



# FILM GEMPT READERS

Edited by

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# Film Genre Reader

**Nick Browne**



## **Film Genre Reader:**

Film Genre Reader Barry Keith Grant, 1986 Chiefly reprints of articles originally published 1970-1984      **Film Genre Reader IV** Barry Keith Grant, 2012-12-01 From reviews of the third edition *Film Genre Reader III* lives up to the high expectations set by its predecessors providing an accessible and relatively comprehensive look at genre studies The anthology's consideration of the advantages and challenges of genre studies as well as its inclusion of various film genres and methodological approaches presents a pedagogically useful overview Scope Since 1986 *Film Genre Reader* has been the standard reference and classroom text for the study of genre in film with more than 25 000 copies sold Barry Keith Grant has again revised and updated the book to reflect the most recent developments in genre study This fourth edition adds new essays on genre definition and cycles action movies science fiction and heritage films along with a comprehensive and updated bibliography The volume includes more than thirty essays by some of film's most distinguished critics and scholars of popular cinema including Charles Ram rez Berg John G Cawelti Celestino Deleyto David Desser Thomas Elsaesser Steve Neale Thomas Schatz Paul Schrader Vivian Sobchack Janet Staiger Linda Williams and Robin Wood      **Film Genre Reader II** Barry Keith Grant, 1995-01-01 For almost a decade *Film Genre Reader* has been the standard reference and classroom text for the study of genre in film Now Barry Grant has revised and updated the book to reflect the most recent developments in genre study This second edition contains eight new essays for a total of twenty nine essays by some of film's most distinguished critics and scholars including John G Cawelti Thomas Elsaesser Paul Schrader Thomas Schatz Robin Wood Steve Neale and Linda Williams The anthology covers the full range of theoretical issues and critical approaches to film genre The first section concentrates on genre theory covering such topics as generic definition genre and ideology genre and sexuality and the generic experience The second section analyzes a wide variety of particular genres including westerns science fiction film noir melodrama romantic comedy musicals horror gangster disaster war and epic films The extensive bibliography has also been updated and expanded      Film Genre Reader Barry Keith Grant, 1985      **Film Genre Reader** Barry Keith Grant, 1990      Film Genre Barry Keith Grant, 2023-12-22 Offering an accessible introduction to the study of film genres and genre films this book examines the use of genre in cinema from its beginnings to the present day This book explains the various elements of genre the importance of genre in popular culture problems of definition Hollywood and the studio system ideology and genre national cinema and genre authorship and genre and debates about representation The book also provides an in depth examination of four key genres the Western the horror film the film musical and the documentary film Each chapter provides a historical overview of the genre and a summary of important critical debates and concludes with a case study that builds on the historical and theoretical aspects already introduced and provides a model for subsequent analyses Featured boxes throughout the text highlight specific cycles filmmakers and trends and each chapter concludes with a list of suggestions for further reading *Film Genre The Basics* is an invaluable resource for those new to

studying film and for anyone interested in the history and ongoing significance of film genres and genre films **Film Genre Reader IV** Barry Keith Grant, 2012-12-01 From reviews of the third edition *Film Genre Reader III* lives up to the high expectations set by its predecessors providing an accessible and relatively comprehensive look at genre studies The anthology's consideration of the advantages and challenges of genre studies as well as its inclusion of various film genres and methodological approaches presents a pedagogically useful overview Scope Since 1986 *Film Genre Reader* has been the standard reference and classroom text for the study of genre in film with more than 25 000 copies sold Barry Keith Grant has again revised and updated the book to reflect the most recent developments in genre study This fourth edition adds new essays on genre definition and cycles action movies science fiction and heritage films along with a comprehensive and updated bibliography The volume includes more than thirty essays by some of film's most distinguished critics and scholars of popular cinema including Charles Ram rez Berg John G Cawelti Celestino Deleyto David Desser Thomas Elsaesser Steve Neale Thomas Schatz Paul Schrader Vivian Sobchack Janet Staiger Linda Williams and Robin Wood **Film Genre Reader** Barry Keith Grant, 1995 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** Rick Altman, 2019-07-25 *Film Genre* revises our notions of film genre and connects the roles played by industry critics and audiences in making and re-making genre Altman reveals the conflicting stakes for which the genre game has been played and recognises that the term genre has different meanings for different groups basing his new genre theory on the uneasy competitive yet complimentary relationship among genre users and discussing a huge range of films from *The Great Train Robbery* to *Star Wars* and from *The Jazz Singer* to *The Player*

**Notions of Genre** Barry Keith Grant, Malisa Kurtz, 2016-11-08 Much of the writing in film studies published today can be understood as genre criticism broadly speaking And even before film studies emerged as an academic discipline in the 1970s cultural observers within and beyond the academy were writing about genre films and making fascinating attempts to understand their conventions and how they speak to for and about the culture that produces them While this early writing on genre film was often unsystematic impressionistic journalistic and judgmental it nonetheless produced insights that remain relevant and valuable today *Notions of Genre* gathers the most important early writing on film genre and genre films

published between 1945 and 1969 It includes articles by such notable critics as Susan Sontag Dwight Macdonald Siegfried Kracauer James Agee Andr Bazin Robert Warshow and Claude Chabrol as well as essays by scholars in academic disciplines such as history sociology and theater Their writings address major issues in genre studies including definition representation ideology audiences and industry practices across genres ranging from comedy and westerns to horror science fiction fantasy gangster films and thrillers The only single volume source for this early writing on genre films Notions of Genre will be an invaluable resource for scholars and students of film genre film history film theory cultural studies and popular culture

Cyborg Cinema and Contemporary Subjectivity S. Short, 2004-11-10 This book breaks new ground in providing an in depth critical assessment of cyborg cinema arguing that it remains one of the most intriguing and provocative cycles to have emerged in contemporary screen culture Tracing the cinematic cyborg s transition over the last two decades and evaluating the theoretical significance attributed to this figure it asks what relevance the cyborg continues to have in terms of understanding human identity our relationship to technology and to one another

**Global Genres, Local Films** Elena Oliete-Aldea, 2017-06-29 The acute processes of globalisation at the turn of the century have generated an increased interest in exploring the interactions between the so called global cultural products or trends and their specific local manifestations Even though cross cultural connections are becoming more patent in filmic productions in the last decades cinema per se has always been characterized by its hybrid transnational border crossing nature From its own inception Spanish film production was soon tied to the Hollywood film industry for its subsistence but other film traditions such as those in the Soviet Union France Germany and in particular Italy also determined either directly or indirectly the development of Spanish cinema

**Global Genres Local Films The Transnational Dimension of Spanish Cinema** reaches beyond the limits of the film text and analyses and contextualizes the impact of global film trends and genres on Spanish cinema in order to study how they helped articulate specific national challenges from the conflict between liberalism and tradition in the first decades of the 20th century to the management of the contemporary financial crisis This collection provides the first comprehensive picture of the complex national and supranational forces that have shaped Spanish films revealing the tensions and the intricate dialogue between cross cultural aesthetic and narrative models on the one hand and indigenous traditions on the other as well as the political and historical contingencies these different expressions responded to

Australian Genre Film Kelly McWilliam, Mark David Ryan, 2021-04-26 Australian Genre Film interrogates key genres at the core of Australia s so called new golden age of genre cinema establishing the foundation on which more sustained research on film genre in Australian cinema can develop The book examines what characterises Australian cinema and its output in this new golden age as contributors ask to what extent Australian genre film draws on widely understood and largely Hollywood based conventions as compared to culturally specific conventions of genre storytelling As such this book offers a comprehensive and up to date survey of Australian genre film undertaken through original analyses of 13 significant Australian genres action biopics

comedy crime horror musical road movie romance science fiction teen thriller war and the Western This book will be a cornerstone work for the burgeoning field of Australian film genre studies and a must read for academics researchers undergraduate students postgraduate students and general readers interested in film studies media studies cultural studies Australian studies and sociology     *A Companion to Film Theory* Toby Miller, Robert Stam, 2008-04-15 This volume of specially commissioned work by experts in the field of film studies provides a comprehensive overview of the field Its international and interdisciplinary approach will have a broad appeal to those interested in this multifaceted subject Provides a major collection of specially commissioned work by experts in the field of film studies Represents material under a variety of headings including class race gender queer theory nation stars ethnography authorship and spectatorship Offers an international approach to the subject including coverage of topics such as genre image sound editing culture industries early cinema classical Hollywood and TV relations and technology Includes concise chapter by chapter accounts of the background and current approaches to each topic followed by a prognostication on the future Considers cinema studies in relation to other forms of knowledge such as critical studies anthropology and literature     **Generation Multiplex** Timothy Shary, 2009-01-27 When teenagers began hanging out at the mall in the early 1980s the movies followed Multiplex theaters offered teens a wide array of perspectives on the coming of age experience as well as an escape into the alternative worlds of science fiction and horror Youth films remained a popular and profitable genre through the 1990s offering teens a place to reflect on their evolving identities from adolescence to adulthood while simultaneously shaping and maintaining those identities Drawing examples from hundreds of popular and lesser known youth themed films Timothy Shary here offers a comprehensive examination of the representation of teenagers in American cinema in the 1980s and 1990s He focuses on five subgenres school delinquency horror science and romance sexuality to explore how they represent teens and their concerns how these representations change over time and how youth movies both mirror and shape societal expectations and fears about teen identities and roles He concludes that while some teen films continue to exploit various notions of youth sexuality and violence most teen films of the past generation have shown an increasing diversity of adolescent experiences and have been sympathetic to the particular challenges that teens face     **Genre and Cinema** Brian McIlroy, 2012-08-06 This impressive volume takes a broad critical look at Irish and Irish related cinema through the lens of genre theory and criticism Secondary and related objectives of the book are to cover key genres and sub genres and account for their popularity The result offers new ways of looking at Irish cinema     *A Companion to Italian Cinema* Frank Burke, 2017-04-13 Written by leading figures in the field *A Companion to Italian Cinema* re maps Italian cinema studies employing new perspectives on traditional issues and fresh theoretical approaches to the exciting history and field of Italian cinema Offers new approaches to Italian cinema whose importance in the post war period was unrivalled Presents a theory based approach to historical and archival material Includes work by both established and more recent scholars with new takes on traditional

critical issues and new theoretical approaches to the exciting history and field of Italian cinema Covers recent issues such as feminism stardom queer cinema immigration and postcolonialism self reflexivity and postmodernism popular genre cinema and digitalization A comprehensive collection of essays addressing the prominent films directors and cinematic forms of Italian cinema which will become a standard resource for academic and non academic purposes alike Cinema Genre Raphaëlle Moine,2009-01-26 Genre or type is a core concept in both film production and the history of film Genres play a key role in how moviegoers perceive and rate films and is likely to determine a film s production values and costs Written in a clear engaging jargon free style this volume offers a cutting edge theoretical overview of the topic of genre as practiced in British American and French film criticism Organized by a series of simple but fundamental questions the book uses numerous examples from classic Hollywood cinema the western drama musical comedy and film noir as well as some more contemporary examples from European or Asian cinema that are so often neglected by other studies in the field How do we characterize genre and what are its various functions In what ways does genre give a film its identity How do genres emerge What is the cultural significance of genre and how does it circulate within and across national boundaries Informative and user friendly Moine s book is accessible to general readers and adapts easily to a wide range of teaching approaches

**Film Genres in Hungarian and Romanian Cinema** Andrea Virginás,2021-04-22 Film Genres in Hungarian and Romanian Cinema History Theory and Reception discusses how the Hungarian and Romanian film industries show signs of becoming a regional hub within the Eastern European canon a process occasionally facilitated by the cultural overlap through the historical province of Transylvania Andrea Virgin s employs a film historical overview to merge the study of small national cinemas with film genre theory and cultural theory and posits that Hollywood originated classical film genres have been important fields of reference for the development of these Eastern European cinemas Furthermore Virgin s argues that Hungarian and Romanian genre films demonstrate a valid evolution within the given genre s standards and thus need to be incorporated into the global discourse on this subject Scholars of film studies Eastern European studies cultural studies and history will find this book particularly useful

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