow of screen culture and genre's creative response to censorship The volume expands the scholarly discussion of the rich heritage and fast changing landscape of filmmaking in East Asian cinemas Confronting the complex interaction between genres filmic narrative and aesthetics film history and politics and cross cultural translation this book not only reevaluates genre's role in film production distribution and consumption but also tackles several under explored areas in film studies and transnational cinema such as the history of East Asian commercial cinema the East Asian film industry and cross media and cross market film dissemination

**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      **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      *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 Reichard      **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 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 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

*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

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