

Refiguring American Film Genres

Refiguring American Film Genres

Jeff Smith



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.

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 **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 **Gender and Genre in 1990s Hollywood** Patricia Di Risio,2024-11-14 The 1990s was a decade of significant turmoil in Hollywood cinema which resulted in a watershed moment in the interplay of gender and genre Patricia Di Risio argues that cinematic representations of unconventional women had an important effect on traditionally male oriented genres such as the crime thriller road movie western film noir war film sci fi and horror Di Risio analyses seven key films from the decade including Blue Steel 1990 Thelma Louise 1991 The Quick and the Dead 1995 Bound 1996 Jackie Brown 1997 G I Jane 1997 and Alien Resurrection 1997 paying particular attention to their use of irony allusion and pastiche She highlights how their female protagonists a majority of whom are decidedly queer or gender questioning personas produce an intense crossover in genre conventions largely driven by their gender rebellion She examines how a deconstruction of gender simultaneously allows genre hybridity and intertextuality taking these films into unexpected new directions In doing so she delineates a clear line between the unconventional nature of the representation of the female protagonists and innovative changes to genre filmmaking practices *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 *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

American Cinema and the Southern Imaginary Deborah Barker, Kathryn B. McKee, 2011 Placing the New Southern Studies in conversation with film studies this book is simply the best edited collection available on film and the U S South Grace Hale University of Virginia 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 **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

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 reconceptualizations of them and reveals a national iconography of redemptive violence from which we seem unable to escape

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

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

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

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