Medienwissenschaft / Hamburg: Berichte und Papiere

38, 2003: Genreanalyse.

Genreanalyse und Film: Eine Arbeitsbibliographie

Hans J. Wulff

Die Bibliographie listet Artikel zur allgemeinen Problematik der Genres in Filmtheorie und -geschichte auf. Dabei werden auch einige allgemeine poetologische Arbeiten zum Generischen aufgeführt. Studien zu einzelnen Genres sind nur dann aufgeführt, wenn sie von allgemeinerem Interesse sind. Für Hinweise danke ich Ludger Kaczmarek, Angela Keppler und Jörg Schweinitz.

Journals: Special Issues / Thematic Sections

Film Criticism 22,1, 1997, pp. 1-89: Genre.

Film Reader 3, 1978, pp. 13-130: Spec. Section.

#*Iris*, 20, 1995.

Journal of Film and Video 48,1-2, 1996, pp. 4-79: Spec. Sect. „Genre".

Journal of Popular Film and Television 13,2, 1985: Spec. Iss.

Journal of Popular Film and Television 13,4, 1986, pp. 164-205: "Genre Studies III".

Persistence of Vision (The Journal of the Film Faculty of the City University of New York), 3-4, Summer 1986: Double Issue on Genre.

Poetics 10, 1981: Spec. Iss. "Genre".

Poetics 16,5, 1987, pp. 369-470: Spec. Iss. "Media Genre", ed. by Siegfried J. Schmidt.

Poétique 70, 1987: Spec. Iss.

The Velvet Light Trap, 2000: „Diverse Audiences, Changing Genres: The Evolving Landscape of Film and Television in the Age of Specialized Audiences"

Books and Articles

Alloway, Lawrence (1963) The iconography of the movies. In: *Movie*, 7, 1963, pp.

1)Repr. in: *Movie reader*. Ed. by Ian Cameron. New York/Washington: Praeger 1972, pp.

Alloway, Lawrence (1971) *Violent America: The movies 1946-1964.* New York: The Museum of Modern art 1971, 95 pp.

2)See pp. 53ff; Genreprobleme am Beispiel des Western.

Altman, Charles F. (1977) Towards a theory of genre film. In: *Film: Historical-theoretical speculations.* Ed. by Ben Lawton & Janet Staiger. Pleasantville, N.Y.: Redgrave 1977, pp. 31-43 (The 1977 Film Studies Annual. 2.).

3)Reply by Schatz, ibid., pp. 44-51.

Altman, Charles F. (1978) The American film musical: Paradigmatic structure and mediatory function. In: *Wide Angle* 2, 1978, pp.

Altman, Charles F. (1981) Intratextual rewriting: Textuality as language formation. In: *The sign in music and literature.* Ed. by Wendy Steiner. Austin: University of Texas Press, pp. 39-51.

Altman, Rick (1981) (ed.) *Genre: The musical.* London: Routledge & Kegan Paul in ass. With The British Film Institute 1981, vii, 228 pp. (BFI-Readers in Film Studies.).

Altman, Rick (1984) A semantic/syntactic approach to film genre. In: *Cinema Journal* 23,3, 1984, pp. 6-18.

4)[Expanded:] in: *Film genre reader.* Ed. by Barry Keith Grant. Austin: University of Texas Press 1986, pp. 26-40.

5)Repr. as appendix to Altman's *Film / genre* (London: The British Film Institute 1999, pp. 207-226).

6)Repr. in: *Film and theory: An anthology.* Ed. by Robert Stam and Toby Miller. Malden, Mass./Oxford: Blackwell 2000, pp. 179-190.

Altman, Rick (1989) *The American film musical.* Bloomington/Indianapolis: Indiana University Press, xi, 388 pp.

Altman, Rick (1996) Genre. In: *The Oxford history of world cinema.* Ed. by Geoffrey Nowell-Smith. Oxford: Oxford University Press, pp. 276-285.

Altman, Rick (1997) Reusable packaging: Generic products and the recycling process. In: *Refiguring American film genres. Theory and history.* Ed. by Nick Browne. Berkeley/Los Angeles/London: University of California Press, pp. 1-41.

7)[French:] Emballage réutilisable: les produits génériques et le processus de recyclage. In: *Iris* 20, 1995, pp. 13-30.

Altman, Rick (1999) *Film / genre.* London: The British Film Institute, x, 246 pp.

Amelio, Ralph J. (1974) *The filmic moment: An approach to teaching American genre film through extracts.* Dayton, Ohio: Pflaum 1974.

Andrew, Dudley (1984) *Concepts in film theory.* Oxford: Oxford University Press.

Austin, Bruce A. / Gordon, F. Thomas (1987) Movie genres: Toward a conceptualized model and standardized definitions. In: *Current research in film: Audiences, economics, and Law. 3.* Ed. by Bruce R. Austin. Norwodd, N.J.: Ablex, pp. 12-33.

Bakhtin, Mikhail M. (1986) The Problem of Speech Genres. In: *Speech Genres and Other Late Essays.* Ed. by Mikhail M. Bakhtin. Austin: University of Texas Press, pp. 259-422.

Beebee, Thomas O. (1994) *The ideology of genres: A comparative study of generic instability.* University Park: Penn State University Press, 303 pp.

Ben-Amos, Dan (1976) (ed.) *Folklore genres.* Austin, Tex.: University of Texas Press 1976.

Berkenkotter, Carol / Huckin, Thomas N. (1995) *Genre knowledge in disciplinary communication: cognition, culture, power.* Hillsdale, N.J.: Erlbaum, 190 pp.

Bertelsen, Martin (1991) *Roadmovies und Western: Ein Vergleich zur Genre-Bestimmung des Roadmovies.* Ammersbek b. Hamburg: Vlg. an der Lottbeck, 186 pp. (Wissenschaftliche Beiträge aus europäischen Hochschulen. 07: Sprachwissenschaft. 3.).

Bickmann, C. (1984) *Der Gattungsbegriff im Spannungsfeld zwischen historischer Betrachtung und Systementwurf. Eine Untersuchung zur Gattungsforschung an*

ausgewählten Beispielen literaturwissenschaftlicher Theoriebildung im 20. Jahrhundert. Frankfurt.

Bourget, Jean-Loup (1973) Social implications in the Hollywood genres. In: *Journal of Modern Literature* 3,2, 1973, pp. 191-200.

8)Repr. in: *Film genre reader.* Ed. by Barry Keith Grant. Austin: University of Texas Press 1986, pp. 50-58.

Braudy, Leo (1982) Film genre: A dialogue. The thirties, the forties. In: *PostScript* 1,3, 1982, pp. 27-29.

Braudy, Leo (1986) The sacraments of genre: Coppola, DePalma, Scorsese. In: *Film Quarterly* 39,3, 1986, pp. 17-86.

Braudy, Leo (1997) The genre of nature: Ceremonies of innocence. In: *Refiguring American film genres. Theory and history.* Ed. by Nick Browne. Berkeley/Los Angeles/London: University of California Press, pp. 278-309.

Brook-Rose, Christine (1976) Historical genres / theoretical genres: A discussion of Todorov on the fantastic. In: *New Literary History* 8,1, pp. 145-158.

Browne, Nick (ed.) (1997) *Refiguring American film genres. Theory and history.* Berkeley/Los Angeles/London: University of California Press, xiv, 326 pp.

9)Rev. (James Morrison) in: *Quarterly Journal of Film and Video* 18,2, 2000, pp. 217-221.

Buddecke, Wolfram / Hienger, Jörg (1988) Genre und Medium: Überlegungen zu Formen populärer Unterhaltung in Literatur und Film. In: *Amsterdamer Beiträge zur Neueren Germanistik*, 27, 1988, pp. 121-157.

10)= *Wandlungen des Literaturbegriffs in den deutschsprachigen Ländern seit 1945.* Hrsg. v. Gerhard P. Knapp & Gerd Labroisse. Amsterdam: Rodopi 1988.

Buscombe, Edward (1970) The idea of genre in American cinema. In: *Screen* 11,2, 1970, pp. 33-45.

11)Dazu Collins 1970. Setting, clothes, certain physical objects and attitudes toward them.

12)Repr. in: *Film Genre. Theory and Criticism.* Ed. by Barry Keith Grant. Metuchen/London: Scarecrow Press, pp. 24-38.

13)Repr. in: *Film genre reader.* Ed. by Barry Keith Grant. Austin: University of Texas Press 1986, pp.11-25.

Carroll, Noël (1999) Film, emotion, and genre. In: *Passionate views. Film, cognition, and emotion.* Ed. by Carl Plantinga & Greg M. Smith. Baltimore/London: John Hopkins University Press, pp. 21-47.

Cavell, Stanley (1979) *The world viewed. Reflections on the ontology of film.* Enl. ed. Cambridge, Mass./London: Harvard University Press 1979, xxv, 253 pp.

14)See ch. 5, "Types; cycles as genres", pp. 29-37.

Cawelti, John G. (1962) Prolegomena to the western. In: *Studies in Public Communication* (Chicago) 4, 1962, pp. 57-70.

Cawelti, John G. (1969) *Adventure, mystery, and romance. Formula stories as art and popular culture.* Chicago, Ill./London: University of Chicago Press 1969.

15)Repr. 1976.

Cawelti, John G. (1969) The concept of formula in popular literature. In: *Journal of Popular Culture* 3,3, 1969, pp. 381-390.

16)#Repr. in: *Popular culture. Mirror of American life.* Ed. by David Manning White & John Pendleton. Del Mar, Cal.: [Ink-stain] Publ. 1975, pp. 83-89.

Cawelti, John G. (1971) *The six-gun mystique.* Bowling Green, ohio: Bowling Green UP 1971.

17)See esp. part 4.

Cawelti, John G. (1979) CHINATOWN and generic transformations in recent American films. In: *Film theory and criticism.* Ed. by Gerald Mast & Marshall Cohen. 2nd ed. New York: Oxford University Press 1979, pp. 559-579.

18)Repr. in: *Film genre reader.* Ed. by Barry Keith Grant. Austin: University of Texas Press 1986, pp. 183-201.

Cawelti, John G. (1985) The question of popular genres. In: *Journal of Popular Film and Television* 13,2, 1985, pp. 55-61.

Clarens, Carlos (1980) *Crime movies. From Griffith to the Godfather and beyond.* London: Secker & Warburg 1980, 352 pp.

Clark, Randy (1991) Bending the genre: The stage and screen versions of CABARET. In: *Literature Film Quarterly* 19,1, 1991, pp. 51ff.

Cohen, Ralph (1986) History and genre. In: *New Literary History* 17,2, pp.

Cohen, Ralph (1987) Do postmodern genres exist? In: *Genre* 20,3-4, pp. 241-258.

Collins, Jim (1993) Genericity in the nineties:eclectic irony and the new sincerity. In: *Film theory goes to the movies.*Ed. by J. Collins, H. Radner and A Preacher Collins. New York: Routledge, pp. 242-262.

19)Repr. in: *The film cultures reader.* Ed. by Graeme Turner. London: Routledge 2002, pp.276-290.

Collins, Richard (1970) Genre: A reply to Ed Buscombe. In: *Screen* 11,4-5, 1970, pp. 66-75.

20)Dazu: Buscombe 1970; Antithese zur Genre-Theorie.

21)Repr. in: *Movies and methods. An anthology.* Ed. by Bill Nichols. Berkeley/Los Angeles/London: University of California Press, pp.157-163.

Cordova, Ricard de (1977) Genre and perrformance. An overview. In: *Film genre reader.* Ed. by Barry Keith Grant. Austin: University of Texas Press 1986, pp. 129-139.

Creeber, Glen (ed.) (2001) *The television genre book.* Associate editors: Toby Miller and John Tulloch. London: BFI Publishing, xi, 163 pp.

Cripps, Thomas (1978) *Black films as genres.* Bloomington: Indiana University Press, viii, 184 pp.

Crisp, **C.G.** (2002) *Genre, myth, and convention in the French cinema, 1929-1939.* Bloomington: Indiana University Press.

Cunningham, Stuart (1981) The ‚force-field' of melodrama. In: *Quarterly Review of Film Studies* 6,6, pp.

22)Repr. In: *Film and theory: An anthology.* Ed. by Robert Stam and Toby Miller. Malden, Mass./Oxford: Blackwell 2000, pp. 191-206

Davis, John (1975) Warner's genres of the 30's and 40's. In: *Velvet Light Trap*, 15, 1975, pp. 56-60.

Derrida, Jacques (1980) La loi du genre. In: *Glyph* 7, pp. 176-232.

Dienstfrey, Harris (1964) Hitch your genre to a star. In: *Film Culture* 34, 1964, pp. 35-37.

Dixon, Wheeler Winston (2000) *Film genre 2000: New critical essays.* Albany, N.Y.: State University of New York Press, 266 pp.

Duff, David (ed.) (2000) *Modern genre theory*. Edited and introduced by David Duff. Harlow/New York: Longman, xvi, 287 pp. (Longman Critical Readers.).

Durgnat, Raymond (1974) The family tree of film noir. In: *Film Comment*, Nov.-Dec. 1974, pp.

Durgnat, Raymond (1975) Genre: populism and social realism. In: *Film Comment* 11,4, 1975, pp. 20-29, 63.

Easthope, Anthony (1979) Notes on genre. In: *Screen Education* 32-33, 1979/80, pp. 39-44.

Eberwein, Robert T. (1985) Genre and the writerly text. In: *Journal of Popular Film and Television* 13,2, 1985, pp. 62-68.

Eidsvik, Charles (1978) *Cineliteracy: Film among the arts.* New York: Random House 1978.

23)See ch. 6, "Story conventions".

Elsaesser, Thomas (1972) Tales of sound and fury: Observations on the family melodrama. In: *Monogram* 4, pp.

24)Repr. in: *Film theory and criticism.* 4th ed. New York/Oxford: Oxford University Press 1992, pp. 512-535.

25)Repr. in: *Movies and methods. 2.* Ed. by Bill Nichols. Berkeley/Los Angeles/London: University of California Press 1985, pp. 165-189.

26)Repr. in: *Film genre reader.* Ed. by Barry Keith Grant. Austin: University of Texas Press 1986, pp. 350-380.

27)Repr. in: *Home is where the heart is. Studies in melodrama and the woman's film.* Ed. by Christine Gledhill. London: BFI Publishing 1987, pp. 43-69.

28)Repr. in: *Imitations of life. A reader of film and television melodrama.* Ed. by Marcia Landy. Detrait: Wayne State University Press 1991, pp. 68-97.

29)[German:] In: *Und immer wieder geht die Sonne auf. Texte zum Melodramatischen im Film.* Hrsg. v. Christian Cargnelli u. Michael Palm. Wien: PVS Verleger 1994, pp. 93-128.

Feuer, Jane (1987) Genre study and television. In: *Channels of discourse. Television and contemporary criticism.* Ed. by Robert C. Allen. Chapel Hill, NC: University of North Carolina Press, pp.

Fishelov, David (1991) Genre theory and family resemblance - revisited. In: *Poetics* 20, pp. 123-138.

Fishelov, David (1993) *Metaphors of genre: The role of analogy in genre theory.* University Park: Penn State University.

Fowler, Alastair (1982) *Kinds of literature: An introduction to the theory of genres and modes.* Cambridge, Mass.: Harvard University Press 1982.

Freadman, Anne (1988) Untitled: on genre. In: *Cultural Studies* 2,1, pp. 67-99.

French, Philip (1973) *Western. Aspects of a movie genre.* London: Secker & Warburg 1973 (Cinema One. 25.).

30)New York: The Viking Press 1973.

31)Rev. ed. 1977, 208 pp.

Frezza, Gino (a cura di) (2001) *Fino all'ultimo film: l'evoluzione dei generi nel cinema.*

A cura di Gino Frezza. Roma: Editori Riuniti, 2001, 423 pp. (King Kong.)

Gallagher, Tag (1986) Shoot-out at the genre corral: Problems in the ‚evolution' of the Western. In: *Film genre reader.* Ed. by Barry Keith Grant. Austin: University of Texas Press, pp. 246-260.

Gehrau, Volker (2003) (Film-)Genres und die Reduktion von Unsicherheit. In: *Medien und Kommunikationswissenschaft* 51,2, pp. 213-232.

Gehring, Wes D. (ed.) (1988) *Handbook of American film genres.* Westport, Conn.: Greenwood Press 1988, 400 pp.

32)Rev. (Chris Foran) in: *Journal of Popular film and Television* 17,3, 1989, pp. 127-128.

Gehring, Wes D. (1999) *Parody as film genre : "Never give a saga an even break".* Westport, Conn.: Greenwood Press, 223 pp. (Contributions to the Study of Popular Culture. 69.).

Gledhill, Christine (ed.) (1987) *Home is where the heart is. Studies in the melodrama nad the woman's film.* London: The British Film Institute (BFI Publishing), viii, 365 pp.

Gledhill, Christine (2000) Rethinking genre. In: *Reinventing film studies.* Ed. by Christine Gledhill and Linda Williams. London: Arnold, pp.. 221-243.

Gorp, Hendrik van / Musarra-Schroeder, Ulla (eds.) (2000) *Genres as repositories of cultural memory.* Amsterdam/Atlanta: Ed. Rodopi, 568 pp. (Textxet. 29.) / (Procesdings of the 15th Congress of the International Comparative Literature Association „Literature as Cultural Memory", Leiden 16-22 August 1997. 5.).

33)Dealing with the inherent relation between literary genres and cultural memory. Indeed, generic repertoires may be regarded as bodies of shared knowledge (a sort of encyclopedia or museum of stocked culture) and have played and still play an important role in absorbing and acticating that memory.

Grant, Barry K. (1975) From film genre to film experience. In: *Paunch*, 42-43, 1975, pp. 123-137.

Grant, Barry K. (#1977) *Film genre: Theory and criticism.* Metuchen, N.J./London: Scarecrow Press 1977, viii, 249 pp.

34)Selected Bibliography, pp. 212-237.

35)2nd ed. 1995.

Grant, Barry K. (1980) Prolegomena to a contextualistic genre criticism. In: *Paunch*, 53-54, 1980, pp. 138-147.

Grant, Barry K. (1981) Tradition and the individual talent: Poetry in the genre film. In: *Narrative strategies: Original essays in film and prose fiction.* Ed. by Syndy M. Conger & Janice R. Welsh. Macomb: Western Illinois UP 1981, pp. 93-103.

Grant, Barry K. (#1982) Film genre: An updated bibliography. In: *Literature/Film Quarterly* 10,3, 1982, pp. 188-199.

Grant, Barry K. (1983) Impressionism and ideology: The state of recent film genre criticism. In: *Canadian Review of American Studies* 14,1, 1983, pp. 107-118.

Grant, Barry K. (1986) (ed.) *Film genre reader.* Austin, Tex.: University of Texas Press 1986, xvii, 425 pp.

36)Bibliography, pp. 371-404.

Grant, Barry Keith (1986) Experience and meaning in genre films. In: *Film genre reader.* Ed. by Barry Keith Grant. Austin: University of Texas Press, pp. 114-128.

Griffith, Richard (1976) Cycles and genres. In: *Movies and methods. An anthology.* Ed. by Bill Nichols. Berkeley/Los Angeles/London: University of California Press, pp. 111-118.

Grodal, Torben (1997) *Moving pictures. A new theory of film genres, feelings, and cognition.* Oxford: Clarendon Press, ix, 306 pp.

37)See cap. 7, A typology of genres of fiction.

Gunning, Tom (1984) Non-continuity, continuity, discontinuity: a theory of genres in early films. In: *Iris* 2,1, 1984.

Gunning, Tom (1995) „Those drawn with a Very Fine Camel's Hair Brush": The origins of film genres. In: *Iris* 20, pp. 49-62.

Günthner, S. / Knoblauch, H. (1994) "Forms are the Food of Faith." Gattungen als Muster kommunikativen Handelns. In: *Kölner Zeitschrift für Soziologie und Sozialpsychologie* 46,4, pp. 693-723.

Hallenberger, Gerd (1997) "Genre" als Schlüsselbegriff bei der Analyse von Bildschirmmedien. In: *Arbeitshefte Bildschirmmedien* 65, pp. 115-121.

Hanks, William (1987) Discourse genres in a theory of practice. In: *American Ethnologist* 14, pp. 668-690.

Harris, Kenneth Marc (1990) American film genres an Non-American films: A case study of UTU. In: *Cinema Journal* 29,2, 1990, pp. 36-59.

38)In Auseinandersetzung mit Leach' Aufsatz aus Grant 1986.

Hauptmeier, Helmut (1987a) Sketches of theories of genre. In: *Poetics* 16,5, 1987, pp. 397-430.

Hauptmeier, Helmut (1987b) Typology or classification? Presuppositions of genre theories. In: *SPIEL* 6,2, 1987, pp.

Heather, Dubrow (1982) *Genre.* London/New York: Methuen, x, 133 pp. (The Critical Idiom. 42.).

39)Zur literaturtheoretischen Problematik.

Hempfer, Klaus W. (#1973) *Gattungstheorie.* München: Fink 1973, 312 pp. (Information und Synthese. 1.)/(Universitäts-Taschenbücher. UTB 133.).

Hernardi, Paul (1972) *Beyond genre: New directions in literary classification.* Ithaca, N.Y.: Cornell University Press.

Hernardi, Paul (1981) Entertaining commitments: A reception theory of literary genres. In: *Poetics* 10, pp. 195-211.

Hess, Judith W. (1974) Genre films and the status quo. In: *Jump Cut*, 1, 1974, pp. 1, 16, 18.

Hicks, Deborah Ann (1988) *The development of genre skills: A linguistic analysis of primary school children's stories, reports, and eventcasts.* Ed.D.Thesis, Harvard University 1988, 273 pp.

40)See *Dissertation Abstracts* 49,9A, 1988, p. 2588.

Hodsdon, B. (1974) Genre. A review. In: *Cinema Papers* (Richmond, Australia), Dec. 1974.

Höijer, Birgitta (#1996) Publikumserwartungen und Interpretationen von Fernsehgenres: Ein sozio-kognitiver Ansatz. In: *SPIEL: Siegener Periodicum zur empirischen Literaturwissenschaft* 15,2, 1996, pp. 235-251.

Hügel, Hans-Otto (1993) "Da haben sie so richtig schlecht gespielt." Zur Gattungstheorie der TV-Show. In: *Fernsehshows. Form und Rezeptionsanalyse.* Hrsg. v. Hans-Otto Hügel u. Eggo Müller. Hildesheim: Universität Hildesheim, pp. 35-47.

Hutchings, Peter (1995) Genre theory and criticiam. In: *Approaches to popular film.* Ed. by Joanne Hollows and Mark Jancovich. Manchester/New York: Manchester University Press, pp. 59-77.

Jameson, Frederic (1975) Magical narratives: Romance as genre. In: *New Literary History* 7, pp. 135-163.

Jameson, Richard T. (ed.) (1994) *They went thataway: Redefining film genres. A National Society of Film Critics Guide.* San Francisco: Mercury House.

Jason, Heda (1973) The genre in oral literature: An attempt at interpretation. In: *Temenos* 9, 1973, pp. 157-160.

Jason, Heda (1986) Genre in folk literature: Reflections on some questions and problems. In: *Fabula* 27, 1986, pp. 167-194.

Jenkins III, Henry (1991) "It's not a Fairy Tale anymore": Gender, genre, beauty and the beast. In: *Journal of Film and Video* 43, 1991, pp. 90ff.

Kaminsky, Stuart M. (1972) LITTLE CAESAR and its place in the gangster film genre. In: *Journal of Popular Film*, Summer 1972, pp.

Kaminsky, Stuart M. (1974) *American film genres. Approaches to a critical theory of popular film.* Dayton, Ohio: Pflaum 1974, vi, 232 pp.

41)*American film genres.* 2nd [rev.] ed. Chicago: Nelson-Hall 1985, 238 pp.

42)Gangsterfilm; THE KILLERS; Gewalt im Film; Horror-SF-Fantasy; Komischer Film; Musical; Don Siegel; John Ford.

Kaminsky, Stuart M. / Mahan, J.H. (1986) *American televisial genres.* Chicago: Nelson-Hall.

Kent, Thomas L. (#1983) The classification of genres. In: *Genre* 16,1, 1983, pp. 1-20.

Kibedi Varga, A. (1987) La rhétorique des passions et les genres. In: *Rhetorik* 6, 1987.

Kitses, Jim (1969) *Horizons West. Anthony Mann, Budd Boetticher, Sam Peckinpah. Studies of authorship in the western.* Bloomington, Ind.: Indiana University Press 1969.

43)Western.

Klinger, Barbara (1986) „Cinema/ideology/criticism" revisited: The progressive genre. In: *Film genre reader.* Ed. by Barry Keith Grant. Austin: University of Texas Press, pp. 74-90.

Knee, Adam 81995) Generic change in the cinema. In: *Iris* 20, pp. 31-40.

Knight, Deborah (1998) Aristotelians on SPEED: Paradoxes of genre in the context of cinema. In: *Film Theory and Philosophy.* Ed. by Richard Allen & Murray Smith. Oxford: Clarendon Press, pp. 343-365.

Knoblauch, H. (1996) Gattungslehre. 2. Kommunikationswissenschaften. In: *Historisches Wörterbuch der Rhetorik. Band 3: Eup-Hör.* Hrsg. v. Gerd Ueding. Tübingen, pp. 557-564.

Kolker, Robert P. (1982) Film genre: A dialogue. The eighties. In: *PostScript* 1,3, 1982, pp. 30-32.

Krutnik, Frank (***) *In a Lonely Street: Film Noir, Genre and Masculinity.* ***.

44)Review (B. Tayler) in: *Screen* 36,2, pp. 172ff.

Lacey, Nick (2000) *Narrative and genre: key concepts in media studies.* London [...]: MacMillan, 268 pp.

Lafke, Sue (1999) Genre, power, and culture in the televisual world of TWIN PEAKS: A feminist critique. In: *Journal of Film and Video* 51,3, 1999, pp. 5ff.

Landrum, Larry N. (1978) Sources for the study of popular film. 3. Themes and genres. In: *Journal of Popular Film and Television* 7, 1978-1980, pp. 339-350.

45)Bibliography.

Landrum, Larry N. (1985) Recent work in genre. In: *Journal of Popular Film and Television* 13,3, 1985, pp. 151-158.

Landy, Marcia (ed.) (1991) *Imitations of life. A reader of film and television melodrama.* Detrait: Wayne State University Press, 619 pp.

Lebel, A. /Cowen, P. S. (1998) The Influence of Story, Plot, and Genre on Memory for Action in a Film. In: *Empirical Studies of the Arts* 16,1, pp. 71ff.

Lehman, Peter [...] (1978) American film genre: An interview with John Cawelti. In: *Wide Angle* 2,2, 1978, pp. 50-57.

Lindemann, Bernhard (1988) Some cognitive issues in the theory of genres. In: *Journal of Literary Semantics* 17,1, 1988, pp. 3-19.

Lipsitz, George (1997) Genre anxiety and racial representation in 1970s cinema. In: *Refiguring American film genres. Theory and history.* Ed. by Nick Browne. Berkeley/Los Angeles/London: University of California Press, pp. 208-232.

Lopez, Daniel (1993) *Films by Genre. 775 Categories, Styles, Trends and Movements Defined, with a Filmography for Each*, Jefferson, North Carolina/London: McFarland, 495 pp.

Loukides, Paul / Fuller, Linda K. (eds.) (1991) *Beyond the stars. 2. Plot conventions in American popular film.* Bowling Green, Ohio: Bowling Green State University Popular Press, vii, 187 pp.

Lukow, Gregory / Ricci, Steven (#1984) The "audience" goes "public": Intertextuality, genre, and responsibilities of film literacy. In: *On Film*, 12, 1984, pp. 28-36.

Maltby, Richard (1995) Genre. In his *Hollywood cinema: An introduction.* Oxford: Basel Blackwell, pp. 107-143.

Manchel, Frank (1973) *Film study: A resource guide.* Rutherford, N.J.: Fairly Dickinson UP 1973, 422 pp.

46)See esp. ch. 2, "A representative genre of film (war films)", and ch. 3, "Stereotyping in films".

Marsden, Michael T. / Nachbar, John G. / Grogg, Sam L. (eds.) (1982) *Movies as artifacts: Cultural criticism of popular film.* Chicago: Nelson-Hall 1982.

Mayer, Geoff (1978) Formula and genre, myths and patterns. In: *Australian Journal of Screen Theory* 4, 1978, pp. 59-65.

47)Am Beispiel des "prison film".

McArthur, Colin (#1969) *Genre and iconography.* Ms. London: BFI Education Department 1969, 6 pp.

McConnell, Frank D. (1975) *The spoken seen. Film and the romantic imagination.* Baltimore/London: John Hopkins University Press 1975, (16), 195 pp.

48)See ch. 5, "Leopards and history: The problem of film genre", pp. 118-161.

49)Pp. 118-126 repr. in Grant 1977, pp. 7-15.

50)Kurze Einführung in die Theorie des Genres; Abgrenzung gegen andere Methoden; exemplarische Analysen.

McKee, A.L. (1995) "L'affaire Praslin" and All This, and Heaven Too: Gender, Genre, and History in the 1940s Woman's Film. In: *Velvet Light Trap* 35, pp. 33ff.

Metz, W. (1997) Toward a Post-structural Influence in Film Genre Study: Intertextuality and THE SHINING. In: *Film Criticism* 22,1, pp. 38ff.

Meyer, Gerhard (1985) Generic descriptions, default reasoning, and typicality. In: *Theoretical Linguistics* 12, 1985, pp. 33-72.

Mikos, Lothar (1996) Der „Viewing Contract". Genre, Konventionen und Aktivitäten der Zuschauer. In: *Film- und Fernsehwissenschaftliches Kolloquium* 8 (Hildesheim: Universität Hildesheim), pp. 19-32.

Miller, Carolyn (1984) Genre as social action. In: *Quarterly Journal of Speech* 70,2, 1984, pp. 151-167.

Moltke, Johannes von (#1994) "Patterns don't pay" - ? Genre im Neuen Deutschen Film. In: *7. Film- und Fernsehwissenschaftliches Kolloquium / Potsdam '94.* Hrsg. v. Britta Hartmann & Eggo Müller. Berlin: Gesellschaft für Theorie und Geschichte audiovisueller Kommunikation 1994, S. 123-130.

Moniot, Drew (1976) James Bond and America in the sixties: An investigation of the formula film in popular culture. In: *Journal of the University Film Association*, 3, 1976.

Müller, Eggo (#1994) 'Genre' als produktive Matrix. Überlegungen zur Methodik historischer Genreanalyse. In: *7. Film- und Fernsehwissenschaftliches Kolloquium /*

Potsdam '94. Hrsg. v. Britta Hartmann & Eggo Müller. Berlin: Gesellschaft für Theorie und Geschichte audiovisueller Kommunikation 1994, S. 116-122.

Mumford, Laura Stempel (1995) *Love and ideology in afternoon : soap opera, women, and television genre.* Bloomington [...]: Indiana University Press, 165 pp.

Nachbar, Jack (1975) Focus on the Western. In: *Popular culture. Mirror of American life.* Ed. by David Manning White & John Pendleton. Del Mar, Cal.: [Ink-stain] Publ. 1975, pp. 89-

Neale, Stephen (1980) *Genre.* London: British Film Institute 1980, 74 pp.

Neale, Stephen (1981) Art cinema as an institution. In: *Screen* 22,1, pp. 11-40.

Neale, Stephen (1990) Questions of genre. In: *Screen* 31,1, pp. 45-66.

51)Repr. in: *Film genre reader.* Ed. by Barry Keith Grant. Austin: University of Texas Press 1986, pp. 159-183.

52)Repr. in: *Film and theory: An anthology.* Ed. by Robert Stam and Toby Miller. Malden, Mass./Oxford: Blackwell 2000, pp. 157-178.

Neale, Stephen (1993) Melo talk: On the meaning and use of the term ‚melodrama' in the American trade press. In: *Velvet Light Trap* 32, pp. 66-89.

Neale, Steve (1999) *Genre and Hollywood.* London [...]: Routledge, 336 pp. (Sightlines.).

Neale, Steve (ed.) (2002) *Genre and contemporary Hollywood.* London: BFI Publishing, 264 pp.

Newbold, Chris (1996) *Genre analysis for moving image research.* Leicester : University of Leicester, Centre for Mass Communication Research, 37 pp. (Discussion Papers in Mass Communicationn. MC96/2.).

Nichols, Bill (ed.) (1985) *Movies and methods. 2.* Berkeley, Cal.: University of California Press 1985.

53)See pt. 2, "Genre criticism", pp. 165-302.

Orr, C. (1997) Genre Theory in the Context of the Noir and Post-Noir Film. In: *Film Criticism* 22,1, pp. 21ff.

Palmer, J. (1978) *Thrillers. Genesis and structure of a popular genre.* Edward Arnold 1978, 238 pp.

Petlewski, Paul (1979) Complications of narrative in the genre film. In: *Film Criticism* 4,1, 1979, pp. 18-24.

Pier, John (1981) A structuralist approach to genre. In: *Semiotica* 35,3-4, 1981, pp. 381-388.

54)Rev. zu Gérard Genette. *Introduction à l'architexte*. Paris: du Seuil 1979.

Piotrovskij, A. (1981) Towards a theory of cine-genres. In: *Russian formalist film theory*. Ed. by Herbert Eagle. Ann Arbor 1981, pp. 131-146.

55)[German:] Zur Theorie der Filmgattungen. In: *Poetik des Films*.Hrsg. v. Wolfgang Beilenhoff. München: Fink 1974, pp. 100-118 (Kritische Information. 10.).

56)Repr. in: *Texte zur Poetik des Films*. Hrsg. v. Rudolf Denk. Stuttgart: Reclam 1978, pp. 50-74 (Arbeitstexte für den Unterrsicht. / Universal-Bibliothek. 9541.).

Poague, Leland A. (#1978) The problem of film genre: A mentalistic approach. In: *Literature/Film Quarterly* 6,2, 1978, pp. 152-161.

Pye, Douglas (1975) Genre and movies. In: *Movie* 20, 1975, pp. 29-43.

57)Western.

Quaresima, Leonardo / Raengo, Alessandro / Vichi, Laura (1999) *La nascita die generi cinematografici.* Atti del Convegno Internazionale di Studi del Cinema, Udine, 26-28 marzo 1998. A cura di e. Udine: Forum / Dipartimento di Storia e Tetela die Beni Culturali, Università degli Studi di Udine.

Reed, Joseph W. (1989) *American scenarios: the uses of film genre.* Middletown, Conn.: Wesleyan University Press, 362 pp.

Reichert, John F. (1968) Organizing principles and genre theory. In: *Genre*, Jan. 1968.

Rohdie, Sam (#1970) *Style, rhetoric and genre.* Ms. London: BFI Education Department 1970, 9 pp.

Rollin, Bernard E. (1981) Nature, convention, and genre theory. In: *Poetics* 10, 1981, pp. 127-143.

Rosmarin, Adena (1985) *The power of genre.* Minneapolis: University of Minnesota Press.

Ross, Andrew (1990) Cowboys, Cadillacs, and Cosmonauts: Families, Film Genres, and Technocultures. In: *Engendering Men: The Question of Male Feminist Criticism.* Ed. Joseph Boone and Michael Cadden. New York: Routledge, pp. 87-101.

Rowland, H. (1975) *Musarion and Wieland's concept of genre.* Göppingen: Kümmerle 1975 (Göppinger Germanistische Arbeiten. 138.).

Rülicke-Weiler, Käthe (1987) Zur Entstehung und Spezifik künstlerischer Gattungen. In: *Beiträge zur Theorie der Film- und Fernsehkunst. Gattungen, Kategorien, Gestaltungsmittel.* Berlin: Henschelverlag, pp 11-40.

Rusch, Gerhard (1994) Fernsehgattungen in der Bundesrepublik Deutschland. In: *Geschichte des Fernsehens in der Bundesrepublik Deutschland. 1.* Hrsg. v. Knut Hickethier. München: Fink, pp. 289-321.

Ryall, Tom (1970) The notion of genre. In: *Screen* 11,2, 1970, pp. 22-32.

58)Complex of subjects, themes, iconography.

Ryall, Tom (1998) Genre and Hollywood. In: *The Oxford Guide to Film Studies.* Ed. by John Hill & Pamela Church Gibson. New York: Oxford University Press, pp. 327-338.

Ryan, Marie-Laure (1979) Toward a competence theory of genre. In: *Poetics* 8, 1979, pp. 307-337.

Ryan, Marie-Laure (1981) Introduction: On the why, what and how of generic taxonomy. In: *Poetics* 10, 1981, pp. 109-126.

Sacks, Sheldon (1968) The psychological implications of genre distinctions. In: *Genre*, 7, 1968, pp. 106-115, 120-123.

San Juan, E., Jr. (1968) Notes toward a classification of organizing principles and genre theory. In: *Genre*, Oct. 1968, pp.

Schaeffer, Jean-Marie (1989) Literary genres and textual genericity. In: *The future of literary theory.* Ed. by Ralph Cohen. New York: Routledge, pp. 167-187.

Schatz, Thomas (1976) *Hollywood film genre as a ritual: A theoretical and methodological inquiry.* Ph.D. Thesis, University of Iowa 1976.

Schatz, Thomas (#1977) The structural influence: New directions in film genre study. In: *Quarterly Review of Film Studies* 2,3, 1977, pp. 302-312.

Schatz, Thomas (1977) New directions in film genre study. (A response to Charles F. Altman.) In: *Film Studies Annual* (West Lafayette) NS 2, 1977, pp. 44-52.

Schatz, Thomas (#1981) *Hollywood genres: Formulas, filmmaking, and the studio system.* New York: Random House 1981, xiv, 297 pp.

59)Philadelphia, Penn.: Temple University Press 1981.

60)Study of the forms - western, gangster, detective, screwball comedy, musical, family melodrama - and the studio system which fostered them.

Schatz, Thomas (1986) The structural influence: New directions in film genre study. In: *Film genre reader.* Ed. by Barry Keith Grant. Austin: University of Texas Press, pp. 91-101.

Scheurer, Timothy E. (1974) The aesthetics of form and convention in the movie musical. In: *Journal of Popular Film*, Fall 1974, pp.

Schiff, Stephen (1982) The repeatable experience. In: *Film Comment* 18,2, 1982, pp. 34-36.

Schmidt, S[iegfried] J. (#1987) Towards a constructivist theory of media genre. In: *Poetics* 16,5, 1987, pp. 371-395.

61)[German:] Skizze einer konstruktivistischen Mediengattungstheorie. In: *SPIEL* 6,2, 1987, pp. 163-205.

Schmidt, Siegfried J. (1988) Umrisse einer Mediengattungstheorie. In: *Ästhetik, Pragmatik und Geschichte der Bildschirmmedien*. Hrsg. v. Helmut Kreuzer u. H. Schanze. Siegen: SFB 240, Gesamthochschule-Universität, pp. 7-13 (Arbeitshefte Bildschirmmedien. 10.).

Schweinitz, Jörg (#1994) "Genre" und lebendiges Genrebewußtsein. In: *Montage/AV* 3,2, pp. 99-118.

Seeßlen, Georg (#1987) Genre - mehr als ein Begriff. Die Übermittlung von Botschaften in ästhetischen Strukturen. In: *Medien und Erziehung* 31,4, 1987, pp. 209-218.

Selig, Michael (1993) Genre, gender, and the discourse of war: the a/historical and Vietnam films. In: *Screen* 34,1, pp. 1-18.

Serceau, Michel (1993) *Panorama des genres au cinéma*. Paris: Cerf.

Simmons, Garner (1978) The generic origins of the bandit-gangster sub-genre in the American cinema. In: *Film Reader* 3, 1978, pp.

Small, Edward S. (1979) Literary and film genres: Toward a taxonomy of film. In: *Literature/Film Quarterly* 7,4, 1979, pp. 209-299.

Sobchack, Vivian (1975) Genre films: A classical experience. In: *Literature/Film Quarterly* 3, Summer 1975, pp. 196-204.

Sobchack, Vivian (1982) Genre film: myth, ritual, and sociodrama. In: *Film/culture. Explorations of cinema in its social context*. Ed. by Sari Thomas. Metuchen, N.J./London: Scarecrow Press 1982, pp. 147-167.

Sobchack, Vivian (1991) *Screening space: The American science fiction film.* 2nd ed. New York: Ungar.

Sobchack, Vivian (1997) Lounge time: Postwar crisis and the chronotope of film noir. In: *Refiguring American film genres. Theory and history.* Ed. by Nick Browne. Berkeley/Los Angeles/London: University of California Press, pp. 129-170.

Solomon, Stanley J. (1976) *Beyond formula: American film genres*. New York [...]: Harcourt Brace Jovanovich 1976, x, 310 pp.

62)Über Western, Musical, Horrorfilm, Gangsterfilm, Detektivfilm und Kriegsfilm.

Strelka, Joseph P. (ed.) (1978) *Theories of literary genre*. University Park, Penn.: Pennsylvania University Press 1978.

Taves, Brian (1993) *The romance of adventure: the genre of historical adventure movies*. Jackson: University Press of Mississippi, 267 pp.

Taves, Brian / Hoffman, Judi / Lund, Karen (1997) *The moving image genre-form guide.* Washington, DC: Library of Congress.

Taylor, Dabrina (1991) Reading genre. In: *Literature Film Quarterly* 19,3, 1991, pp. 204ff.

Thompson, Richard (1976) Meep meep. In: *Movies and methods. An anthology.* Ed. by Bill Nichols. Berkeley/Los Angeles/London: University of California Press, pp. 126-135.

Threadgold, Terry (1989) Talking about genre: Ideologies and incompatible discourses. In: *Cultural Studies* 3,1, 1989, pp. 101-127.

Todorov, Tzvetan (1970a) *Introduction à la littérature fantastique*. Paris: Ed. du Seuil, 187, (3) pp. (Poétique.)..

63)Repr. 1976.

64)Dt.: *Einführung in die phantastische Literatur*. München: Hanser 1972, 159 pp.
    (Literatur als Kunst.).

65)Repr. Berlin: Ullstein 1975 (Ullstein Taschenbuch. 3191.).

66)Repr. Frankfurt: Fischer-Taschenbuch-Verl. 1992, 158 pp.
    (Fischer-Taschenbücher. 10958. Literaturwissenschaft.).

67)Engl.: *The fantastic: A structural approach to a literary genre*. Ithaca, N.Y.: Cornell
    University Press 1975, xi, 180 pp. Repr. 1980.

68)Dass. Cleveland: Case Western University Press 1973.

Todorov, Tzvetan (1976) The origin of genres. In: *New Literary History* 8, pp. 159-170.

Todorov, Tzvetan (1978b) *Les genres du discours*. Paris: Ed. du Seuil, 309 pp. (Coll. Poétique.).

69)Engl.: *Genres in discourse*. Translated by Catherine Porter. Cambridge:
    Cambridge University Press 1990, vii, 136 pp.

Tudor, Andrew (1970) Genre: theory and malpractice in film criticism. In: *Screen* 11,6, 1970, pp. 33-43.

70)[Abbrev.] Genre and critical methodology. In: *Movies and methods. An anthology.* Ed. by Bill Nichols. Berkeley/Los Angeles/London: University of California Press 1976, pp. 118-126.

Tudor, Andrew (1974) Cinema and society: Film movements. In: Andrew Tudor. *Image and influence. Studies in the sociology of film.* London: 1974, pp. 152-179.

Tudor, Andrew (1974) *Theories of film.* New York: Viking 1974.

71)[German:] *Film-Theorien.* Frankfurt: Kommunales Kino 1977, 129 pp.

72)See ch. 5, "Critical method: Auteur and genre", pp. 131-150; see German ed., pp. 88-95.

73)Repr. in: *Film genre reader.* Ed. by Barry Keith Grant. Austin: University of Texas Press 1986, pp. 16-23.

Turner, Graeme (1993) The Genres Are American: Australian Narrative, Australian Film, and the Problems of Genre. In: *Literature Film Quarterly* 21,2, pp. 102ff.

Vassileva, Angelina (1992) The genre as a mode of the sense. In: *Nauka: Bimonthly Publication of the Union of Scientists in Bulgaria*, 2, 1992, pp.

Vernet, Marc (1978) Genre. In: *Film Reader* 3, pp.

Viehoff, Reinhold (1993) Literarische Gattungen als kognitive Schemata. In: *Sozialpsychologie und Literatur(wissenschaft).* Hrsg. v. Janos Laszlo u. Reinhold Viehoff. Frankfurt: Lang, pp. 230-251 (SPIEL 12,2, 1993).

Vivas, Eliseo (1968) Literary classes: Some problems. In: *Genre*, April 1968, pp.

Voigt, Vilmos (1976) Towards a theory of genres in folklore. In: *Folklore today.* A Festschrift for Richard M. Dorson. Ed. by Linda Dégh, Henry Glassie & Felix J. Oinas. Bloomington, Ind.: 1976, pp. 485-496.

White, Mimi (1985) Television genres: Intertextuality. In: *Journal of the Film and Video Association* 38,3, 1985, pp. 41-47.

Williams, Alan (1984) Is a radical genre criticism possible? In: *Quarterly Review of Film Studies* 9,2, 1984, pp. 121-125.

74)Kritik an / Rezension zu Schatz 1981.

Williams, Linda (1991) Film bodies: Gender, genre, and excess. In: *Film Quarterly* 44,4, pp. 2-13.

75)Repr. in: *Film genre reader.* Ed. by Barry Keith Grant. Austin: University of Texas Press 1986, pp. 140-158.

76)Repr. In: *Film and theory: An anthology.* Ed. by Robert Stam and Toby Miller. Malden, Mass./Oxford: Blackwell 2000, pp. 207-221

Williams, Linda (1997) Melodrama revisited. In: *Refiguring American film genres. Theory and history.* Ed. by Nick Browne. Berkeley/Los Angeles/London: University of California Press, pp. 42-88.

Wood, Robin (1977) Ideology, genre, auteur. In: *Film Comment* 13,1, Jan-Feb. 1977, pp. 46-51.

77)Repr. in: *Film genre reader.* Ed. by Barry Keith Grant. Austin: University of Texas Press 1986, pp. 59-73.

Wright, Judith Hess (1974) Genre films and the status quo. In: *Jump Cut* 1, pp. 1, 16, 18.

Wright, Will (1975) *Sixguns and society: A structural study of the western.* Berkeley, Cal.: University of California Press 1975.

Wulff, Hans J. (1994) Drei Bemerkungen zur Motiv- und Genreanalyse am Beispiel des Gefängnisfilms. In: *6. Film- und Fernsehwissenschaftliches Kolloquium, Berlin '93. [Akten.]* Berlin: Gesellschaft für Theorie & Geschichte audiovisueller Kommunikation 1994, pp. 149-154.

Würzbach, Natascha (#1983) An approach to a context-oriented genre theory in application to the history of the ballad: Traditional ballad - street ballad - literary ballad. In: *Poetics* 12, 1983, pp. 35-70.

78)Includes a bibliography.

Yacowar, Maurice (1975) Recent popular genre movies: Awash and aware. In: *Journal of Popular Film* 4,4, 1975, pp. 297-305.