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Nota di contenuto	Michael Moore and the rhetoric of documentary: art, argument, affect 1 / Thomas W. Benson and Brian J. Snee -- Laughing through our tears: rhetorical tensions in Roger & me / Jennifer L. Borda -- The big one that got away / Christine Harold -- The many moods of Michael Moore: aesthetics and affect in Bowling for Columbine / Brian L. Ott and Susan A. Sci -- The conversion of Lila Lipscomb in Fahrenheit 9/11 / Thomas Rosteck and Thomas S. Frentz -- The phenomenal text of Michael Moore's Sicko / Edward Schiappa, Daniel Ladislau Horvath, and Peter B. Gregg -- The ghosts of Michael Moore's future-Past: or, the many failures of Slacker uprising / Davis W. Houck and Joseph Delbert Davenport -- "I'm sorry to see it go": nostalgic rhetoric in Michael Moore's Capitalism: a love story / Kendall R. Phillips.
Sommario/riassunto	Not afraid to tackle provocative topics in American culture, from gun violence and labor policies to terrorism and health care, Michael Moore has earned both applause and invective in his career as a documentarian. In such polarizing films as Bowling for Columbine, Fahrenheit 9/11, and Sicko, Moore has established a unique voice of radical nostalgia for progressivism, and in doing so has become one of the most recognized documentary filmmakers of all time. In the first in-depth study of Moore's feature-length documentary films, editors Thomas W. Benson and Brian J. Snee have gathered leading

