## GENRE THEORY & CRITICISM: ROCK & POSTMODERN MUSICALS
### EMF 368-101

<table>
<thead>
<tr>
<th>Screenings/Readings</th>
<th>Topics</th>
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<tr>
<td><strong>2/2</strong></td>
<td>The Girl Can't Help It (1956)</td>
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<td><strong>2/9</strong></td>
<td>Cry Baby (1990)</td>
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<td><strong>2/16</strong></td>
<td>Streets of Fire (1984)</td>
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<td><strong>2/23</strong></td>
<td>Rock and Roll High School (1979)</td>
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<td><strong>3/2</strong></td>
<td>A Hard Day’s Night (1964)</td>
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<td><strong>3/9</strong></td>
<td>Scott Pilgrim vs the World (2010)</td>
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<td><strong>3/23</strong></td>
<td><strong>SPRING BREAK</strong></td>
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<td><strong>3/30</strong></td>
<td>Suck (2010)</td>
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<td><strong>4/6</strong></td>
<td>Main Hoon Na (2004)</td>
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<td><strong>4/13</strong></td>
<td>Josie &amp; the Pussycats (2001)</td>
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<tr>
<td>Date</td>
<td>Film Title</td>
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<tr>
<td>4/27</td>
<td>Hedwig &amp; the Angry Inch (2001)</td>
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<tr>
<td>5/5</td>
<td>The Rocky Horror Picture Show (1975)</td>
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<td>5/11</td>
<td>Tap (1989)</td>
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<td>5/18</td>
<td>Colma (2007)</td>
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**REQUIRED TEXT:** HO = Handouts (distributed in class)

**PREREQUISITE:** EMF 363 (History of Film)

EMF 368 is designed to explore the principles and aesthetics of different film genres. This semester focuses on Rock and Postmodern Musicals 1956-2010 and will acquaint you with: (1) basic and advanced genre theory and critical methodologies; (2) the function of genre as popular culture refracting social and ideological priorities; (3) the economic system of genre production; (4) the history and development of rock and postmodern musicals; (5) intertextuality; (6) numerous examples of rock and postmodern musicals; and (7) issues of entertainment, performance, race, and gender.

This course cannot be repeated more than once without permission of the Academic Studies Committee.

**COURSE REQUIREMENTS:** (1) Attend all classes/screenings – you are responsible for all materials and films; (2) read each week’s assigned essays before class to facilitate discussions; (3) answer quizzes based on assigned readings; (4) actively participate in class discussions; (5) write two essays – details follow; (6) submit essays by deadlines – penalties apply for late submissions; (7) enjoy course.

**GRADE BREAKDOWN** – Quizzes: 20%  Essay #1: 25%
Participation: 15%  Essay #2: 40%
Quizzes: Seven unannounced quizzes scattered throughout the semester requiring you to demonstrate familiarity with the assigned readings. If you read the weekly assignments you will easily accomplish this. I will drop your two lowest scores.

Participation: Actively participate during lecture and post-screening discussions. Plan on making at least one comment or observation each class.

Attendance: Attend all classes. Two unexcused absences will lower your final grade one letter; three unexcused absences will lower your final grade 1.5 letters; four unexcused absences will lower your final grade two letters; and so on. Remain for the entire class. Late arrivals and/or early departures will also lower your final grade. Three late arrivals and/or early departures will lower your final grade 1 letter; four late arrivals and/or early departures will lower your final grade 1.5 letters; and so on.

Essay #1: Due 3/23. Write an 7-8 page textual analysis explaining and applying (when appropriate) the concepts of genre, INCT, semantics & syntax, dual focus, the "problem" of rock, generic evolution, and postmodernism (weeks 1-6) to one of the following films. Note/Discuss any variations. Use examples from the film to demonstrate your points. Essay must include a minimum of six quotations from four different sources; each quote/source must be cited (MLA). Essay drops 1/3 grade point for every three days late. More details will be provided later.

Rock Around the Clock (1956)  Fame (1999, 2009)

Essay #2: Due 5/18. Write an 7-8 page cultural analysis explaining and applying (when appropriate) the concepts of postmodernism, social reflection, ideology, myth, authenticity, gender, race, sexuality, entertainment, pleasure, discursive formations, thick texts, and Bollywood (weeks 8-13) to one of the following films. Note/Discuss any variations. You
may also briefly revisit topics listed under Essay #1 if necessary. Use examples from the film to demonstrate your points. Essay must include a minimum of six quotations from four different sources; each quote/source must be cited (MLA). In addition, you must also cite three outside sources (other texts, articles, fansites, chat rooms, online reviews/interviews) and incorporate them into your analysis (quote at least two of these three additional sources). [In total, you need at least seven listed sources (4 + 3) and eight quotes (6 + 2).] Essay drops 1/3 grade point for every three days late. More details will be provided later.

From Justin to Kelly (2003) Rent (2005)
This is Spinal Tap (1984) Hairspray (2007)

Essays will be graded with the following percentages:

40% -- explanation of concepts/methodologies
40% -- application of concepts/methodologies
20% -- mechanics (spelling, grammar, clarity, cohesion)

“In the final analysis, we loved the American cinema because the films all resembled each other.”

Francois Truffaut
SELECTED BIBLIOGRAPHY

GENRE –

Altman, Rick. Film/Genre. BFI, 1999.


Grant, Barry, ed. Film Genre Reader (1986), Film Genre Reader II (1995), and Film Genre Reader III (2003). University of Texas Press.


**MUSICAL**


