

THESIS ARGUMENT MAP TEMPLATE: Network Films: A Global Genre? By Vivien Silvey, 2012

<p>Research Questions: Are network films a genre? If so, then how do their narrative politics reframe notions of world cinema?</p>				
<p>Argument: Network films are a global genre that has arisen simultaneously without one definitive originating country. While cultural contexts and cinema traditions influence the films, their narratives, production contexts, and distribution practices means that they reframe traditional ideas of world cinema.</p>				
<p>Introduction Opening hook: Reflection on films with themes of characters whose lives randomly or fatefully interconnected.</p> <p>Context: Popularity of films like <i>Love Actually</i>, <i>Valentine's Day</i>, <i>Crash</i>, <i>Babel</i></p> <p>Debate in the literature: Re genre: How to classify these films – a genre? A passing fad? Re world and art cinema: Genre studies is Hollywood-centric and emphasise national divisions.</p> <p>Research gap: No genre analysis of network films exist, and there are few comparative studies that discuss the implications for notions of world cinema.</p> <p>Research questions/hypotheses/aims: Are network films a genre? If so, then how do their narrative politics reframe notions of world cinema?</p> <p>Methodology/approach: Comparative genre analysis of seven films (<i>Babel</i>, <i>The Edge of Heaven</i>, <i>Berbagi Suami</i>, <i>Lantana</i>, <i>Crash</i>, <i>Code Unknown</i>, <i>Mumbai Meri Jan</i>). Applying Altman's genre theory and discourse analysis.</p> <p>Argument and its significance: Network films are a global genre. The complexities of their narrative attributes, production contexts, and distribution practices means that they reframe traditional notions of world cinema and art cinema.</p> <p>Signposting/outline of the thesis</p>	<p>Chapter 1: Situating Network Films Broad purpose: Literature review. Argument: No genre analysis of network films exist; few comparative studies of them discuss the implications for notions of world cinema.</p>	<p>Chapter 2: Common Topics Broad purpose: To introduce the seven case study films, and to argue that they fit Altman's genre theory of semantic and syntactic factors because they share common topics</p>	<p>Chapter 3: Character Types Broad purpose: To compare the films' representation of characters. Argument: The films share specific character types and fit Altman's theory of semantic factors.</p>	<p>Chapter 4: Semantics and Syntax of Character Parallels Broad purpose: To argue that the narrative and stylistic themes of network community are semantic and syntactic genre markers</p>
	Section: Proliferation of Complex Narratives	Section: The Concept of Network Community	Section: Social Cross Sections	Section: Character Parallelism
	Section: The Differences Between Puzzle, Ensemble, and Network Films	Section: The Seven Films' Common Topics and Themes	Section: Representing Pluralism	Section: Visual and Aural Devices That Convey Parallelism
	Section: Why Call Them "Network" Films?	Section: A Genre, Possibly?	Section: Cultural Others	Section: Creating Network Community Through Chance Encounters
	Section On the Way to "Network Community"	Section: Pluralism and Polyphony	Section: Men in Crisis	Chapter Conclusion
	Section: Existing Definitions of Network Films	Chapter conclusion	Section: Strong Women	
	Section: The Question of Genre		Chapter Conclusion	
	Section: Genre Theory			
	Section: A Global Genre?			
	Section: Network Films and World Cinema			
Chapter Conclusion				

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<p>Chapter 5: Plots and Time Broad purpose: To show that while the films use different stories, their plots consistently emphasise simultaneity and polyphony, which fits Altman's genre theory.</p>	<p>Chapter 6: Mapping Space Broad purpose: To argue that the films' use of public and private spaces fits Altman's theory</p>	<p>Chapter 7: Production Backgrounds and Distribution Broad purpose: To argue that the films' production and distribution patterns mark them as a global genre</p>	<p>Chapter 8: Network Films and World Cinema Broad purpose: Argue that as a global genre, the films challenge existing conceptions of art cinema and world cinema</p>	<p>Conclusion Despite having emerged out of an array of countries and film industries, this thesis has shown that network films can be considered a global genre that has distinct qualities and helps to reframe categorical concepts of world cinema. Looking at these films comparatively does not imply a utopian smoothing out of the industries" differences, but instead has offered a method of recognising their differences and likenesses without lumping them into exclusively or essentially nationalistic categories. This thesis points to a number of future directions for both comparative analysis and genre studies.</p>
Section: A/synchrony in Diegesis and Plot	Section: Iconic Cities and Local Points of View	Section: Are the Directors Conceiving Network Films as a Genre?	Section: Summary of "Art Films" Narrative Qualities	
Section: Visual Styles of Realism as a Generic Marker?	Section: Characters' Mobility and the Blurring of Public and Private Spaces	Section: Are the Films Marketed as a Genre?	Section: National Cinemas' Attributed Qualities	
Section: Plots and Temporal Schemes	Section: International Relations	Section: A Global Genre	Section: How each of the films challenge the contexts of their national cinemas	
Section: Prologues and Codas	Section: Close Encounters	Section: Identification According to Distribution	Section: Beyond the "Art" Examples of Network Films	
Section: Time and Character Arcs in Plots	Section: Spaces of Closure and Convergence	Section: Industry Backgrounds, Budgets, and Film Festivals	Chapter Conclusion	
Section: The Temporality of Convergences and Encounters	Chapter Conclusion	Chapter Conclusion		
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