# Film Genre

**Academic Year: ( 2020 / 2021 )** **Review date: 22-09-2020**

**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 afecting 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.

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| **% end-of-term-examination:** | 50 |
| **% of continuous assessment (assigments, laboratory, practicals…):** | 50 |

BASIC BIBLIOGRAPHY


- ALTMAN, Rick The American Film Musical, Indiana University Press, 1987
- 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
- COHAN, Steven (ed.) Hollywood Musicals: The Film Reader, Routledge, 2002
- 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
- NEALE, Steve Film Genre and Hollywood, Routledge, 2000


ADDITIONAL BIBLIOGRAPHY


- COURET, Nilo Mock Classicism: Latin American Film Comedy, 1930¿1960, California University Press, 2018
- 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
- HENNEFELD, Maggie Specters of Slapstick and Silent Film Comediennes, Columbia University Press, 2018
- Horton, Andrew y Rapf, Joanna (eds.) A Companion to Film Comedy, Wiley-Blackwell, 2012
- LANGFORD, Barry  Film Genre: Hollywood and Beyond, Edinburgh University Press, 2005
- MERCER, John and SHINGLER, Martin  Melodrama. Genre, Style, Sensibility , Wallflower Press, 2004
- Slotkin, Richard Gunfighter Nation: The Myth of the Frontier in Twentieth-Century America, Atheneum, Macmillan Publishing Company, 1992
- Wells, Paul Animation: Genre and authorship, Wallflower, 2002