

# **HANDBOOK OF AMERICAN FILM GENRES**

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Edited by WES D. GEHRING

# Handbook Of American Film Genres

**Wheeler Winston Dixon**



## **Handbook Of American Film Genres:**

Handbook of American Film Genres Wes D. Gehring, 1988-06-22 Handbook of American Film Genres provides scholarly introductory overviews of various types of films lists significant examples of each genre and recommends sources to consult for additional information Eighteen genres are covered divided into five different categories action adventure comedy the fantastic songs and soaps and nontraditional Each category is then divided into more diverse sections such as comedy screwball parody clown etc Each chapter includes a historical analytical overview a bibliographic overview and then concludes with a chronologically arranged highly selective filmography citing from 10 to 15 major examples of the genre with brief lists of credits One of the strengths of this guide is its coverage of more genres than other standard studies Handbook of American Film Genres covers foreign films as well it makes a valuable contribution to film scholarship and it will be a useful acquisition for libraries that support serious film study Handbook of American Film Genres Wes D.

Gehring, 1988-06-22 Handbook of American Film Genres provides scholarly introductory overviews of various types of films lists significant examples of each genre and recommends sources to consult for additional information Eighteen genres are covered divided into five different categories action adventure comedy the fantastic songs and soaps and nontraditional Each category is then divided into more diverse sections such as comedy screwball parody clown etc Each chapter includes a historical analytical overview a bibliographic overview and then concludes with a chronologically arranged highly selective filmography citing from 10 to 15 major examples of the genre with brief lists of credits One of the strengths of this guide is its coverage of more genres than other standard studies Handbook of American Film Genres covers foreign films as well it makes a valuable contribution to film scholarship and it will be a useful acquisition for libraries that support serious film study 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 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

**Sisters on Screen** Eva Rueschmann, 2000 Perhaps the most vital emotionally complex and lasting attachments between women occur between sisters Whether as best friends or antagonists sisters remain entangled in a common tapestry of mutual experience and remembrance family and history according to author Eva Rueschmann Although many of the women centered films in the last three decades depict the relationship between sisters as a pivotal aspect of a character's psychological development the now substantial body of feminist film criticism has not taken up this theme in any sustained way In *Sisters on Screen* Eva Rueschmann explores the sister bond in a wide range of modernist feature films that depart from the conventional cinematic rendering of women's lives Drawing on the psychoanalytic concept of intersubjectivity this book emphasizes the role of a woman's relationship and inner world in her continual quest for self knowledge Offering an original and absorbing perspective on women's filmic images *Sisters on Screen* reveals how post 1960s cinema has articulated the ways in which biological sisters negotiate mutuality and difference co author family histories and profoundly shape each other's political and personal identities The films in focus question standards of femininity as they probe into memory fantasy and desire bringing women's realities into view in the process Structuring her discussion in terms of life cycle stages adolescence and adulthood Rueschmann offers an in depth discussion of such films as *An Angel at My Table* *Double Happiness* *Eve's Bayou* *Gas Food Lodging* *Heavenly Creatures* *Little Women* *Marianne and Julianne* *Paura e amore* *Peppermint Soda* *The Silence* *Sweetie* and *Welcome to the Dollhouse* Rueschmann draws upon the works of filmmakers from the 1970s to the 1990s Some of the directors included in her study are Allison Anders Gillian Armstrong Ingmar Bergman Jane Campion Peter Jackson Mina Shum Diane Kurys Kasi Lemmons Todd Solondz and Margarethe von Trotta *Sisters on Screen* will appeal to anyone interested in women's studies film studies psychology psychoanalytic readings of cinema women directors and international modern film Author note Eva Rueschmann is Assistant Professor of Cultural Studies at Hampshire College

**Audience Genre Expectations in the Age**

**of Digital Media** Leo W. Jeffres, David J. Atkin, Kimberly A. Neuendorf, 2022-12-05 This volume bridges the divide between film and media studies scholarship by exploring audience expectations of film and TV genre in the age of digital streaming using qualitative thematic and quantitative data driven analyses Through four ground breaking surveys of audience members and content creators the authors have empirically determined what audiences expect of various genres the extent to which these definitions match those of scholars and critics and the overall variation and complexity of audience expectations in the age of media abundance They also examine audience habits and preferences drawing from both theory and original empirical analyses with a view toward the implications for the moving image in a rapidly changing media environment The book draws from the data to develop a number of new concepts including genre repertoire genre hybridity audience interest maximization and variety seeking and a new stage of genre development genre bending It is an ideal resource for students and scholars interested in the symbiotic relationship between audiences and the moving image products they consume as well as the way the current digital media environment has impacted our understanding of film and TV genres **A**

**Dictionary of Cinema Quotations from Filmmakers and Critics** Stephen M. Ringler, 2008-05-03 The cinema isn't a slice of life it's a slice of cake Alfred Hitchcock If you make a popular movie you start to think where have I failed Woody Allen A film is the world in an hour and a half Jean Luc Godard I think you have to be slightly psychopathic to make movies David Cronenberg This compendium contains more than 3 400 quotations from filmmakers and critics discussing their craft About 1 850 film people are included Bunuel Capra Chaplin Disney Fellini Fitzgerald Griffith Kael Kurasawa Pathe Sarris Schwarzenegger Spielberg Waters and Welles among them The quotations are arranged under 31 topics such as acting animation audience budget casting critics costume design directing locations reviews screenwriting special effects and stardom Indexing by filmmakers or critics by film titles and by narrow subjects provides a rich array of points of access

**The Depiction of Terrorists in Blockbuster Hollywood Films, 1980-2001** Helena Vanhala, 2014-01-10 This book examines how American foreign policy and the commercial film industry's economic interests influenced the portrayal of international terrorism in Hollywood blockbuster films from the time of the Iran hostage crisis to the 9 11 terrorist attacks Part I provides a historical overview of modern international terrorism and how it relates to the United States its news media and its film industry Part II covers depictions of terrorism during the Cold War under President Reagan including films like *Commando* and *Iron Eagle* Part III covers the Hollywood terrorist after the Cold War including European terrorists in the *Die Hard* franchise *Passenger 57* *Patriot Games* *Blown Away* *The Jackal* and *Ronin* fundamentalist Islamic terrorists in *True Lies* and *Executive Decision* the return of the communist threat in *Air Force One* and 9 11 foreshadowing in *The Siege* *The Cinema Book* Bloomsbury Publishing, 2019-07-25 The Cinema Book is widely recognised as the ultimate guide to cinema Authoritative and comprehensive the third edition has been extensively revised updated and expanded in response to developments in cinema and cinema studies Lavishly illustrated in colour this edition features a wealth of exciting new

sections and in depth case studies Sections address Hollywood and other World cinema histories key genres in both fiction and non fiction film issues such as stars technology and authorship and major theoretical approaches to understanding film

*Women Do Genre in Film and Television* Mary Harrod,Katarzyna Paszkiewicz,2017-10-30 Winner of first Prize in the BAFTSS Best Edited Collection competition this volume examines how different generations of women work within the genericity of audio visual storytelling not necessarily to undo or subvert popular formats but also to draw on their generative force Recent examples of filmmakers and creative practitioners within and outside Hollywood as well as women working in non directing authorial roles remind us that women are in various ways authoring commercially and culturally impactful texts across a range of genres Put simply this volume asks what do women who are creatively engaged with audio visual industries do with genre and what does genre do with them The contributors to the collection respond to this question from diverse perspectives and with different answers spanning issues of direction screenwriting performance and audience address reception

Movie History: A Survey Douglas Gomery,Clara Pafort-Overduin,2011-02-28 How can we understand the history of film Historical facts don t answer the basic questions of film history History as this fascinating book shows is more than the simple accumulation of film titles facts and figures This is a survey of over 100 years of cinema history from its beginnings in 1895 to its current state in the 21st century An accessible introductory text *Movie History A Survey* looks at not only the major films filmmakers and cinema institutions throughout the years but also extends to the production distribution exhibition technology and reception of films The textbook is divided chronologically into four sections using the timeline of technological changes Written by two highly respected film scholars and experienced teachers *Movie History* is the ideal textbook for students studying film history

**The naval war film** Jonathan Rayner,2013-07-19 This book undertakes a unique coherent and comprehensive consideration of the depiction of naval warfare in the cinema The films under discussion encompass all areas of naval operations in war and highlight varying institutional and aesthetic responses to navies and the sea in popular culture The examination of these films centres on their similarities to and differences from the conventions of the war genre and seeks to determine whether the distinctive characteristics of naval film narratives justify their categorisation as a separate genre or sub genre in popular cinema The explicit factual bases and drama documentary style of many key naval films such as *In Which We Serve* *They Were Expendable* and *Das Boot* also requires the consideration of these films as texts for popular historical transmission Their frequent reinforcement of establishment views of the past which derives from their conservative ideological position towards national and naval culture makes these films key texts for the consideration of national cinemas as purveyors of contemporary history as popularly conceived by filmmakers and received by audiences

**American Film Musical Themes and Forms** Michael Dunne,2014-12-24 The musical has been called the most popular form of entertainment in the world This work examines the subjects themes and contemporary relevance of Hollywood musicals through their long popularity placing each show in historical and political

context and analyzing it in detail A chapter is devoted to how Goldiggers of 1933 1933 and Stand Up and Cheer 1934 deal with the economic crises of the Depressions Another addresses race issues by examining the prevalence of blackface minstrelsy in the 1930s and 1940s looking at productions like Swing Time 1936 and Dixie 1943 Rock and roll culture which started in the 1950s and threatened America with teenage sex and rebellion is addressed through such hits as Girl Crazy 1943 Bye Bye Birdie 1963 and Grease 1978 The work also explores dance as a signifier of character the geography of musicals such as New York or the South fantasy settings Fred Astaire and Gene Kelly and the musical biopic mentioning biographies of such figures as Ziegfeld Cohan Rogers and Hart Cole Porter and Jerome Kern A later chapter discusses intertextuality in such shows as Singin in the Rain 1952 which refers to many earlier musicals Kiss Me Kate 1953 which refers to Taming of the Shrew and All That Jazz 1970 which refers to the life and work of Bob Fosse The work concludes with an examination of the continuing popularity of the musical with such hits as Moulin Rouge 2001 and Chicago 2002

Instructors considering this book for use in a course may request an examination copy here **Film - An International Bibliography** Malte Hagener, Michael Töteberg, 2016-12-16 Kommentierte Bibliografie Sie gibt Wissenschaftlern Studierenden und Journalisten zuverlässig Auskunft über rund 6000 internationale Veröffentlichungen zum Thema Film und Medien Die vorgestellten Rubriken reichen von Nachschlagewerk über Filmgeschichte bis hin zu Fernsehen Video Multimedia

**Masculinity in the Interracial Buddy Film** Melvin Donelson, 2005-12-20 Feature films function as a keeper of America's collective conscience a repository of fears guilt and hopes Buddy films about men of different races depict a world where a peaceful balance is possible and conflicts can be resolved Since the 1930s these films have presented various forms of masculinity reflecting dominant mainstream social traditions images of men and manhood within the culture Interracial buddy films include such examples as the Silver Streak 48 Hrs Beverly Hills Cop Lethal Weapon and The Shawshank Redemption Many of these films have been made into franchises furthering their cultural importance as filmic versions of interracial equality This critical study analyzes the idealized interracial relationships the heterosexual masculine roles within the films and the appearances of this kind of film in various genres The book is arranged in six major chapters each focusing upon a particular era in the development of the interracial buddy film The book also examines the film sequel as a validation of the enduring significance of interracial interaction The scope of the work is not limited to Caucasian African American pairings Films with a myriad of racial and ethnic combinations are also analyzed such as Tin Cup Rush Hour Shanghai Noon and Ocean's Eleven **In the Eye of the Beholder** Gary Richard Edgerton, Michael T. Marsden, John G. Nachbar, 1997

Scholars from communication studies as well as film and television studies address a variety of texts from Ken Burns's The Civil War to the midnight cult film The Rocky Horror Picture Show Part one focuses on perennial subject areas related to authorship and reception Part two addresses an assortment of postmodern and multicultural screen representations paying closest attention to matters of gender race ethnicity and the disabled Paper edition unseen 24 95 Annotation copyrighted by

Book News Inc Portland OR Guide to American Cinema, 1930-1965 Thomas R. Whissen, 1998 These thorough bibliographic entries serve as a guide for those who wish to do further research into the first 35 years of talking pictures A brief history of this era of films the studio system and the society of which they were a by product adds context to the entries and accents their significance The author has chosen 1965 as the cutoff date because it marked the end of the studio system and the beginning of the independent filmmaking era This guide highlights the people and the art of the glamorous days of filmmaking in which actors and actresses set the standards by which all actors have been measured since The abundance of data collected in this guide reflects the exhaustive wealth of films and personalities associated with the golden age of moviemaking Based on certain criteria such as the amount and availability of bibliographical material notoriety critical acclaim and the number and quality of awards the author has carefully selected the works and people included in this reference Current and comprehensive this reference tool includes bibliographical information that provides both positive and negative criticism and appendices including an extensive general bibliography lists of film festivals around the world schools offering advanced degrees in film and film museums and archives in the United States Teaching History with Message Movies Jennifer Frost, Steven Alan Carr, 2018-03-12 Popular media has become a common means by which students understand both the present and the past Consequently more teachers are using various forms of popular culture as pedagogical tools in the history classroom With their emphasis on issues such as drug and alcohol abuse sex race gender and violence social problem films or message movies offer a compelling look at the eras in which they were made In order to facilitate the use of social problem films as learning tools however teachers of history need a dependable resource Teaching History with Message Movies is a guide for teaching US history using these films as vivid historical illustrations and tools for student engagement In addition to covering key themes and concepts this volume provides an overview of significant issues and related films a tutorial in using film in historical methodology user guides for thinking about social problems on screen and sample exercises and assignments for direct classroom use Focusing on the issues that plaguing society the book draws on films such as I Am a Fugitive from a Chain Gang 1932 Gentleman s Agreement 1947 The Snake Pit 1948 Silkwood 1983 and One Flew Over the Cuckoo s Nest 1975 among others This resource enables teachers to effectively use films to examine key social and cultural issues concepts and influences in their historical context Teaching History with Message Movies will be an invaluable asset to any teacher of history in middle and secondary school settings as well as at the undergraduate level

**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

**Historical Film** Jonathan Stubbs, 2013-03-28 Although precise definitions have not been agreed on historical cinema tends to cut across existing genre categories and establishes an intimidatingly large group of films In recent years a lively body of work has developed around historical cinema much of it proposing valuable new ways to consider the relationship between cinematic and historical representation However only a small proportion of this writing has paid attention to the issue of genre In order to counter this omission this book combines a critical analysis of the Hollywood historical film with an examination of its generic dimensions and a history of its development since the silent period *Historical Film A Critical Introduction* is concerned not simply with the formal properties of the films at hand but also the ways in which they have been promoted interpreted and discussed in relation to their engagement with the past

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