



World Cinema through Global Genres

By William V. Costanzo

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World Cinema through Global Genres By William V. Costanzo

World Cinema through Global Genres introduces the complex forces of global filmmaking using the popular concept of film genre. The cluster-based organization allows students to acquire a clear understanding of core issues that apply to all films around the world.

- Innovative pedagogical approach that uses genres to teach the more unfamiliar subject of world cinema
- A cluster-based organization provides a solid framework for students to acquire a sharper understanding of core issues that apply to all films around the world
- A “deep focus” section in each chapter gives students information and insights about important regions of filmmaking (India, China, Japan, and Latin America) that tend to be underrepresented in world cinema classes
- Case studies allow students to focus on important and accessible individual films that exemplify significant traditions and trends
- A strong foundation chapter reviews key concepts and vocabulary for understanding film as an art form, a technology, a business, an index of culture, a social barometer, and a political force.
- The engaging style and organization of the book make it a compelling text for both world cinema and film genre courses

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World Cinema through Global Genres By William V. Costanzo Bibliography

- Sales Rank: #1663480 in Books
- Published on: 2014-01-28
- Original language: English
- Number of items: 1
- Dimensions: 9.60" h x .90" w x 7.40" l, 2.20 pounds
- Binding: Paperback
- 456 pages

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Editorial Review

Review

US & CANADA: "requested by the author" Cinema Journal Camera Obscura Film Comment Journal of Film and Video Journal of Popular Culture The Journal of Media Literacy Education (Journal of NAMLE, <http://jmle.org/index.php/JMLE/index>) Columbia College Today

Framework: The Journal of Cinema and Media Cinema Scope Cineastes The Velvet Light Trap Wide Angle

UK & RoW: Cahiers du Cinema Film-Philosophy New Review of Film and Television Studies Scope Senses of Cinema THETLS

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Review

"A wonderful textbook as well as a scholarly tour-de-force. Costanzo brings new meaning to the concept of global genres and offers up examples that convincingly demonstrate cinematic border crossings and cultural connections amongst far-flung places."

—**David Desser, University of Illinois at Urbana–Champaign, USA**

"Costanzo revitalizes both world cinema and genre studies with his stimulating, insightful cross cultural approach to warrior heroes, wedding films, horror and road movies. It's a well-written, scholarly work that's as inventive as it is enjoyable."

—**Diane Carson, Past President, University Film and Video Assn (UFVA)**

"William Costanzo has cut the clearest path yet through the forest of World Cinema. Key genres take us confidently place to place, era to era; while maps, timelines, and surveys of national industries position a rich array of films, many analyzed with real mastery."

—**Dudley Andrew, Professor of Film and Comparative Literature, Yale University, USA**

From the Back Cover

World Cinema through Global Genres offers a new response to recent trends in internationalism that shape the increasingly global character of movies. Costanzo is able to render the complex forces of global filmmaking accessible to students; instead of tracing the long histories of cinema country by country, this innovative textbook uses engaging, recent films like *Hero* (China), *Monsoon Wedding* (India), and *Central Station* (Brazil) as entry points, linking them to comparable American and European films. The book's cluster-based organization allows students to acquire a progressively sharper understanding of core issues

about genre, aesthetics, industry, culture, history, film theory, and representation that apply to all films around the world.

Students are empowered to look through the lens of genre for reasons behind the similarities and differences among movies made at home and abroad. They come to understand how today's films are part of a dynamic world phenomenon, drawing on local traditions and foreign influences to meet the needs and desires of an increasingly multicultural, globally conscious audience. By studying the cultural flows and cross-currents shaping global genres, readers form a deeper appreciation not only of the films and their stories, but also of the people, societies, and beliefs behind these films.

Online resources for instructors, including sample syllabi, lesson plans, student assignments and filmographies, can be found at www.wiley.com/go/costanzo.

Users Review

From reader reviews:

Rose Miller:

Information is provisions for anyone to get better life, information today can get by anyone on everywhere. The information can be a understanding or any news even a problem. What people must be consider whenever those information which is inside former life are challenging be find than now's taking seriously which one is appropriate to believe or which one the resource are convinced. If you obtain the unstable resource then you have it as your main information you will have huge disadvantage for you. All of those possibilities will not happen in you if you take World Cinema through Global Genres as your daily resource information.

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Myrtle McDonald:

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