

Code: FLMD-214E.12

Course title: Contemporary Crime Genres

Course convenors: Bence Kránicz

Class time and place: Friday 8.30-10.00., -137.

Course type: Seminar

Course content: This seminar in genre theory and genre history analyses four cinematic crime genres: the detective mystery, the film noir, the thriller and the gangster film. After an introductory class in genre theory, the classes will continue with a theoretical approach to said genres and also with overviews of these genres' histories in Hollywood cinema. The discussions will end with multiple film analyses of key contemporary works of the genres in question, produced in Hollywood and by non-Hollywood film industries as well.

Week 1: Introduction to approaches in genre theory

Week 2: Detective mystery, lecture 1.

Week 3: Detective mystery, lecture 2. + student presentations 1–2.

Week 4: Film noir, lecture 1. + student presentation 3.

Week 5: Film noir, lecture 2.

Week 6: Student presentations 4–6.

Week 7: Thriller, lecture 1.

Week 8: Thriller, lecture 2.

Week 9: Student presentations 7–9.

Week 10: Gangster film, lecture 1.

Week 11: Gangster film, lecture 2.

Week 12: Student presentations 10–12.

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- Requirements:**
- Regular and active attendance (3 missed classes acceptable. Arriving 10+ minutes late to class will be considered missing one.) (40%)
 - Student presentation on the genre analysis of a required film (15-20 minutes), topics will be assigned during the first class (30%)
 - Short test at the end of the semester, on the topics discussed in the lectures and in the presentations (30%)

Learning outcomes: The aim of this course is to introduce students to key concepts of genre theory and brief historical outlines of the crime genres. Participants also learn about the role of the crime genres in contemporary global cinema.

Required films, indicative reading: Required films:

Zootopia (Howard – Moore – Bush, 2016)

The Girl With the Dragon Tattoo (*Män som hatar kvinnor*, Oplev, 2009)

Sunset (*Napszállta*, Nemes, 2018)

Memento (Nolan, 2000)

Sin City (Rodriguez, 2005)

White Tiger (Bahrani, 2021)

Zodiac (Fincher, 2007)

Hidden (*Caché*, Haneke, 2005)

Perfect Blue (*Pâfekuto burû*, Kon, 1997)

Public Enemies (Mann, 2009)

Drive (Refn, 2011)

Shinjuku Swan (*Shinjuku suwan*, Sono, 2015)

Indicative reading:

Altman, Rick: *Film/Genre*. London: BFI, 1999.

Desser, David: Global Noir: Genre Film in the Age of Transnationalism. In: Barry Keith Grant (ed.): *Film Genre Reader IV*. Austin: University of Texas Press, 2012. 628–648.

Hardy, Phil: Crime Movies. In: Geoffrey Nowell-Smith (ed.): *The Oxford History of World Cinema*. Oxford: OUP, 1996. 304–312.

Schrader, Paul: Notes on Film Noir. In: Barry Keith Grant (ed.): *Film Genre Reader IV*. Austin: University of Texas Press, 2012. 265–278.

Rubin, Martin: *Thrillers*. Cambridge: CUP, 1999. 9–38.

Warshow, Robert: The Gangster as Tragic Hero. *Partisan Review*, February 1948. URL: <https://scrapsfromtheloft.com/movies/robert-warshow-the-gangster-as-tragic-hero/>
