

1. Record Nr.	UNISA996248207503316
Autore	Browne Nick
Titolo	Refiguring American film genres : history and theory // Nick Browne, editor
Pubbl/distr/stampa	Berkeley, Calif., : University of California Press, c1998
ISBN	0-520-91855-X 0-585-27292-1
Descrizione fisica	1 online resource (xiv, 326 p. ) : ill. ;
Altri autori (Persone)	BrowneNick
Disciplina	791.43/6
Soggetti	Film genres - United States Film Music, Dance, Drama & Film
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	Bibliographic Level Mode of Issuance: Monograph
Nota di bibliografia	Includes bibliographical references and index.
Nota di contenuto	Reusable packaging: generic products and the recycling process / Rick Altman -- Melodrama revised / Linda Williams -- World War II and the Hollywood "war film" / Thomas Schatz -- Lounge time: postwar crises and the chronotype of film noir / Vivian Sobchak -- "Democracy and burnt cork": the end of blackface, the beginning of civil rights / Michael Rogin -- Genre anxiety and racial representation in 1970s cinema / George Lipsitz -- Monster roundup: reintegrating the horror genre / David J. Russell -- "God bless juries!" / Carol J. Clover -- The genre of nature: ceremonies of innocence / Leo Braudy.
Sommario/riassunto	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.

---