



FILM GENRE

FROM ICONOGRAPHY TO IDEOLOGY

BARRY KEITH GRANT

SHORT CUTS

Film Genre From Iconography To Ideology Short Cuts

Barry Keith Grant



Film Genre From Iconography To Ideology Short Cuts:

Film Genre Barry Keith Grant, 2007 Offering a concise analysis of film genre this text introduces the topic in an accessible manner covering theory and sample analyses of genre films such as the western science fiction and the musical through to horror comedy and the thriller

Film Genre Barry Keith Grant, 2019-07-25 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 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

The Bloomsbury Handbook of Food and Popular Culture Kathleen Lebesco, Peter Naccarato, 2017-12-14 The influence of food has grown rapidly as it has become more and more intertwined with popular culture in recent decades The Bloomsbury Handbook of Food and Popular Culture offers an authoritative comprehensive overview of and introduction to this growing field of research Bringing together over 20 original essays from leading experts including Amy Bentley Deborah Lupton Fabio Parasecoli and Isabelle de Solier its impressive breadth and depth serves to define the field of food and popular culture Divided into four parts the book covers Media and Communication including film television print media the Internet and emerging media Material Cultures of Eating including eating across the lifespan home cooking food retail restaurants and street food Aesthetics of Food including urban landscapes museums visual and performance arts Socio Political Considerations including popular discourses around food science waste nutrition ethical eating and food advocacy Each chapter outlines key theories and existing areas of research whilst providing historical context and considering possible future developments The Editors Introduction by Kathleen LeBesco and Peter Naccarato ensures cohesion and accessibility throughout A truly interdisciplinary ground breaking resource this book makes an invaluable contribution to the study of food and popular culture It will be an essential reference work for students researchers and scholars in food studies film and media studies communication studies sociology cultural studies and American studies

Introduction to Film Studies Jill Nelmes, 2012-03-12 Introduction to Film Studies is a comprehensive textbook for students of cinema This completely revised and updated fifth edition guides students through the key issues and concepts in film studies traces the historical development of film and introduces some of the worlds key national cinemas A range of theories and theorists are presented from Formalism to Feminism from Eisenstein to Deleuze Each chapter is written by a subject specialist including two new authors for the fifth edition A wide range of films are analysed and discussed It is lavishly illustrated with 150 film stills and production shots in full colour throughout Reviewed widely by teachers in the field and with a foreword by Bill Nichols it will be essential reading for any introductory student of film and

media studies or the visual arts worldwide Key features of the fifth edition are updated coverage of a wide range of concepts theories and issues in film studies in depth discussion of the contemporary film industry and technological changes new chapters on Film and Technology and Latin American Cinema new case studies on films such as District 9 Grizzly Man Amores Perros Avatar Made in Dagenham and many others marginal key terms notes cross referencing suggestions for further reading further viewing and a comprehensive glossary and bibliography a new improved companion website including popular case studies and chapters from previous editions including chapters on German Cinema and The French New Wave links to supporting sites clips questions and useful resources Individual chapters include The Industrial Contexts of Film Production Film and Technology Getting to the Bigger Picture Film Form and Narrative Spectator Audience and Response Cinematic authorship and the film auteur Stardom and Hollywood Cinema Genre Theory and Hollywood Cinema The Documentary Form The Language of Animation Gender and Film Lesbian and Gay Cinema Spectacle Stereotypes and Films of the African Diaspora British Cinema Indian Cinema Latin American Cinema Soviet Montage Cinema of the 1920s Contributors Linda Craig Lalitha Gopalan Terri Francis Chris Jones Mark Joyce Searle Kochberg Lawrence Napper Jill Nelmes Patrick Phillips Suzanne Speidel Paul Ward Paul Watson Paul Wells and William Wittington

Romantic Comedy Tamar Jeffers McDonald, 2007-04-10 Romantic Comedy offers an introduction to the analysis of a popular but overlooked film genre The book provides an overview of Hollywood's romantic comedy conventions examining iconography narrative patterns and ideology Chapters discuss important subgroupings within the genre screwball sex comedy and the radical romantic comedy of the 1970s A final chapter traces the lasting influence of these earlier forms within current romantic comedies Films include Pillow Talk 1959 Annie Hall 1977 and You've Got Mail 1998

The Heist Film Daryl Lee, 2014-03-14 A concise introduction to the genre about that one last big score The Heist Film Stealing With Style traces this crime thriller's development as both a dramatic and comic vehicle growing out of film noir Criss Cross The Killers The Asphalt Jungle mutating into sleek capers in the 1960s Ocean's Eleven Gambit How to Steal a Million and splashing across screens in the 2000s in remake after remake The Thomas Crown Affair The Italian Job The Good Thief Built around a series of case studies Rififi Bob le Flambeur The Killing The Lavender Hill Mob The Getaway the Ocean's trilogy this volume explores why directors of such varied backgrounds from studio regulars Siodmak Crichton Siegel Walsh and Wise to independents Anderson Fuller Kubrick Ritchie and Soderbergh are so drawn to this popular genre

Fate in Film Thomas M. Puhr, 2022-10-18 The course of events is predetermined and cannot be changed Forces beyond our control or even our comprehension shape our fates Such is the deterministic worldview embedded in a wide swath of contemporary cinema from arthouse experiments to popular genre films through both thematic concerns and narrative structures These films especially the recent spate of elevated science fiction and horror tap into this deep seated anxiety by focusing on characters who ultimately fail to transcend the patterns and structures that define them Thomas M Puhr identifies and analyzes the ways that cinema has

dealt with the tension between fate and free will from Stanley Kubrick's *The Shining* to Christopher Nolan's *Tenet*. He examines films that express deterministic ideas including circular narratives of stasis or confinement and fatalistic portraits of external forces dictating characters' lives. Puhr considers determinism at the levels of the individual, the family, and society, reading films in which characters are trapped by past or alternate selves, the burdens of family histories, or oppressive social structures. He explores how films such as Joel and Ethan Coen's *Inside Llewyn Davis*, Ari Aster's *Hereditary*, Jordan Peele's *Us*, and Lucrecia Martel's *Zama* confront the limits of human agency. Puhr relates deterministic themes to the nature of moviegoing. In denying characters any ability to choose alternative paths, these films mirror how viewers themselves can only sit and watch. Recasting the works of some of today's most compelling directors, *Fate in Film* is an innovative critical account of an unrecognized yet crucial aspect of contemporary cinema.

Bible and Cinema Adele Reinhartz, 2013-10-08 This is a comprehensive introduction to the ways in which the Bible has been used and represented in mainstream cinema. Adele Reinhartz considers the pervasive use of the Bible in feature films and the medium of film as part of the Bible's reception history. The book examines how films draw on the Old and New Testament and the figure of Jesus Christ in various direct and indirect ways to develop their plots, characters, and themes. As well as movies that set out explicitly to retell biblical stories in their ancient context, it explores the ways in which contemporary fictional feature films make use of biblical narrative. Topics covered include how filmmakers make use of scripture to address and reflect their own time and place, the Bible as a vehicle through which films can address social and political issues, reflect human experiences and emotions, explore existential issues such as evil and death, and express themes such as destruction and redemption; the role of the Bible as a source of ethics and morality; and how this connection is both perpetuated and undermined in a range of contemporary Hollywood films. Films that create an experience of transcendence and the ways in which the Bible figures in that experience. Reinhartz offers insightful analysis of numerous films, including *The Ten Commandments* and *The Shawshank Redemption*, paying attention to visual and aural elements as well as plot, character, and dialogue. Students will find this an invaluable guide to a growing field.

The Gangster Film Ron Wilson, 2014-12-16 This volume examines the gangster film in its historical context, with an emphasis on the ways the image of the gangster has adapted and changed as a result of socio-cultural circumstances. From its origins in Progressive Era reforms to its use as an indictment of corporate greed, the gangster film has often provided a template for critiquing American ideas and values concerning individualism, success, and business acumen. The gangster genre has also been useful in critically examining race and ethnicity in American culture in terms of otherness. Films studied include *Musketeers of Pig Alley* (1912), *The Racket* (1928), *The Captive City* (1952), *The Godfather Part Two* (1974), *Goodfellas* (1990), and *Killing Them Softly* (2012).

The Forgotten Film Adaptations of D.H. Lawrence's Short Stories Jason Mark Ward, 2016-07-11 This book looks beyond fidelity to emphasize how each adaptation of D. H. Lawrence's short stories functions as a creative response to a text, foregrounding the significance of its fluidity, transtextuality, and genre. The adaptations analysed range

from the first to the most recent and draw attention to the fluidity of textual sources the significance of generic conventions and space in film the generic potentialities latent within Lawrence's tales and the evolving nature of adaptation By engaging with recent advances in adaptation theory to discuss the evolving critical reception of the author's work and the role of the reader this book provides a fresh forward looking approach to Lawrence studies **Playing with Scripture** Andrew Judd, 2024-01-22 This book puts a creative new reading of Hans Georg Gadamer's philosophical hermeneutics and literary genre theory to work on the problem of Scripture Reading texts as Scripture brings two hermeneutical assumptions into tension that the text will continually say something new and relevant to the present situation and that the text has stability and authority over readers Given how contested the Bible's meaning is how is it possible to read Scripture as authoritative and relevant Rather than anchor meaning in author text or reader Gadamer's phenomenological model of hermeneutical experience as Spiel play offers a dynamic intersubjective account of how understanding happens avoiding the dead end of the subjective objective dichotomy Modern genre theory addresses some of the criticisms of Gadamer accounting for the different roles played by readers in different genres using the new term Lesespiel reading game This is tested in three case studies of contested texts the recontextualization of psalms in the book of Acts the use of Hagar's story Genesis 16 in nineteenth century debates over slavery and the troubling reception history of the rape and murder in Gibeah Judges 19 In each study the application of ancient text to contemporary situation is neither arbitrary nor slavishly bound to tradition but playful **The Sports Film** Bruce Babington, 2014-03-18 After covering the genre's early history and theorizing its general characteristics this volume then focuses on specific instances of sports films such as the biopic the sports history film the documentary the fan film the boxing film and explores issues such as gender race spectacle and silent comedy Four major films are then closely analysed Chariots of Fire Field of Dreams the Indian cricket epic Lagaan and Oliver Stone's Any Given Sunday While recording American film's importance to the genre the book resists the conventional over concentration on American cinema and sports by its attention to other cinemas for example the British Indian Australian South Korean Thai German New Zealand Spanish and so on with the many different sports they depict **The Vampire Film** Jeffrey Andrew Weinstock, 2012 This introductory volume offers an elegant analysis of the enduring appeal of the cinematic vampire From Georges Méliès's early cinematic experiments to Twilight and Let the Right One In the history of vampires in cinema can be organized by a handful of governing principles that help make sense of this movie monster's remarkable fecundity Among these principles are that the cinematic vampire is invariably about sex and the vexed human relationship with technology and that the vampire is always an overdetermined body condensing what a culture considers other This volume includes in depth studies of films including Powell's A Fool There Was Franco's Vampyr Lesbos Cronenberg's Rabid Kaelin's Daughters of Darkness and Merhige's Shadow of the Vampire **Queer Cinema** Barbara Mennel, 2012-10-23 Queer Cinema Schoolgirls Vampires and Gay Cowboys illustrates queer cinematic aesthetics by highlighting key films that emerged at historical turning

points throughout the twentieth century Barbara Mennel traces the representation of gays and lesbians from the sexual liberation movements of the roaring 1920s in Berlin to the Stonewall Rebellion in New York City and the emergence of queer activism and film in the early 1990s She explains early tropes of queerness such as the boarding school or the vampire and describes the development of camp from 1950s Hollywood to underground art of the late 1960s in New York City Mennel concludes with an exploration of the contemporary mainstreaming of gay and lesbian films and global queer cinema *Queer Cinema Schoolgirls Vampires and Gay Cowboys* not only offers an introduction to a gay and lesbian film history but also contributes to an academic discussion about queer subversion of mainstream film **Mise-en-scène** John Gibbs, 2012-08-14 *Mise en scène Film Style and Interpretation* explores and elucidates constructions of this fundamental concept in thinking about film In uncovering the history of mise en scène within film criticism and through the detailed exploration of scenes from films as *Imitation of Life* and *Lone Star* John Gibbs makes the case for the importance of a sensitive understanding of film style and provides an introduction to the skills of close reading This book thus celebrates film making as well as film criticism that is alive to the creative possibilities of visual style Film Theory Felicity Colman, 2014-06-14 *Film Theory* addresses the core concepts and arguments created or used by academics critical film theorists and filmmakers including the work of Dudley Andrew Raymond Bellour Mary Ann Doane Miriam Hansen bell hooks Siegfried Kracauer Raul Ruiz P Adams Sitney Bernard Stiegler and Pier Paolo Pasolini This volume takes the position that film theory is a form of writing that produces a unique cinematic grammar and like all grammars it forms part of the system of rules that govern a language and is thus applicable to wider range of media forms In their creation of authorial trends identification of the technology of cinema as a creative force and production of films as aesthetic markers film theories contribute an epistemological resource that connects the technologies of filmmaking and film composition This book explores these connections through film theorisations of processes of the diagrammatisation the systems methodologies concepts histories of cinematic matters of the filmic world **Heritage Film** Belén Vidal, 2012-05-29 This volume provides a comprehensive introduction to the critical debates around the heritage film from its controversial status in British cinema of the 1980s to its expansion into a versatile international genre in the 1990s and 2000s This study explores the heritage film in light of questions of national identity in film and television industry and funding and history gender and representation Using a wide range of examples and including an in depth analysis of three case studies *Girl with a Pearl Earring* 2003 *Joyeux Noël* 2005 and *The Queen* 2006 this book presents the heritage film as a thriving phenomenon at the centre of contemporary European cinema *International Politics and Film* Sean Carter, 2014-05-14 *International Politics and Film* introduces readers to the representational qualities of film but also draws attention to how the relationship between the visual and the spatial is constitutive of international politics Using four themes borders the state of exception homeland and distant others the territorial and imaginative dimensions of international affairs in particular are highlighted But this volume also makes clear that international politics

is not just something out there film helps us better understand how it is also part of everyday life within the state affecting individuals and communities in different ways depending on axes of difference such as gender race class age and ethnicity

Bollywood Kush Varia,2013-01-31 While we have become familiar with the idea of Bollywood here in the West we know little about the industry's films beyond a certain celebration of kitsch Bollywood the latest in Wallflower Press's Short Cuts introductory series surveys this style of filmmaking from its origins in colonial times to the present tracing its impact on both the Indian and global imagination Chapters explore the history and workings of the industry the narratives and aesthetics of its films varieties within the genre the cultural connotations of specific characters its larger than life stars and its hybrid and surprising fan cultures Readings of popular and widely available films illustrate the importance of the cinema's conventions which range from romantic clichés to a constant negotiation between tradition and modernity **Spectatorship** Michele Aaron,2007 Michele Aaron cuts a lucid path through the dense undergrowth of the debate on spectatorship She revisits the classics of Hollywood and explores films from beyond the mainstream such as Dogme 95 to explore the nature of seeing and spectatorship

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