

Raphaëlle Moine Les Genres Du Cinéma

LL Leslie

Cinema Genre Raphaëlle Moine, 2009-01-26 Genre - or 'type' - is a core concept in both film production and the history of film. Genres play a key role in how moviegoers perceive and rate films, and is likely to determine a film's production values and costs. Written in a clear, engaging, jargon-free style, this volume offers a cutting-edge theoretical overview of the topic of genre as practiced in British, American and French film criticism. Organized by a series of simple but fundamental questions, the book uses numerous examples from classic Hollywood cinema (the western, drama, musical comedy, and film noir) as well as some more contemporary examples from European or Asian cinema that are so often neglected by other studies in the field. How do we characterize genre and what are its various functions? In what ways does genre give a film its identity? How do genres emerge? What is the cultural significance of genre and how does it circulate within and across national boundaries? Informative and user-friendly, Moine's book is accessible to general readers and adapts easily to a wide range of teaching approaches.

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.

Le mauvais genre au cinéma Albert Montagne, 2025-07-17 La question du mauvais genre est inhérente à la littérature, mais qu'en est-il dans le domaine du cinéma ? L'auteur étudie d'abord la notion de genre au cinéma des années 1920 à nos jours, puis précise ensuite celle, spécifique et contemporaine, du mauvais genre au cinéma aux critères pluriels. Le mauvais genre dérange et touche en premier les films érotiques et pornographiques. Le mauvais genre fait aussi peur et expose en

second la violence et concerne les films d'horreur et gore, les films de grande, très grande et extrême violence. Le mauvais genre conteste en outre la société et il attire la censure qui frappe notamment les films politiques. Enfin, le mauvais genre étonne et détonne, il peut être vu comme le 3e ou le 7e genre, l'« Autre cinéma », celui qui montre, entre autres, des films nanars et non classiques, des films oubliés, boudés ou mésestimés.

Les cinéastes français à l'épreuve du genre fantastique Frédéric Gimello-Mesplomb, 2012-03-01 De Cocteau à Besson en passant par Franju, Kast, Carné, Rivette, Rollin, ou Ozon, les cinéastes français se sont fréquemment confrontés au genre fantastique, avec un succès public et critique toujours difficile à conquérir. Basé sur un corpus de près de quatre cents longs métrages, cet ouvrage observe les systèmes de croyances des collectifs institutionnels d'experts (avance sur recette su CNC, commissions de classification des films...). Les auteurs dressent enfin un bilan de la production fantastique française.

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.

L'invention d'un genre : le cinéma fantastique français Frédéric Gimello-Mesplomb, 2012-03-01 Au croisement de l'histoire du cinéma et de l'étude des pratiques culturelles, cet ouvrage interroge les genres cinématographiques. En dépit d'un corpus relativement important, allant des films de Cocteau à ceux de Ozon, la question de l'existence d'un cinéma fantastique français n'a jamais été travaillée par la critique savante de cinéma. Le genre fantastique au cinéma n'en finit pas de traîner une géographie mouvante semblant peu concerner une production française riche pourtant de 400 longs métrages.

French B Movies David A. Pettersen, 2023-03-07 In the impoverished outskirts of French cities, known as the banlieues, minority communities are turning to American culture, history, and theory to make their own voices, cultures, and histories visible. Filmmakers have followed suit, turning to Hollywood genre conventions to challenge notions of identity, belonging, and marginalization in mainstream French film. French B Movies proposes that French banlieue films, far from being a fringe genre, offer a privileged site from which to understand the current state of the French film industry in an age of globalization. This gritty style appears in popular arthouse films such as Mathieu Kassovitz's *La Haine* and *Bande de filles* (Girlhood) along with the major Netflix hit series *Lupin*. David Pettersen traces how, in these works and others, directors fuse features of banlieue cinema with genre formulas associated with both Hollywood and Black cultural models, as well as how transnational genre hybridizations, such as B movies, have become part of the ecosystem of the French film industry. By

combining film analysis, cultural history, critical theory, and industry studies, French B Movies reveals how featuring banlieues is as much about trying to imagine new identities and production models for French cinema as it is about representation.

Les genres du cinéma Raphaëlle Moine, 2008 Le genre, notion centrale dans la production cinématographique, suscite de nombreuses interrogations. Comment le définir et le reconnaître Quelles fonctions remplit-il dans les processus de production et de réception des films? Comment s'inscrit-il dans l'histoire du cinéma? Pour y répondre, ce livre propose une réflexion conjointe sur la notion elle-même, sur les principaux genres et sur les gestes génériques qui consistent à nommer, reconnaître ou exploiter des genres cinématographiques. Cette synthèse des théories et des analyses portant sur les usages de la notion de genre au cinéma, est illustrée de nombreux exemples empruntés aussi bien à la filmographie hollywoodienne classique (western, comédie musicale, mélodrame, film noir, etc.) qu'au cinéma de genre contemporain, aux cinémas européens ou asiatiques. Intégrant les dernières recherches dans le domaine, cette nouvelle édition s'adresse aussi bien aux chercheurs qu'aux étudiants en cinéma, qui se doivent de maîtriser cette notion.

Le mystère Starewitch Marion Poirson-Dechonne, 2023-06-27 Ladislav Starewitch, inclassable réalisateur de films d'animation et de films en prises de vues réelles, créateur de la ciné marionnette, aurait pu tomber dans l'oubli. Aujourd'hui le patient travail de collecte et de restauration de sa petite fille Léona Béatrice et de son époux François Martin permet d'accéder à ses films. Son univers merveilleux plein d'humour rappelle celui de Méliès. Mais il présente aussi un caractère d'étrangeté. D'où vient cette dimension énigmatique et cette originalité ? Le mystère Starewitch est celui de sa création. Son appartenance à une double culture européenne et slave pourrait-elle en donner les clés? La pertinence de cet ouvrage réside dans l'exploration de cette double culture dans laquelle s'ancre l'œuvre du réalisateur. Entre archaïsme et modernité, elle puise ses racines dans le monde slave, mais renvoie aussi à la culture française et européenne qui l'a nourrie.

Les stratégies de la peur dans le cinéma d'horreur Jeannot etienne, 2019-09-06 Comment faire peur dans le cinéma d'horreur ? L'émotion de la peur s'est retrouvée immédiatement dans les oeuvres d'art afin de nous permettre d'en ressentir les affects négatifs sans pour autant être réellement menacé. Avec le cinéma, le spectateur se met à l'épreuve en sécurité devant son écran. Comment le genre tente-t-il d'effrayer ? L'auteur dresse une liste des procédés thématiques et stylistiques déployés pour faire peur. Elle permet de réfléchir sur l'immersion du spectateur dans le film, le travail de l'angoisse lié à l'attente du danger et le travail de l'horreur lié à ce dernier.

Hollywood Screwball Comedy 1934-1945 Grégoire Halbout, 2022-01-13 A 2022 CHOICE Outstanding Academic Title Love at first sight, whirlwind marriages, break-ups, divorces, remarriage... What accounts for the enduring success of the Hollywood madcap comedies of the 1930s? Directed by masters of comedy (Hawks, LaCava, Leisen, Ruggles...) and featuring the decade's most iconic stars (Colbert, Dunne, Grant, Hepburn...), these films set romantic comedy standards for decades to

come. Screwball comedy embarked on two challenging missions: to poke fun at established social norms and to undermine stereotypical depictions of gender roles, putting forward a discourse that postulated the possibility of equality between men and women. Grégoire Halbout's reexamination of screwball comedy provides a comprehensive overview of this (sub)genre, eschewing the auteurist approach and including "minor" works never before analyzed through the screwball lens. His book explains how these screwball stories met the expectations of a booming American middle class eager for the liberalization of morals, with daring plots, verbal humor and slapstick techniques. Building on the work of Cavell, Altman and Gehring, as well as international and French scholarship, Halbout's investigation unfolds in three parts. He first establishes a definition of Hollywood screwball comedy through a cross-sectional analysis of its socio-historical context and an in-depth examination of the genre. He then situates screwball comedy in relation to its institutional context. An exclusive study of archival material explains the emergence of a screwball aesthetic meant to subvert the prohibitions of the 1934 Hollywood Production Code through a verbal and visual rhetoric of diversion and mitigation. Finally, Halbout explores the social function of the genre's placement of romantic intimacy at the center of the public sphere and the democratic debate, confirming that screwball eccentricity upholds America's founding values: freedom of speech, free consent, and contractual engagement.

Cinema Genre Raphaëlle Moine, 2008-06-03 Offers a theoretical overview of the topic of genre as practiced in British, American and French film criticism. This book uses examples from classic Hollywood cinema as well as some more contemporary examples from European or Asian cinema that are so often neglected by other studies in the field.

Le film architecte, 2006-01-15 André Gardies s'étonnait dans l'introduction à son ouvrage *L'espace au cinéma*, que l'espace n'ait guère inspiré les études de récits cinématographiques et Dominique Chateau constate encore très récemment combien l'espace a été délaissé par les esthéticiens du cinéma. Ce numéro des Cahiers du CIRCAV, dont la visée n'est nullement de proposer des conclusions définitives, en se faisant l'écho d'une certaine diversité d'approches, revitalise et relance la réflexion sur la spatialité au cinéma.

L'expédition coloniale Voulet-Chanoine dans les livres et à l'écran Ibrahim Yahaya, 2013-01-01 Cet ouvrage est une étude sur la très controversée expédition Afrique centrale, communément appelée la colonne Voulet-Chanoine, du nom de ses deux chefs. Leur mission, conquérir les régions du Niger au Tchad, s'est soldée par un cocktail de violences sur les colonisés. Cette situation a conduit cinéastes et écrivains français et africains à en fictionnaliser l'histoire. Voici étudié ce fait historique colonial, à travers romans, films et récits militaires inspirés par cet événement.

Aliénation et déterminisme dans le film noir classique (1944-1949) Toufic El-Khoury, 2020-06-25 Quelles sont les relations que le film noir américain des années 1940 entretient avec les codes de la tragédie ? Cet essai s'intéresse à une série de films construite autour de la convention narrative et des archétypes suivants : la chute programmée d'un anti-héros dont la trajectoire est marquée par une relation adultère avec une femme fatale le menant au crime.

Français-e d'origine étrangère ? Guglielmo Scafirimuto, 2021-04-22 Environ un tiers de la population française est constitué par des citoyens d'origine étrangère : quel rapport ces sujets construisent-ils avec leur identité et leur double appartenance ? Ce livre prend directement en compte pour la première fois le point de vue des individus qui ont vécu l'immigration ou qui sont issus d'une diaspora familiale en France, et qui ont décidé de faire un film sur leur vie à la frontière entre deux pays. En mettant ensemble un corpus inédit de 91 oeuvres appartenant à un nouveau genre filmique théorisé ici - le documentaire autobiographique diasporique -, l'auteur met ainsi l'accent sur un massif et véritable questionnement identitaire de la France contemporaine, concrètement multiculturelle, mais toujours réticente à reconnaître sa diversité interne.

Les représentations du corps dans les œuvres fantastiques et de science-fiction Françoise Dupeyron-Lafay, Centre d'études et de recherche sur les littératures de l'imaginaire, Université Paris-Val-de-Marne, 2005

Filmer le 18e siècle Martial Poirson, 2009 L'histoire du XVIIIe siècle et les mythologies des Lumières ont inspiré des cinéastes de tous pays et époques. Pour se réapproprier l'héritage de ce siècle, le cinéma renoue avec sa sensualité, sa théâtralité et sa liberté de ton. L'évocation de films d'E. Rohmer, M. Forman ou S. Coppola éclaire le dialogue créatif qui s'instaure entre le siècle des lumières et l'époque contemporaine.

Livres hebdo, 2008

L'enfance de la peur Jean Regazzi, 2013-05-01 Full Circle de Richard Loncraine, The innocents de Jack Clayton et Black Christmas de Bob Clark : trois films de peur des années soixante et soixante-dix où l'enfance est centrale. Cet essai revient sur ces films pour mieux cerner ce qui gît de peur et d'enfance au coeur du cinéma.

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