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Nota di contenuto	Cover; Contents; Foreword; Acknowledgements; Chapter 1 - The 'Narrative Turn' in Social Studies; Chapter 2 - How Stories are Made; Chapter 3 - Collecting Stories; Chapter 4 - Narratives in an Interview Situation; Chapter 5 - Reading Narratives; Chapter 6 - Structural Analyses; Chapter 7 - Close Readings: Poststructuralism, Interruption, Deconstruction; Chapter 8 - Reading Social Science; Chapter 9 - Writing Social Science; Chapter 10 - Narrativizing Social Sciences; Glossary; References; Author Index; Subject Index

**Sommario/riassunto**

This text introduces students to the use of narrative methodology as a research tool. It offers a useful and rigorous framework for the application of these devices within qualitative research.

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Furia Philip &lt;1943-&gt;

The poets of Tin Pan Alley : a history of America's great lyricists // Philip Furia

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American poetry - 20th century - History and criticism

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Intro -- Preface -- Contents -- 1. Blah, Blah, Blah, Blah Love: Alley Standards -- 2. After the Ball: Early Alley -- 3. Ragged Meter Man: Irving Berlin -- 4. Ragged and Funny: Lyricists of the 1920s -- 5. Funny Valentine: Lorenz Hart -- 6. 'S Wonderful: Ira Gershwin -- 7. The Tinpanthesis of Poetry: Cole Porter -- 8. Conventional Dithers: Oscar Hammerstein -- 9. Paper Moons: Howard Dietz and Yip Harburg -- 10. Fine Romances: Dorothy Fields and Leo Robin -- 11. Hip, Hooray, and

Ballyhoo: Hollywood Lyricists -- 12. Swingy Harlem Tunes: Jazz  
Lyricists -- 13. Midnight Sun: Johnny Mercer -- Notes --  
Acknowledgments -- Index -- A -- B -- C -- D -- E -- F -- G -- H --  
I -- J -- K -- L -- M -- N -- O -- P -- R -- S -- T -- U -- V -- W -- Y  
-- Z.

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#### Sommario/riassunto

From the turn of the century to the 1960s, the songwriters of Tin Pan Alley dominated American music. Irving Berlin, Cole Porter, George and Ira Gershwin, Rodgers and Hart--even today these giants remain household names, their musicals regularly revived, their methods and styles analyzed and imitated, and their songs the bedrock of jazz and cabaret. In *The Poets of Tin Pan Alley* Philip Furia offers a unique new perspective on these great songwriters, showing how their poetic lyrics were as important as their brilliant music in shaping a golden age of American popular song. Furia writes with great perception and understanding as he explores the deft rhymes, inventive imagery, and witty solutions these songwriters used to breathe new life into rigidly established genres. He devotes full chapters to all the greats, including Irving Berlin, Lorenz Hart, Ira Gershwin, Cole Porter, Oscar Hammerstein II, Howard Dietz, E.Y. Harburg, Dorothy Fields, Leo Robin, and Johnny Mercer. Furia also offers a comprehensive survey of other lyricists who wrote for the sheet-music industry, Broadway, Hollywood, and Harlem nightclub revues. This was the era that produced *The New Yorker*, Don Marquis, Dorothy Parker, and E.B. White--and Furia places the lyrics firmly in this fascinating historical context. In these pages, the lyrics emerge as an important element of American modernism, as the lyricists, like the great modernist poets, took the American vernacular and made it sing.

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