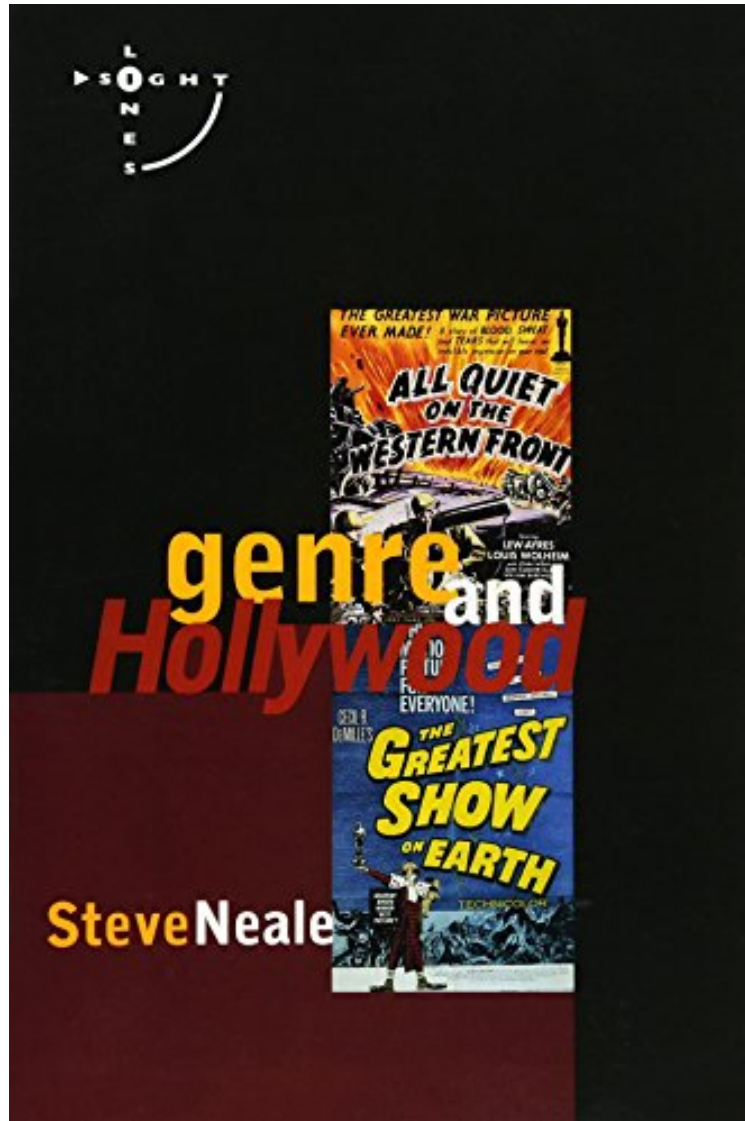


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## Genre and Hollywood (Sightlines)

Steve Neale

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**Steve Neale : Genre and Hollywood (Sightlines)** before purchasing it in order to gage whether or not it would be worth my time, and all praised Genre and Hollywood (Sightlines):

13 of 16 people found the following review helpful. Superb overview of Hollywood film genresBy A CustomerSteve Neale's book offers an excellent, theoretically well-informed, up-to-date and very readable overview of Hollywood film genres. Those who are new to the study of film genre will find this a great one-volume introduction to the subject, and experts will particularly welcome his discussion of definitions of genre (and the critical problems those definitions

raise). It provides an ideal balance of concrete example and abstract theory and is to my mind currently the best book on this topic. Highly recommended. 3 of 6 people found the following review helpful. Okay But Not Great By FilmDoctorI found this book okay but not great. Clearly, the scholarship on film genre has gone downhill since Stuart M. Kaminsky's seminal work, AMERICAN FILM GENRES. One problem I found is that the book got lost in the weeds of contemporary scholarship that's been infected by obtuse structuralist and post-structuralist studies/theories and radical Marxist, feminist theory, which have corrupted a once bright field. You can find better things on the Internet, or by reading Kaminsky, Jim Kitses' book on the western, HORIZONS WEST, and older scholars like John Cawelti.

Genre and Hollywood provides a comprehensive introduction to the study of genre. In this important new book, Steve Neale discusses all the major concepts, theories and accounts of Hollywood and genre, as well as the key genres which theorists have written about, from horror to the Western. He also puts forward new arguments about the importance of genre in understanding Hollywood cinema. Neale takes issue with much genre criticism and genre theory, which has provided only a partial and misleading account of Hollywood's output. He calls for broader and more flexible conceptions of genre and genres, for more attention to be paid to the discourses and practices of Hollywood itself, for the nature and range of Hollywood's films to be looked at in more detail, and for any assessment of the social and cultural significance of Hollywood's genres to take account of industrial factors. In detailed, revisionist accounts of two major genres - film noir and melodrama - Neale argues that genre remains an important and productive means of thinking about both New and old Hollywood, its history, its audiences and its films.

About the Author Steve Neale is Research Professor in Film, Media and Communication Studies at Sheffield Hallam University