

(Download free pdf) Crime Films (Genres in American Cinema)

Crime Films (Genres in American Cinema)

Thomas Leitch

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Thomas Leitch : Crime Films (Genres in American Cinema) before purchasing it in order to gauge whether or not it would be worth my time, and all praised Crime Films (Genres in American Cinema):

0 of 0 people found the following review helpful. This book is HARD to follow. By Matt Harden This is a horrible book. I'm using it for a current college course, and I totally despise it. Some if it is because I hate to read, but the main reason I hate it is because it was written for someone at a scholar level in this particular subject. However, this is for an introductory course. I'm sure someone who is into crime films would really like it, but it's just not for me. Maybe I

should be giving this review to the professor who assigned it. In terms of quality and shipping, lived up to its name....as always.2 of 2 people found the following review helpful. Crime films as a reflection of American societyBy TLRA scholarly analysis of Hollywoods (and Americas) love affair with crime films, and the complex, contradictory messages they send (crime does not pay, crime is heroic and glamorous, etc.), and what the genre says about American society: Do we crave law and order, or do we admire rebels and rule-breakers? Do we actually want both to exist in some carefully balanced tension that goes back at least to the Old West? Leitch writes in a very straightforward, easy-to-read style.

Focusing on ten films that span the range of the twentieth century, Thomas Leitch traces the transformation of three figures common to all crime films: the criminal, the victim and the avenger. He shows how the distinctions among them become blurred throughout the course of the century, reflecting and fostering a deep social ambivalence towards crime and criminals. The criminal, victim and avenger characters effectively map the shifting relations between subgenres (such as the erotic thriller and the police film) within the larger genre of crime film.

"Leitch makes his case, and provides a structure through which any crime film--and, really, any film with a criminal, victim, and avenger--can be studied. Such a structure is never more valuable than now." Erik Lundegaard, *Film Quarterly*"No film critic writes more clearly, in a style unencumbered by jargon. Even the photo captions are unusually perceptive and amusing. Highly recommended." Choice