

The Ideology Of Genre

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The Gangster Film
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in a series of comparative essays on a range of texts embracing both high and popular culture from the early modern era to the contemporary period the ideology of genre counters both formalists and advocates of the death of genre arguing instead for the inevitability of genre as discursive mediation at the same time beeb demonstrates that genres are inherently unstable because they are produced intertextually by a system of differences without positive terms in short genre is the way texts get used to deny that genres exist is to deny in a sense the possibility of reading if genres exist on the other hand then they exist not as essences but as differences and thus those places within and between texts where genres collide reveal the connections between generic status interpretive strategy ideology and the use value of language

this book takes up issues of current concern in composition studies sociolinguistics and esl issues concerning academic literacy critical literacy expressive versus cognitive approaches to the teaching of writing and the like it does so in a practical experiential way drawing on events in classrooms in universities in south africa and the united states the contrast between the south

african context and the american as well as their surprising parallels highlight certain questions concerning the teaching of literacy in a dramatic way so that theory and practice are brought together in contrast to writing programs that follow a textbook or a planned sequence of study the authors describe a narrative pedagogy that encourages students to find a direction and choose activities suggested by their own concerns and ongoing lives publisher

more than 30 essays by some of film s most distinguished critics are included in this volume which presents the latest developments in genre study including teen films genre hybridity neo noir genre in the age of globalization an up to date bibliography

basics film making the language of film presents complex ideas in a clear and straightforward style enabling you to apply these ideas to your own analysis or film making

elements of sonata theory is a comprehensive richly detailed rethinking of the basic principles of sonata form in the decades around 1800 this foundational study draws upon the joint strengths of current music history and music theory to outline a new up to date paradigm for understanding the compositional choices found in the instrumental works of haydn mozart beethoven and their contemporaries sonatas chamber music symphonies overtures and concertos in so doing it also lays out the indispensable groundwork for anyone wishing to confront the later adaptations and deformations of these basic structures in the nineteenth and earlier twentieth centuries combining insightful music analysis contemporary genre theory and provocative hermeneutic turns the book brims over with original ideas bold and fresh ways of awakening the potential meanings within a familiar musical repertory sonata theory grasps individual compositions and each of the individual moments within them as creative dialogues with an implicit conceptual background of flexible ever changing historical norms and patterns these norms may be recreated as constellations compositional defaults any of which however may be stretched strained or overridden altogether for individualized structural or expressive purposes this book maps out the terrain of that conceptual background against which what actually happens or does not happen in any given piece may be assessed and measured the elements guides the reader through the standard and less than standard formatting possibilities within each compositional space in sonata form while also emphasizing the fundamental role played by processes of large scale circularity or rotation in the crucially important ordering of musical modules over an entire movement the book also illuminates new ways of understanding codas and introductions of confronting the generating processes of minor mode sonatas and of grasping the arcs of multimovement cycles as wholes its final chapters provide individual studies of alternative sonata types including binary sonata structures sonata rondos and the first movement form of mozart s concertos

among the most original and provocative musicological writers of his generation james hepokoski has elaborated new paradigms of inquiry for both music history and music theory advocating fundamental shifts of methodological reorientation within the quest for potential musical meanings his work spans both disciplines and offers substantial challenges for each at its core is the conviction that a close study of musical genres procedures and structures those qualities of a composition that are specifically musical is essential to any responsible hermeneutic enterprise selected from writings from 1984 to 2008 this collection of essays provides a generous introduction to the author s most innovative and influential work on a wide variety of topics musicological methodology issues of staging and performance italian opera program music and exemplary studies of individual pieces

adopting a multi disciplinary approach this comparative study of a selection of the arabian nights stories in a cross cultural context brings together a number of disciplines and subject areas to examine the workings of narrative it predominantly focuses on the ways in which the arabian nights have transformed as its stories have travelled across historical eras cultures genres and media departing from the familiar approaches of influence and textual studies this book locates its central inquiry in the theoretical questions surrounding the workings of ideology genre and genre ideology in shaping and transforming stories the ten essays included in this volume respond to a general question what can the transformation of nights stories in their travels tell us about narrative and storytelling and their function in a particular culture following a nights story in its travels from past to present from middle east to europe and from literature to film the book engages in close comparative analyses of ideological variations found in a variety of texts these analyses allow new modes of reading texts and make it possible to breach new horizons for thinking about narrative this book was previously published as a special issue of middle eastern literatures entitled ideological variations and narrative horizons new perspectives on arabian nights

in examining the enduring appeal that rags to riches stories exert on our collective imagination this book highlights the central role that films have played in the ongoing cultural discourse about success and work in america

this book analyses the romantic drama and the way that passionate love is presented as the central storyline in popular cinema drawing upon genre studies and sociology exploring the passionate love story as a cinematic form it also contributes through comparison to research on the romantic comedy

no detailed description available for refocus

this book focuses on ideology and its function in fictional discourse exploring the link between textual ideologies and real ideologies in text production environments it attempts this through a specific focus on the social and linguistic elements that control the presence the use and the presentation of ideology and also the way in which linguistic elements are controlled and manipulated by the collective consciousness of the text producer this correlation between fictional discourse and ideology is revealed through a series of chapters that cover four closely interrelated areas focusing specifically on malaysian and singaporean fiction firstly the positioning of malaysian and singaporean literatures in english as individual literary traditions this is to counter the non recognition of malaysian and singaporean literatures as individual traditions in spite of five decades of independence secondly establishing a contextual socio cultural and political framework as a basis for discussion on real ideology arguing that malaysian and singaporean writers have moved beyond the anti western nationalistic stage and on to more personal and communal concerns such as race relations identity and a sense of belonging thirdly rationalising the social structures of ideology that are likely to be found in the malaysian and singaporean social milieus especially location and text specific social variables of ideology lastly it seeks to reveal a linguistic oriented approach for the study of textual ideologies and for linking textual ideologies to ideologies in the overall text production environment the book ultimately shows the significant possibilities of systematic links between textual ideology and the real ideology in the text production environment through what can best be termed as ideological stylistics in doing so it aims to contribute significantly to studies of ideology in general and more specifically on ideology on malaysian and singaporean literatures in english

examines the gangster film in its historical context with an emphasis on the ways the image of the gangster has adapted and changed

i theoretical and critical foundations 1 the context for criticism television and society 2 foundations of television criticism 3 critical approaches to television discourse an overview 4 writing television criticism ii text centered critical approaches 5 semiotic structural criticism a sample study john fiske s popularity and ideology a structuralist reading of dr who 6 genre criticism a sample study matthew p mcallister s recombinant television genres and doogie howser m d 7 rhetorical criticism two sample studies bonnie dow s murphy brown postfeminism personified sarah r stein s the 1984 macintosh ad cinematic icons and constitutive rhetoric in the launch of a new machine 8 narrative criticism a sample study bruce e gronbeck s the visual and narrative rhetoric of redemption american culture responds to 9 11 iii producer centered approaches 9 auteur criticism a sample study richard campbell and jimme l reeves s television authors the case of hugh wilson 10 production context criticism a sample study elana levine s toward a paradigm for media production research behind the scenes at general hospital 11 ideological criticism a sample study mark p orbe s constructions of reality on mtv s the real world an analysis of the restrictive coding of black masculinity iv reception centered approaches 12 reader oriented criticism a sample study lawrence a wenner s the dream team communicative dirt and the marketing of synergy usa basketball and cross merchandising in television commercials 13 audience ethnographic criticism a sample study rona tamiko halualani and leah r vande berg s asian or american meanings in through and around all american girl 14 cultural criticism general approaches two sample studies heather l hundley s the naturalization of beer in cheers cathy sandeen s success defined by television the value system promoted by pm magazine 15 cultural criticism mythic feminist and psychoanalytic approaches three sample studies susan owen s vampires postmodernity and postfeminism buffy the vampire slayer robert westerfelhaus and teresa a combs s criminal investigations and spiritual quests the x files as an example of hegemonic concordance in mass mediated society sonia livingstone and tamar liebes s where have all the mothers gone soap opera s replaying of the oedipal story v ethics and the critical approach 16 television ethics and criticism

ultimately my interest is in the struggle to define an asian american identity through or against genres that have historically neglected or excluded them the focus is on the meanings generated by the interactions of different genres and sub genres rather than the nature or structure of genre this dissertation then studies the reconciliation of conflicting genres into a single work an investigation which reveals the ways in which ideology reforms and reshapes itself in order to accommodate and integrate oppositional structures

excerpts from criticism of the works of novelists poets playwrights short story writers and other creative writers who lived between 1800 and 1900 from the first published critical appraisals to current evaluations

schatz analyzes the studio system and tells what film genres mean in a general and theoretical way describing some important movie genres in hollywood s golden era the western the gangster film detective movies screwball comedies the musical and the family melodrama he surveys selected films and the work of directors associated with them

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