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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

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 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

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 ramírez 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

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

the cult film reader contains major essays written on the structure form status and reception of global cult cinema traditions it includes work from key established scholars in the field including janet staiger jeffrey sconce and umberto eco as well as new takes on the gradually developing canon of cult cinema

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

this handbook examines film and new media in the light of their convergence it draws on leading scholars in the field to discuss traditional areas of history and theory of film and digital media its focus however is on the cycle of technologically driven arts film was born of a number of experiments in reproducing motion all of which culminated in the nineteenth century projection of short films the creation of digital media resulted from experiments in alternative forms of representation in the early 1960s john whitney began creating avant garde films from digital graphics around 1960 and some of his ideas and methods were incorporated by stanley kubrick in 2001 a space odyssey by the early 1990s commercial filmmakers began to employ digital effects in their work by the late nineties digital arts had come fully into their own both in the form of stand alone or interactive artworks and films created with and for the computer at the same time digital effects had completely overtaken optical printing and matte painting in film from special effects to creating realistic backgrounds and crowds the digital is infiltrating all aspects of filmmaking the infiltration is about to become a takeover as celluloid is replaced by high definition digital recording and projection processes many aspects of film will change as this latest convergence takes place already cultural response to film has changed as viewers begin to teach themselves about film through supplementary material on dvds and to make their own films on home computers but this handbook is not a technical history or manual quite the contrary it is a scholarly work discussing the aesthetics economics and cultural results of these changes and convergences the book balances traditional scholarship and analysis with essays addressing technological change and the concurrent changes in cultural responses to these changes responses already acknowledged by the profession

contents on dvds 1 tutorials 2 short films

this book brings together key works by pioneering film studies scholar steve neale from the

1970s to the 2010s neale s vital and unparalleled contribution to the subject has shaped many of the critical agendas that helped to confirm film studies position as an innovative discipline within the humanities although known primarily for his work on genre neale has written on a far wider range of topics in addition to selections from the influential volumes genre 1980 and genre and hollywood 2000 and articles scrutinizing individual genres the melodrama the war film science fiction and film noir this reader provides critical examinations of cinema and technology art cinema gender and cinema stereotypes and representation cinema history the film industry new hollywood and film analysis many of the articles included are recommended reading for a range of university courses worldwide making the volume useful to students at undergraduate level and above researchers and teachers of film studies media studies gender studies and cultural studies the collection has been selected and edited by frank krutnik and richard maltby scholars who have worked closely with neale and been inspired by his diverse and often provocative critical innovations their introduction assesses the significance of neale s work and contextualizes it within the development of uk film studies doi doi org 10 47788 yrcc6901

offers a theoretical overview of the topic of genre as practiced in british american and french film criticism this book uses examples from classic hollywood cinema as well as some more contemporary examples from european or asian cinema that are so often neglected by other studies in the field

it comprises seven main sections hollywood cinema and beyond the star system technologies world cinemas genre authorship and cinema and developments in theory

reclaims reframes and reexamines one of acclaimed maverick filmmaker robert altman s most accomplished and admired movies mccabe mrs miller as a commentary on western history the western film the times from which it emerged and as a tribute to a neglected masterpiece of american cinema

no marketing blurb

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Introduction

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