



The Film Musical (the Studio Years)

1. Why does your chapter distinguish between "musical films" and "the film musical"? What's the difference? Which category would a movie like *Dirty Dancing* fall under? *Moulin Rouge*? *Grease*!?
2. Why is 1933 a key date in the history of musical pictures? Which studio is credited with this shift? And what was the goal of these new musicals?
3. Why are Astaire-Rogers pictures so significant to the progression of the film musical?
4. What are the semantic features of the film musical?
5. And the syntactic features?
6. Through what (5) criteria may film musicals may be classified?
7. What is a studio's "house style"? What was the style of RKO's Astaire-Rogers musicals? And MGM's?
8. Why is the "director category" seem so complicated?
9. What is the difference between a "backstage musical" and an "integrated musical"? Which is *Singin' in the Rain*?
10. List at least three cultural uses of the film musical.
11. What is the overriding goal of the American film musical?
12. Why has the classical Hollywood film musical virtually died out?

