

Preface	vii
1 What's at stake in the history of literary genre theory?	1
<i>Classical genre theory</i>	1
<i>Neoclassical genre theory</i>	4
<i>Nineteenth-century genre theory</i>	5
<i>Twentieth-century genre theory</i>	7
<i>Ten tendencies of literary genre theory</i>	11
2 What is generally understood by the notion of film genre?	13
<i>Genre is a useful category, because it bridges multiple concerns</i>	14
<i>Genres are defined by the film industry and recognized by the mass audience</i>	15
<i>Genres have clear, stable identities and borders</i>	16
<i>Individual films belong wholly and permanently to a single genre</i>	18
<i>Genres are transhistorical</i>	19
<i>Genres undergo predictable development</i>	21
<i>Genres are located in a particular topic, structure and corpus</i>	22
<i>Genre films share certain fundamental characteristics</i>	24
<i>Genres have either a ritual or an ideological function</i>	26
<i>Genre critics are distanced from the practice of genre</i>	28
3 Where do genres come from?	30
<i>The musical</i>	31
<i>The Western</i>	34
<i>The biopic</i>	38
<i>Producers as critics</i>	44
<i>Joel Silver, the 'Selznick of schlock'</i>	46
4 Are genres stable?	49
<i>Adjectives and nouns</i>	50
<i>Genre as process</i>	54
<i>Noir as adjective and noun</i>	60
<i>Genrification as process</i>	62
5 Are genres subject to redefinition?	69
<i>Post-mortem for a phantom genre</i>	70
<i>Rebirth of a phantom genre</i>	72
<i>Critics as producers</i>	77
<i>Selling The Creature from the Black Lagoon</i>	78

6	Where are genres located?	83
	<i>A multiplicity of locations</i>	84
	<i>Genre and nation</i>	86
	<i>Genre as textual structure: Semantics and syntax</i>	87
	<i>Genre as institution, institution as genre</i>	90
	<i>More than just a game?</i>	96
7	How are genres used?	100
	<i>A day at Walt Disney World</i>	101
	<i>Majors and independents</i>	102
	<i>Hollywood and Washington</i>	107
	<i>Genres as good and bad objects</i>	110
	<i>Ratings as genre</i>	110
	<i>Name-brand marketing strategies</i>	113
	<i>Brand-name movies</i>	115
	<i>Generic discursivity</i>	121
8	Why are genres sometimes mixed?	123
	<i>Critical investments</i>	123
	<i>Studio strategies</i>	128
	<i>The genre-mixing game</i>	130
	<i>Hollywood cocktail</i>	132
	<i>Classical versus postmodern</i>	139
	<i>Mixing instructions</i>	142
9	What role do genres play in the viewing process?	144
	<i>The generic crossroads</i>	145
	<i>Genre films on television</i>	150
	<i>Generic economy</i>	152
	<i>The generic community</i>	156
	<i>How spectators use genres</i>	164
10	What communication model is appropriate for genres?	166
	<i>The four-hoot call of the barred owl</i>	166
	<i>Modelling generic communication</i>	169
	<i>Saussure revisited</i>	173
	<i>How it works in practice</i>	175
	<i>A new communication model</i>	178
11	Have genres and genre functions changed over time?	179
	<i>The neoclassical nature of standard genre theory</i>	180
	<i>Audience or 'audience'?</i>	182
	<i>Genre in the age of remote consumption</i>	184
	<i>Pseudo-memorials</i>	188
	<i>The passed-along song</i>	190
	<i>Sports, stars and advertising</i>	192
	<i>Genre in the new millennium</i>	193

12 What can genres teach us about nations?	195
<i>Hegel's newspaper</i>	196
<i>Regenrifying the national anthem</i>	199
<i>The name of the father</i>	202
<i>Hyphenating the margins</i>	203
<i>Genre/nation</i>	205
Conclusion: A semantic/syntactic/pragmatic approach to genre	207
<i>A semantic/syntactic/pragmatic approach</i>	208
<i>Reception, opposition, poaching</i>	211
<i>Planning and using cities and texts</i>	213
Appendix: 'A semantic/syntactic approach to film genre'	216
Bibliography	227
Index	237