

## DESCRIPTION AND SYLLABUS

Name of the subject in Hungarian:	Motion Picture History - Film Genres 1.
Name of the subject in English:	Motion Picture History - Film Genres I.
Credit value of the subject:	4
The code of the subject in the electronic study system:	BN-MOPFG1-04-GY
Classification of the subject:	Obligatory
Language of instruction (in case of non-Hungarian courses):	English
Institute or department responsible for the subject:	-
Course type and number of contact hours:	Practical, class per week: 2, class per semester: 0
Mode of study: (Full-time / Part-time):	Full-time training
The semester in which the subject is open for registration:	2022/2023 1st semester
Prerequisite(s):	-

### THE PURPOSE OF THE SUBJECT, LEARNING OUTCOMES:

The course provides students with an introduction to genre film studies assisted by an overview of a sampling of film genres.

### SUMMARY OF THE CONTENT OF THE SUBJECT

The course draws on several key questions: (1) How did genres evolve and why do we need them? (2) What is the relation between (Hollywood) industry and genres? (3) How have genre studies evolved and what are the key theoretical aspects of film genre studies? (4) What ideological function do genres fulfil? (5) What nation-specific genres can we talk about? (5) What structural features do a genre fulfil? (6) How do genres transform? (7) How does genre impact marketing?

Motion Picture History – Film Genre I. focuses on the commercial cinema of the 1910s-1960s through selected representative films from the (mainly) Hollywood studio era. The first module outlines and discusses the main characteristics of the earliest major genres (Western, Sci-fi, Crime, Comedy, Musical and Melodrama). The second module (Motion Picture History – Film Genre II.) focuses on body genres (horror, fantasy, extreme cinema) and genre cinema after New Hollywood to the present day.

### STUDENT'S TASKS AND PLANNED LEARNING ACTIVITIES:

Students must have knowledge of the following films (individual learning/films to be seen):

1. The Great Train Robbery (Edwin S. Porter, 1902)
2. My Darling Clementine (John Ford, 1946)
3. Stagecoach (John Ford, 1939)
4. Unforgiven (Clint Eastwood, 1992)
5. Once Upon a Time in America (Sergio Leone, 1984)
6. Scarface (Howard Hawks, 1932)
7. Bonnie and Clyde (Arthur Penn, 1967)
8. Sunset Boulevard (Billy Wilder, 1950)
9. North by Northwest (Alfred Hitchcock, 1959)
10. The Big Lebowski (Coen-brothers, 1998)
11. The Invisible Shrinking Man (Jack Arnold, 1957)
12. Invasion of the Body Snatchers (Philip Kaufman, 1978)
13. Forbidden Planet (Fred McLeod Wilcox, 1956)
14. The Adventures of Superman (Spencer Gordon Bennett and Thomas Carr, 1948)
15. It Happened One Night (Frank Capra, 1934)

16. Casablanca (Michael Curtiz, 1942)
17. All That Heaven Allows (Douglas Sirk, 1956)
18. Broken Blossoms (D.W. Griffith, 1919)

### **EVALUATION OF THE SUBJECT:**

End-of-Course Assessment (ECA): Final paper (5000-7000 words) on a selected genre of choice. The works must focus on at least two examples (films), while discussing the history and main characteristics of the given genre. The use of the reading list is compulsory. Assignment protocol: All written work must be typeset in 12-point Times New Roman, double-spaced, with margins of no more than 2,54 cm.

Assessment:

Independent Study: Readings and films. Independent study of at least two hours per week (25%)

Examination: End-of-Course Assessment (ECA): Essay - Genre Analysis (50%)  
Class Participation (25%).

### **OBLIGATORY READING LIST:**

- Altman, Rick : A Semantic/Syntactic Approach to Film Genre, Cinema Journal, Vol. 23, No. 3 (Spring, 1984), 6-18, 1984
- Chandler, Daniel: An Introduction to Genre Theory, University of Aberystwyth, 2016, [http://visual-memory.co.uk/daniel/Documents/intgenre/chandler\\_genre\\_theory.pdf](http://visual-memory.co.uk/daniel/Documents/intgenre/chandler_genre_theory.pdf)
- Cornea, Christine : Science Fiction Cinema. Between Fantasy and Reality, Edinburgh: Edinburgh University Press (Chapter: Introduction: The Formation of the Genre, 1-22.)
- Elsaesser, Thomas : Tales of Sound and Fury: Observations on the Family Melodrama, Detroit: Wayne University Press, 1991, <https://thoughtandimage.org/wp-content/uploads/2012/10/Elsaesser.pdf> (in. Marcia Landy (ed.) Imitations of Life. A Reader on Film and Television Melodrama, 68-93.)
- Gehring, Wes D. : Romantic Vs. Screwball Comedy: Charting the Difference, Toronto: The Scarecrow Press,, 2008 (Chapter: Introduction, 1-29. )
- Grindon, Leger: The Shape of Film Genre History, Austin: University of Texas Press, 2012 (In. Barry Keith Grant (ed.) Film Genre Reader IV. Austin: University of Texas Press, pp. 42-59.)
- Gunning, Tom: Those Drawn with a Very Fine Camel's Hairbrush': The Origins of Film Genres, Iris, (Fall 1995): 49-61., 1995
- Leitch, Thomas: Crime Films, Cambridge: Cambridge University Press, 2004 (Chapter: Historical and Cultural Overview, 18-51.)
- Neale, Steve : Questions of genre, Screen, Volume 31, Issue 1, Spring 1990: 45–66., 1990, <https://academic.oup.com/screen/article-abstract/31/1/45/1676229?redirectedFrom=PDF>
- Wright, Will : A Structural Study of the Western, University of California Press, 1975 (Chapter: The Structure of the Western Film, 29-85.)