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The Union Between Auteurism and Generic Filmmaking

One of the biggest challenges of filmmaking is being able to make a generic film while still expressing originality and personal creativity. Although there are certain conventions to a genre, the filmmaker is free to express their own personal preferences and experiences as long as he abides by the genres restrictions. *Almost Famous* and *Reprise* are both considered coming of age films though they both have distinct auteur interpretations.

Almost Famous is the coming of age story of a boy transitioning into adulthood. It respects the conventions of the coming of age genre because the main character is a teenager, he has his first sexual experiences, he is looking towards his future prospects and he is gaining new perspectives on life. However, it is also directly based on the director, Cameron Crowe's experiences writing for *Rolling Stone*. Therefore Crowe bases the film off of his personal life and experiences while still staying within the conventions of the genre.

Another coming of age film is Joachim Trier's *Reprise*. This film is part of the genre because it is the story of two young writers trying to establish their identities as

they overcome the challenges of growing up. Trier takes a far more postmodern approach to this genre and the diegesis of the film is far different from that of *Almost Famous*.

Although these two films are of the same genre, they are both exceedingly different from one another. *Almost Famous* is a romanticized depiction of the transition into adulthood whereas *Reprise* has a far more realistic approach and asks important existential questions. This speaks to the auteur's freedom to express personal visions within a genre.

Work Cited

Almost Famous. Dir. Cameron Crowe. Vinyl Films, 2000. Films.

Reprise. Dir. Joachim Trier. 4 1/2 Film, 2006. Film.