

**Code: FLMD-312:15**

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**Course title: Genre Analysis: The British Genre Films (1935-1976)**

(Angol nyelven / In English)

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**Course convenors:** Attila Varró

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**Class time and place:** Monday, 15.30-17.00, Room 34

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**Course type:** Lecture and practical work

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**Course content and films to watch:** This course will provide an introduction British film genres in the classical and modernist period through analyzing a range of canonized key films from the late 30's to the early 70's: it will focus on the most significant idiosyncrasies and alterations from the corresponding Hollywood genres in order that basic common features of British genre film-making can be identified. The course will concentrate on three different popular genres (i.e. science fiction, horror and crime film) and defines their special subgenres or cycles peculiar to British movies. We will take a biological approach to genre films using the British film industry as a „cultural habitat” where the socio-cultural environment produces distinctive genre populations. One of the main purposes of the course will be to discover how the British film genres could compete and survive against the much stronger Hollywood mass production by adapting the general genre motifs and strategies to their own environmental demands.

1. Introduction: Classical American and British Genre Film  
*The Man who Knew Too Much* (1934/1956)
  2. Dominant Genres - Thriller and Melodrama: The Gaslight Cycle  
*The Gaslight* (1940/1944)  
British Cycles and Sub-Genres
  3. The Gangster Film: Spiv films, Brit Noir, Comedy  
*Brighton Rock*, *The Criminal*, *The Ladykillers*
  4. The Horror: Hammer Gothic, Occult, Psycho-horror  
*Dracula*, *Witches*, *Peeping Tom*
  5. The Science-fiction: Alien, Giant Monster, Dystopia  
*The Quatermass Experiment*, *Gorgo*, *It Happened Here*  
Genre Adaptations
  6. Imitation and Formation: Gangster Film  
*No Orchids for Miss Blandish*, *The Good Die Young*, *Small World of Sammy Lee*
  7. Imitation and Formation: Occult Horror  
*The Night of the Demon*, *Night of the Eagle*, *The Plague of the Zombies*
  8. Imitation and Formation: The Invasion Science-fiction
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*Devil Girl from Mars, The Day of the Triffids, The Village of the Damned*

9. Deconstruction and Nationality in the 70's

*Get Carter, The Wicker Man, Zardoz*

10. Deconstruction and Author: Nicholas Roeg

*Performance, Don't Look Now, The Man Who Fell to Earth*

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**Requirements:** An essay and a short presentation after the end of the course.

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**Indicative Reading:**

Sue Harper and Vincent Porter: Conclusion to British Cinema of the 1950s - The Decline of Deference, pp. 265-273

Paul Swann: The British Culture Industries and the Mythology of the American Market: Cultural Policy and Cultural Exports in the 1940s and 1990s, *Cinema Journal* 39.4 (2000):pp 39-49.

Sarah Street: Genres from austerity to affluence, *British National Cinema*, pp. 59-87

Guy Barefoot: Introduction, *Gaslight Melodrama: From Victorian London to 1940s Hollywood*

Tim Palleine: Spin a dark web, *British Crime Cinema*, Edited by Steve Chibnall and Robert Murphy, pp. 27-35.

Steve Chibnall: Ordinary people - 'New Wave' realism and the British crime film 1959–1963, *British Crime Cinema*, Edited by Steve Chibnall and Robert Murphy, pp. 97-111

Leon Hunt: Necromancy in the UK: witchcraft and the occult in British horror, *British Horror Cinema*, Edited by Steve Chibnall and Julian Petley, pp. 82-99

David Simmons: Hammer horror and Science-fiction, *British Science Fiction Film and Television: Critical Essays*, Edited by Tobias Hochscherf, James Leggott, pp. 50-60

Peter Hutchings: 'We're the Martians now' British sf invasion fantasies of the 1950s and 1960s, *British Science Fiction Cinema*, Edited by I.Q. Hunter, pp. 33-48.

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