



Genre,
Myth, and
Convention
in the
French Cinema,
1929–1939

COLIN CRISP

Genre Myth And Convention In The French Cinema 1929 1939

James Walters, Tom Brown



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Genre, Myth, and Convention in the Classic French Cinema, 1929-1939 C. G. Crisp, 2002 **The A to Z of French Cinema** Dayna Oscherwitz, MaryEllen Higgins, 2009-09-02 It can be argued that cinema was created in France by Louis Lumière in 1895 with the invention of the cinematographe the first true motion picture camera and projector While there were other cameras and devices invented earlier that were capable of projecting intermittent motion of images the cinematographe was the first device capable of recording and externally projecting images in such a way as to convey motion Early films such as Lumière's *La Sortie de l'usine* a minute long film of workers leaving the Lumière factory captured the imagination of the nation and quickly inspired the likes of Georges Méliès Alice Guy and Charles Pathé Through the years French cinema has been responsible for producing some of the world's best directors Jean Renoir Jean-Luc Godard François Truffaut and Louis Malle and actors Charles Boyer Catherine Deneuve Gérard Depardieu and Audrey Tautou *The A to Z of French Cinema* covers the history of French film from the silent era to the present in a concise and up to date volume detailing the development of French cinema and major theoretical and cultural issues related to it This is done through a chronology an introduction photographs a bibliography and hundreds of cross referenced dictionary entries on many of the major actors directors films movements producers and studios associated with French cinema Going beyond mere biographical information entries also discuss the impact and significance of each individual film movement or studio included This detailed scholarly analysis of the development of film in France is useful to both the novice and the expert alike **The French Cinema Book** Michael Temple, Michael Witt, 2018-01-18 This thoroughly revised and expanded edition of a key textbook offers an innovative and accessible account of the richness and diversity of French film history and culture from the 1890s to the present day The contributors who include leading historians and film scholars provide an indispensable introduction to key topics and debates in French film history Each chronological section addresses seven key themes people business technology forms representations spectators and debates providing an essential overview of the cinema industry the people who worked in it including technicians and actors as well as directors and the culture of cinema going in France from the beginnings of cinema to the contemporary period **Americanism, Media and the Politics of Culture in 1930s France** David A. Pettersen, 2016-05-20 First book to focus on Americanism and its consideration of French film and literature The book is organized around individual figures texts and films making it easy to adopt for individual units in courses The book is written in clear accessible and jargon free language The book brings a new and innovative transatlantic perspective

to 1930s French culture The book offers new perspectives on important figures that we thought we knew well The book mixes cultural history with the analysis of individual films and novels in a way that is engaging to read **The Cinema Book** Bloomsbury Publishing, 2019-07-25 The Cinema Book is widely recognised as the ultimate guide to cinema Authoritative and comprehensive the third edition has been extensively revised updated and expanded in response to developments in cinema and cinema studies Lavishly illustrated in colour this edition features a wealth of exciting new sections and in depth case studies Sections address Hollywood and other World cinema histories key genres in both fiction and non fiction film issues such as stars technology and authorship and major theoretical approaches to understanding film

The Cinematic Enfant Terrible Karolina Westling, 2025-06-26 The Cinematic Enfant Terrible is a groundbreaking study of rule breakers in French cinema The book approaches the concept of the enfant terrible in the literal sense of the term young people labelled terrible awful by the adult generation It explores a rich cinematic tradition from Jean Vigo's *Zéro de conduite* 1933 and François Truffaut's *Les quatre cents coups* 1959 to Catherine Breillat's *36 fillette* 1988 and Ladj Ly's *Les Misérables* 2019 The book encompasses the cinematic enfants terribles across age groups and genders addressing the differences between unruly boys and rebellious teenage girls The early post war focus on juvenile delinquency and sexual provocations diversifies into filles fatales and angry girls but also precarious boys and parents terribles The book charts the evolution of the enfant terrible concept from a negative label to a sympathetically viewed figure of anti authoritarian resistance reflecting the changing position of children within the family in post war France The films address the ethical paradox of democratic upbringing the dilemma of raising children to become obedient individuals with a mind of their own The asymmetrical relationship between children and parents is seen as a tacit family contract that highlights the importance of an intergenerational perspective for the understanding of generational conflicts Rebellious children and teenagers on screen are seen in the light of wider social transformations The book clarifies the interplay between individual protests and cultural currents such as existentialism feminism and ethnic conflicts This book will be of interest to scholars and students of French culture and cinema childhood and youth studies gender studies and cultural studies Film Moments James Walters, Tom Brown, 2019-07-25 Film is made of moments In its earliest form the cinema was a moment mere seconds recorded and projected into the darkness Even as film has developed into today's complex and intricate medium it is the brief temporary and transitory that combines to create the whole Our memories of films are composed of the moments we deem to be crucial touchstones for our understanding and appreciation Moments matter The 38 specially commissioned essays in Film Moments examine a wide selection of key scenes across a broad spectrum of national cinemas historical periods and genres featuring films by renowned auteurs including Alfred Hitchcock Jean Renoir and Vincente Minnelli and important contemporary directors such as Pedro Costa Zhang Ke Jia and Quentin Tarantino addressing films including *City Lights* *Gone with the Wind* *The Wizard of Oz* *The Night of the Hunter* *Wild Strawberries* *8 1 2* *Bonnie and Clyde* *Star Wars* *Conte d'*

United 93 and Lord of the Rings Return of the King Film Moments provides both an enlightening introduction for students to the diversity of approaches and concerns in the study of film and a dynamic and vibrant account of key film sequences for anyone interested in enhancing their understanding of cinema *Julien Duvivier* Ben McCann,2017-02-26 This book is the first ever English language study of Julien Duvivier 1896 1967 once considered one of the world's great filmmakers It provides new contextual and analytical readings of his films that identify his key themes and techniques trace patterns of continuity and change and explore critical assessments of his work over time His career began in the silent era and ended as the French New Wave was winding down In between Duvivier made over sixty films in a long and at times difficult career He was adept at literary adaptation biblical epic and film noir and this groundbreaking volume illustrates in great detail Duvivier's eclecticism technical efficiency and visual fluency in works such as *Panique* 1946 and *Voici le temps des assassins* 1956 It will particularly appeal to scholars and students of French cinema looking for examples of a director who could straddle the realms of the popular and the auteur *The Biopic in Contemporary Film Culture* Tom Brown,Belén Vidal,2013-12-17 The biographical film or biopic is a staple of film production in all major film industries and yet within film studies its generic aesthetic and cultural significance has remained underexplored *The Biopic in Contemporary Film Culture* fills this gap conceptualizing the biopic with a particular eye toward the life of the genre internationally New theoretical approaches combine with specially commissioned chapters on contemporary biographical film production in India Italy South Korea France Russia Great Britain and the US in order to present a selective but well rounded portrait of the biopic's place in film culture From *Marie Antoinette* to *The Social Network* the pieces in this volume critically examine the place of the biopic within ongoing debates about how cinema can and should represent history and real lives Contributors discuss the biopic's grounding in the conventions of the historical film and explore the genre's defining traits as well as its potential for innovation *The Biopic in Contemporary Film Culture* expands the critical boundaries of this evolving versatile genre

Spectacle in Classical Cinemas Tom Brown,2015-08-11 Spectacle is not often considered to be a significant part of the style of classical cinema Indeed some of the most influential accounts of cinematic classicism define it virtually by the supposed absence of spectacle *Spectacle in Classical Cinemas* Musicality and Historicity in the 1930s brings a fresh perspective on the role of the spectacular in classical sound cinema by focusing on one decade of cinema the 1930s in two modes of filmmaking musical and historical films and in two national cinemas the US and France This not only brings to light the special rhetorical and affective possibilities offered by spectacular images but refines our understanding of what classical cinema is and was *Le Jour se Lève* Ben McCann,2014-06-10 *Le Jour se leve* 1939 directed by Marcel Carne is widely recognised as the classic French Poetic Realist film Told in flashback it recounts the story of a man who has committed a murder and who awaits his fate as the police close in Carne shuttles between different registers tones and textures throughout marshalling the studio's resources to create striking pictorial compositions The film also contains the great

French star Jean Gabin's most iconic performance as Francois marooned at the top of his apartment building Ben McCann's perceptive and lively book traces the evolution of *Le Jour se leve* and situates it in a very specific historical moment He also underlines the importance of actors Jules Berry and Arletty production designer Alexandre Trauner writer Jacques Prevert and cinematographer Curt Courant in establishing the film's tone mood and visual style He charts the national and international reception of the film uncovering a work that deeply divided critics at a time of national crisis He also reveals *Le Jour se leve* to be a key transitional work between European and American noir and compares it with the 1947 Hollywood remake Highlighting its combination of the poetic and the realist this book finally stresses how *Le Jour se leve* represents the very best of pre war French studio filmmaking

Sessue Hayakawa Daisuke Miyao,2007-03-28 Critical biography of Sessue Hayakawa a Japanese actor who became a popular silent film star in the U S that looks at how Hollywood treated issues of race and nationality in the early twentieth century

Barge Life Florian Deroo,2025-07-03 Waves washing up against the hull a bed and a small stove the deck hatch sealed shut the vessel is the ultimate dwelling How to live together in cramped quarters How to create a microcosm against hostile surroundings In *Barge Life* Florian Deroo tackles these question by looking at a mythical classic of French cinema Jean Vigo's 1934 film *L Atalante* A work brimming with the energies of surrealism and anarchism *L Atalante* follows a young couple two shipmates and a clowder of cats who dwell in the belly of a river barge Deroo offers a wide ranging essay on the film revealing how it invokes a small group that withdraws from the rhythm of modern life to establish a different kind of existence elsewhere In *L Atalante*'s most riveting moments the river barge becomes a vehicle for a powerful fantasy a flexible collective life lived in sensuous interdependence Combining film criticism philosophy and biography this book reconsiders a forerunner of the French New Wave and the early death of its director Drawing readers into the living spaces of *L Atalante* Deroo explores the allure of retreating into a self sufficient shelter along with its intractable problems

[The SAGE Handbook of Film Studies](#) James Donald,Michael Renov,2008-04-16 Written by a team of veteran scholars and exciting emerging talents *The SAGE Handbook of Film Studies* maps the field internationally drawing out regional differences in the way that systematic intellectual reflection on cinema and film has been translated into an academic discipline It examines the conversations between Film Studies and its contributory disciplines that not only defined a new field of discourse but also modified existing scholarly traditions It reflects on the field's dominant paradigms and debates and evaluates their continuing salience Finally it looks forward optimistically to the future of the medium of film the institution of cinema and the discipline of Film Studies at a time when the very existence of film and cinema are being called into question by new technological industrial and aesthetic developments

French Cinema Dudley Andrew,2023 It is often claimed that the French invented cinema and although their prominence may have been supplanted by Hollywood today the French film industry remains both prolific and highly lauded Exploring the entire French cinematic oeuvre Andrew teases out the distinguishing themes to bring the defining features of French cinema to light

The Invention of Beethoven and Rossini Nicholas Mathew, Benjamin Walton, 2013-11-07 Leading scholars re evaluate the opposition between Beethoven and Rossini the great symbolic duo of early nineteenth century music *Empire and Culture* M. Evans, 2004-07-30 By 1931 the time of the huge Colonial Exhibition in Paris France had the second largest empire in the world extending to the four corners of the globe Yet intriguingly the multi various impact of the empire upon French culture and society has been largely ignored by historians This volume aims to redress this balance and will explore how the idea of empire was expressed in film photography painting and monuments It analyzes how the image of the universal civilising mission saturated French society during the first half of the Twentieth century In particular it examines how the subject peoples of the empire were represented in art and fiction In this way the volume underlines that there was not just one single image of empire but many ranging from the extreme right to the extreme left It contains an in depth consideration not just of the triumphalist images of empire but the oppositional ones most notably the surrealists which directly challenged the emergent colonial consensus Passionate Love and Popular Cinema Erica Todd, 2013-12-16 This book analyses the romantic drama and the way that passionate love is presented as the central storyline in popular cinema drawing upon genre studies and sociology Exploring the passionate love story as a cinematic form it also contributes through comparison to research on the romantic comedy

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