

Film Genre

Academic Year: (2019 / 2020)

Review date: 28-04-2017

Department assigned to the subject: Communication and Media Studies Department

Coordinating teacher: FERNANDEZ-RODRIGUEZ LABAYEN, MIGUEL

Type: Electives ECTS Credits : 3.0

Year : Semester :

REQUIREMENTS (SUBJECTS THAT ARE ASSUMED TO BE KNOWN)

-Moving image history

OBJECTIVES

1. A broad knowledge of the most important approaches to film genre theory.
2. A broad knowledge of the history and problems of the main film genres.
3. A broad knowledge of the hybridation processes affecting Hollywood models in different contexts and the development of alternative formulas.
4. Competence to analyze and discuss the cultural, social and economic functions of film genres, and of their historical evolution in different settings.

DESCRIPTION OF CONTENTS: PROGRAMME

1. Genre Theory: An Introduction
2. What are Film Genres? Performance, narrative, and reception in film genre
3. A historical overview of film genre: the case of the film musical
4. A performative approach to film genre: film comedy
5. A transnational approach to film genres: horror cinema
6. A post-modern approach to film genre: the Western

LEARNING ACTIVITIES AND METHODOLOGY

1. Master classes.
Theory-based classes. Students will acquire basic knowledge about film genre theory and history. Competences 1, 2 and 3 (1 ECTS).
2. Practical sessions.
Fragments of especially relevant or representative films will be screened. Case studies. Competence 4 (0,5 ECTS).
3. Student's work.
Guided study of theoretical-practical contents and learning materials. Students will be required to write an essay about specific aspects related to the class syllabus. Competences 1, 2, 3 and 4 (1,5 ECTS).

ASSESSMENT SYSTEM

Continuous evaluation: practical exercises, assignments (50% of the overall mark).

Final examination (50% of the overall mark).

Active participation with well-reasoned contributions by students in practical sessions and tutorials is valued and will raise the overall mark.

% end-of-term-examination:	50
% of continuous assessment (assignments, laboratory, practicals...):	50

BASIC BIBLIOGRAPHY

- ALTMAN, Rick: "A Semantic/Syntactic Approach to Film Genre", Cinema Journal, Vol. 23, No. 3 (spring), pp. 6-18 (in Film Genre Reader IV), 1984
- Altman, Rick Film/Genre, BFI, 1999
- Charch, David ¿From Exhibition to Genre: The Case of Grind-House Films¿, Cinema Journal, Vol. 50, No. 4 (summer), pp. 1-25, 2011
- Collins, Jim "Genericity in the Nineties: Eclectic Irony and the New Sincerity" (Chapter of the book "Film theory goes to the movies"), Routledge, 1993
- Feuer, Jane The Film Musical, Indiana University Press, 1982
- GRANT, Barry Keith (ed.): "Film Genre Reader", (Austin, University of Texas Press, 1986 [3ª ed. ampliada, 2003]).
- KING, Geoff Film Comedy, The Wallflower Press, 2002
- Marmysz, John & Scott A. Lukas (eds.) Fear, Cultural Anxiety, and Transformation: Horror, Science Fiction, and Fantasy Films Remade, Lexington, 2009
- NEAL, Steve ¿Melodrama and tears¿ , Screen, 27 (6), 1986. pp. 6-23, 1986

ADDITIONAL BIBLIOGRAPHY

- GENETTE, Gérard The Architext. An Introduction. (I to IV), University of California Press, 1992
- GRANT, Barry Keith Film Genre: From Iconography to Ideology, Wallflower Press, 2007
- LANGFORD, Barry Film Genre: Hollywood and Beyond, Edinburgh University Press, 2005
- MERCER, John and SHINGLER, Martin Melodrama. Genre, Style, Sensibility , Wallflower Press, 2004