

REFIGURING AMERICAN FILM GENRES



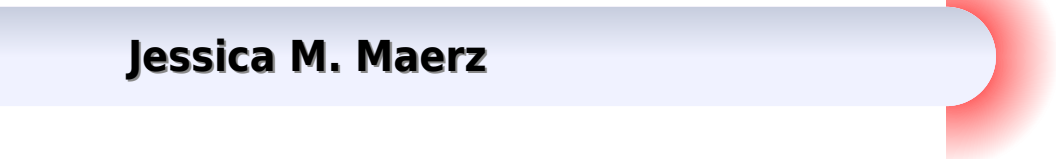
THEORY
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HISTORY

EDITED BY

NICK BROWNE

Refiguring American Film Genres

Jessica M. Maerz



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 of 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

This book delves into Refiguring American Film Genres. Refiguring American Film Genres is a vital topic that must be grasped by everyone, from students and scholars to the general public. The book will furnish comprehensive and in-depth insights into Refiguring American Film Genres, encompassing both the fundamentals and more intricate discussions.

1. The book is structured into several chapters, namely:
 - Chapter 1: Introduction to Refiguring American Film Genres
 - Chapter 2: Essential Elements of Refiguring American Film Genres
 - Chapter 3: Refiguring American Film Genres in Everyday Life
 - Chapter 4: Refiguring American Film Genres in Specific Contexts
 - Chapter 5: Conclusion
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 5. In chapter 4, the author will scrutinize the relevance of Refiguring American Film Genres in specific contexts. The fourth chapter will explore how Refiguring American Film Genres is applied in specialized fields, such as education, business, and technology.
 6. In chapter 5, the author will draw a conclusion about Refiguring American Film Genres. The final chapter will summarize the key points that have been discussed throughout the book.
- This book is crafted in an easy-to-understand language and is complemented by engaging illustrations. This book is highly recommended for anyone seeking to gain a comprehensive understanding of Refiguring American Film Genres.

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