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introduction to film genres. An Introduction to Film Genres, written by leading film scholars specifically for undergraduates who are new to the study of film, provides an introduction that helps students see thirteen film genres in a new light---to help them identify the themes, iconography, and distinctive stylistic traits of each genre.

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The genres discussed are: slapstick comedy,

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melodrama, romantic comedy, the fantasy film, the musical, the western, the combat movie, science fiction, the horror film, the gangster movie, the social-problem film, film noir, and the thriller. ([c] Book News, Inc., Portland, OR)

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An introductory look into what film genres are, what patterns they establish, and how they have changed since the Studio Era.

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Genres need to be studied as historical phenomena; a popular focus in film studies, for instance, has been the evolution of conventions within a genre. Current genres go through phases or cycles of popularity (such as the cycle of disaster films in the 1970s), sometimes becoming 'dormant' for a period rather than disappearing.

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An Introduction to Genre Theory - University of Washington

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An Introduction to Film Genres by Lester D. Friedman

Film Genres. 11 moviegoers are familiar with

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the idea of genre, even if they don't know. the term. The word genre is originally French, and it simply means "kind" or "type." It's related to another word, genus, which is used in the biological sciences to classify groups of plants and animals. When we speak of film gen-

Film Genres

establish and how they have changed since the studio era an introduction to film genres 9780393930191 an introduction to film genres written by leading film scholars specifically for undergraduates who are new to the study

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A comprehensive introduction to film history, The Film Genre Book allows the reader to create their own narrative of film through history by focusing on seven genres, highlighting a key film from each genre over

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a ninety-year period -- sixty-three films discussed in detail. The reader can trace the developments in a particular genre over time or compare films in a particular decade from the different genres. Each case-study considers issues of historical context, representation and the close textual analysis of significant scenes. Analysing films as diverse as Bambi and Pan's Labyrinth, the book immerses its reader into the full range of film experience. Its breadth of study, and the way in which it bridges the gap between commercial film guides and academic studies, makes it invaluable to teacher, student, and

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cineaste alike.

This text introduces students to the major aspects of film aesthetics, criticism, and history, while emphasizing the relationship between art, artists, and the film industry itself.

Fantasy Film proposes an innovative approach to the study of this most popular cinematic genre. Engaging with the diversity of tones, forms and styles that fantasy can take in the cinema, the book examines the value and significance of fantasy across a wide range

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of key films. This volume extends critical understanding beyond the often narrowly defined boundaries of what is seen as "fantasy". Fantasy Film uses key concepts in film studies - such as authorship, representation, history, genre, coherence and point of view - to interrogate the fantasy genre and establish its parameters. A wide range of films are held up to close scrutiny to illustrate the discussion. Moving from Alfred Hitchcock's dark thrillers to Vincente Minnelli's vibrant musicals, from George Méliès' 1904 Voyage à travers l'impossible to the X-Men series, the creative dexterity and

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excitement of film fantasy is evoked and explored. The book will be invaluable to students and fans of the fantasy genre.

Although precise definitions have not been agreed on, historical cinema tends to cut across existing genre categories and establishes an intimidatingly large group of films. In recent years, a lively body of work has developed around historical cinema, much of it proposing valuable new ways to consider the relationship between cinematic and historical representation. However, only a small proportion of this writing has paid

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attention to the issue of genre. In order to counter this omission, this book combines a critical analysis of the Hollywood historical film with an examination of its generic dimensions and a history of its development since the silent period. *Historical Film: A Critical Introduction* is concerned not simply with the formal properties of the films at hand, but also the ways in which they have been promoted, interpreted and discussed in relation to their engagement with the past.

Science Fiction Film develops a historical and cultural approach to the genre that moves

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beyond close readings of iconography and formal conventions. It explores how this increasingly influential genre has been constructed from disparate elements into a hybrid genre. Science Fiction Film goes beyond a textual exploration of these films to place them within a larger network of influences that includes studio politics and promotional discourses. The book also challenges the perceived limits of the genre - it includes a wide range of films, from canonical SF, such as *Le voyage dans la lune*, *Star Wars* and *Blade Runner*, to films that stretch and reshape the definition of the

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genre. This expansion of generic focus offers an innovative approach for students and fans of science fiction alike.

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

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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 Ramírez Berg, John G. Cawelti, Celestino

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Deleyto, David Desser, Thomas Elsaesser, Steve Neale, Thomas Schatz, Paul Schrader, Vivian Sobchack, Janet Staiger, Linda Williams, and Robin Wood.

What makes a film a teen film? And why, when it represents such powerful and enduring ideas about youth and adolescence, is teen film usually viewed as culturally insignificant? Teen film is usually discussed as a representation of the changing American teenager, highlighting the institutions of high school and the nuclear family, and experiments in sexual development and

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identity formation. But not every film featuring these components is a teen film and not every teen film is American. Arguing that teen film is always a story about becoming a citizen and a subject, Teen Film presents a new history of the genre, surveys the existing body of scholarship, and introduces key critical tools for discussing teen film. Surveying a wide range of films including The Wild One, Heathers, Akira and Donnie Darko, the book's central focus is on what kind of adolescence teen film represents, and on teen film's capacity to produce new and influential images of adolescence.

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An introduction to the horror film genre.

This is a concise evaluation of film genre, discussing genre theory and sample analyses of the western, science fiction, the musical, horror, comedy, and the thriller. It introduces the topic in an accessible way and includes sections on the principles of studying and understanding "the idea of genre"; genre and popular culture; the narrative and stylistic conventions of specific genres; the relations of genres to culture and history, race, gender, sexuality,

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class and national identity; and the complex relations between genre and authorship. Case studies include: 42nd Street, Pennies from Heaven, Red River, All That Heaven Allows, Night of the Living Dead, Die Hard, Little Big Man, Blue Steel, and Posse.

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