

“Breaking the Barriers of Blockbuster”

As a freshman film student trying to pry my way into a particularly small exclusive discourse community, where I am not only disadvantaged in knowledge but also as a woman, I can't help but feel inadequate for this field. After reading and learning about discourse communities from articles by Swales, and a proper definition of genre by reading articles by Devitt, I've figured out that my situation is common and in fact very normal. I'm feeling as though I now have this tangible definition of genre within me, especially after reading articles from a discourse community I may want to enter. I find one of the more interesting genres within this discourse community is experimental and independent film. Compiled of unshakable self-expression, alternative narrative style and realistic story telling, this genre applies Devitt's principles of a broader more holistic approach to genre, because each film is so apart and different, in a way, but yet connecting in the very same way; a way in which everyone in the discourse community can understand and be taught to understand. The genre of experimental and independent film is one that uses the art of story telling as a canvas to paint a personalized artistic interpretation of narrative style. The genre consists of barrier breaking unconventional, blockbuster rebel type films. The aim of the filmmaker is to tell a story usually with the backdrop of a social, or political situation and portray the story realistically.

The conversations among members of this discourse community are between festivalgoers and filmmakers. In the article from "Metro Magazine" we hear from festivalgoer Rjurik Davidson, also writer editor of Overland magazine and creative writing instructor at RMIT, which it states at the end of the article, and he introduces film festivals to the readers as more than just a place to see films. "From what I could see though, MIFF (Melbourne International Film Festival) successfully fulfilled its role as a provider of an alternative to mainstream cinema. But there is more to a festival than simply the films. It is also for many a social event." (Davidson pg.49) Festivals become a place where participants are welcome to join the conversation of the discourse community. The article itself is structured in an introductory manner. It introduces the reader to festivals and in categories explains what makes them different than seeing a blockbuster in the movies. The article is very inviting it has many illustrations that are screen shots from festival films, and I believe that is inviting aspiring filmmakers or lovers of movies looking for something new and exciting to read. Davidson explains how this particular genre differs from mainstream Hollywood films. "These are films about something – something more than the usual bland, characterless stories that regularly emerge from Hollywood production line." (Davidson pg. 49) I found out that this particular view point is shared between people of this community who use this genre. Writer Cian Taylor interviewed an experimental Avant garde filmmaker in another article I read of this particular genre the the same attitude is held toward the unrealistic, commercial, unoriginality of Hollywood productions. "A one –hour – forty five

minute movie just isn't life, so I'm interested in a completely different documentary approach.... TBC.... (more of Article 2 and Included Article 3 Genre)

The language used between the members film discourse community is very particular to its discourse community but also connected to art, and also writing. Words such as perspective, realism, political, social, generic, and avant garde. Some unusually lexus they may be slightly mis-understood by outsiders of the community would be phrases like "rough cut" "arthouse" and other coined terms such as "magic realism" and "alternativeness". These were however in a way roughly explained by the content of the article