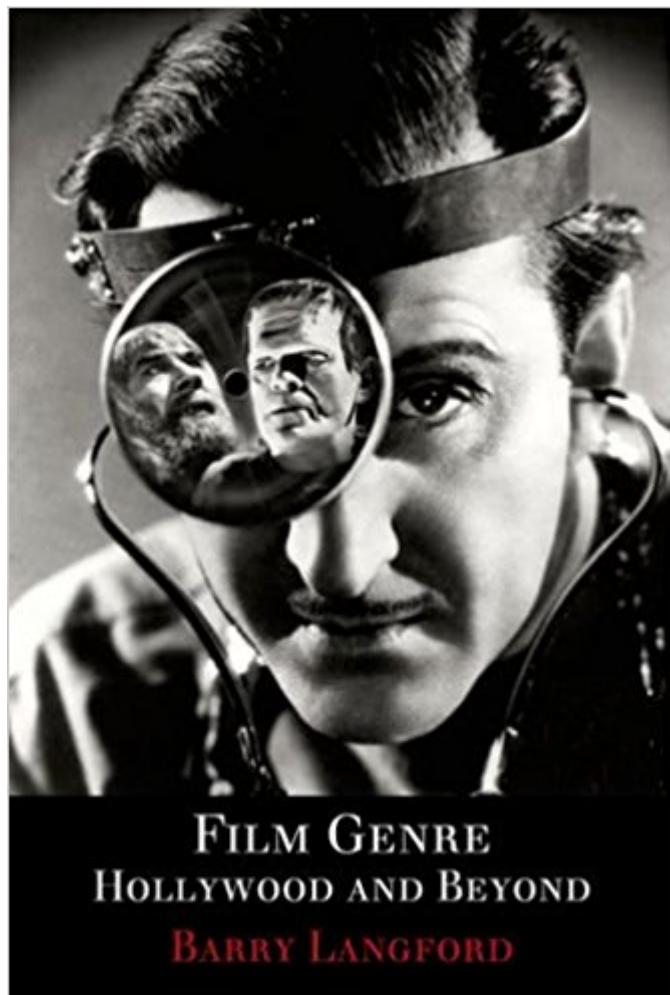


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# Film Genre: Hollywood And Beyond



## **Synopsis**

Film Genre: Hollywood and Beyond provides a detailed account of genre history and contemporary trends in film genre, alongside the critical debates they have provoked. The book ranges widely across the field, dealing separately and in detail with not only classic genres - including the Western, the musical, the war film, the gangster film, and film noir - but also more recent trends such as body-horror, Holocaust film, and the action blockbuster. Throughout the book, genre is presented as a constantly evolving phenomenon. Writing in a sophisticated yet accessible style, Barry Langford shows how notions of genre help shape the ways that filmmakers, critics and audiences view films and how the often complex scholarly debates around genre reflect important differences in the ways cinema is understood in relation to its social and historical contexts. The book encourages students to interrogate and broaden received ideas about genre.

## **Book Information**

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## **Customer Reviews**

It is not overly complex, it is simply a jumbled accumulation of thoughts and sentences. Langford carries very little direct lines of thought in this book, and his over-usage of parentheses causes sentences to drag on for what seems like paragraphs. I am sure a lot of good thought went into this book â€“ there truly are some neat and clever observations on the film genres covered â€“ but it misses the point in clarity and execution. We used this book for class, and it was not helpful in pushing my learning experience an extra step.

I purchased this as a textbook for a film class. As a textbook, it is decent, but it is still full of

overdone language and reads like it should have been written for an academic journal. Informative, but sometimes hard to wade through the writing.

I am using this title as the course text for a class in Film Genres. Most chapters are engaging and interesting. Langford has a good command of the social context of film genres over time and their overlapping properties. He takes some interesting side journeys that are thought-provoking. The chapters are well organized and run about 22 pages each for a consistent and tight reading experience. One shortcoming is that his sections within each chapter on international cinema are short and generally not that helpful except as a starting point for those wishing to get a handle on where to begin to conduct additional research. I would suggest either expanding or eliminating these sections. Comedy is conspicuously missing. The addition of comedy as a genre seems, to me, like it would be a helpful addition for a future edition. Overall a dynamic and rewarding book from an author who knows his subject.

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