

## Film Genre

Academic Year: ( 2024 / 2025 )

Review date: 20-04-2024

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

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

Continuous evaluation: practical exercises, assignments: 50%.

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.

#### 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
- 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
- GRANT, Barry Keith (ed.): "Film Genre Reader", (Austin, University of Texas Press, 1986 [3ª ed. ampliada, 2003]).
- NEALE, Steve Film Genre and Hollywood, Routledge, 2000

#### ADDITIONAL BIBLIOGRAPHY

- CHURCH, David Post-Horror: Art, Genre and Cultural Elevation, Edinburgh University Press , 2022
- 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
- Gomez, Pablo Science Fiction Cinema in the Twenty-First Century Transnational Futures, Cosmopolitan Concerns, Routledge, 2023
- 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
- MERCER, John and SHINGLER, Martin Melodrama. Genre, Style, Sensibility , Wallflower Press, 2004
- Rodriguez Ortega, Vicente & Romero Santos, Ruben Spanish Horror Film and Television in the 21st Century, Routledge, 2024