

Film Studies (FILM) 305 – L20
Topic in Genre: The Horror Film
Spring 2012
Tu & Thu 09:00-13:50

Instructor: Dr. Andrew Nelson
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Web Page: Blackboard
Office Hours: Tuesday 14:00-15:00 and by appointment

Additional Information

Many of the films shown in this course are counted among the most violent, disturbing, and shocking ever made. The successful completion of the course depends on the student's willingness and ability to watch every movie on the syllabus, as well as illustrative excerpts from other, related films.

Course Description

An examination of the horror film, covering the genre's key periods, figures, and developments.

Objectives of the Course

This course covers the history of horror cinema from the 1920s to the present, and is divided into three units: classic horror of the 1920s to the 1950s, modern horror of the 1960s to 1980s, and contemporary horror of the 1990s to the 2010s. Our exploration of this history will be centered on the viewing of 26 influential films. Guided by seminal writings in horror film history and criticism, including psychoanalytic, feminist and postmodern approaches to the genre, students will consider these films as both aesthetic objects designed to elicit specific emotional and physical reactions, and as cultural artifacts that may reflect social anxieties.

Through a series of writing assignments, including short papers and a final research essay, students will demonstrate their comprehensive knowledge of the history of the horror film and their ability to productively apply various critical approaches to the analysis of horror cinema.

In order to achieve these objectives, it is imperative that students come to class **prepared**, having completed the assigned readings or other preparatory tasks and willing to discuss pertinent issues with both the instructor and their peers in a thoughtful and respectful manner.

Students are responsible for catching up on any material missed due to absence.

Internet and electronic communication device information

Mobile phones must be turned off during class. **No electronic devices whatsoever may be used during screenings.** Students may use laptops or tablets during lectures and discussions for note-taking purposes only.

Textbooks and Readings

Rick Worland, *The Horror Film: An Introduction* (Malden, MA: Blackwell, 2007). Mark Jancovich, ed., *Horror: The Film Reader* (New York: Routledge, 2002)

Both books are available for purchase in the University bookstore.

Additional readings will be available on Blackboard [BB].

Students who are new to the academic study of cinema are strongly encouraged to visit the Yale Film Studies *Film Analysis* website (<http://classes.yale.edu/film-analysis/>) in order to familiarize themselves with basic film terms and concepts.

Assignments and Evaluation

Detailed information about all assignments will be available on Blackboard.

- 5% 500-word response to Noel Carroll and Andrew Tudor on the appeal of horror, due 5/22.
- 10% 750-word essay on classic horror, due 5/31
- 10% 750-word essay on modern horror, due 6/14.
- 30% 2000-word final essay, due 6/19. A list of topics will be available on blackboard.
- 35% Final take home exam, due 6/26 (one week from the last day of class). Three, 500-word responses to questions covering material from lecturers, screenings and readings. Questions will be available on Blackboard on 6/19.
- 10% Participation. Please note that simply being physically present in the classroom *does not* constitute participation.

Assignments must be composed in formal, error-free, academic English, and formatted according to either MLA or Chicago documentation and presentation standards. Your name and student number must appear on each page. Please staple all work – no paper clips or folders.

Documentation resources, including style guides, can be accessed on the course Blackboard site under “Links.”

It is the student's responsibility to keep a copy of each submitted assignment.

Please hand in your assignments directly to your instructor if possible. If it is not possible to do so, a daytime drop box is available in SS320; a date stamp is provided for your use. A night drop box is also available for after-hours submission. Assignments will be removed the following morning, stamped with the previous day's date, and placed in the instructor's mailbox.

Registrar-scheduled Final Examination: No

Policy for Late Assignments

Assignments submitted after the deadline may be penalized with the loss of a grade (e.g.: A- to B+) for each day late.

Freedom of Information and Protection of Privacy Act

This course is conducted in accordance with the Freedom of Information and Protection of Privacy Act (FOIP). As one consequence, **students should identify themselves on all written work by placing their name on the front page and their ID number. Also you will be required to provide a piece of picture identification in order to pick up an assignment or look at a final exam from SS320 after classes have ended.**

For more information see also <http://www.ucalgary.ca/secretariat/privacy>.

Writing Skills Statement

Department policy directs that all written assignments (including, although to a lesser extent, written exam responses) will be assessed at least partly on writing skills. For details see <http://www.comcul.ucalgary.ca/needtoknow>. Writing skills include not only surface correctness (grammar, punctuation, sentence structure, etc) but also general clarity and organization. Research papers must be properly documented.

If you need help with your writing, you may use the Writing Centre. Visit the website for more details: www.efwr.ucalgary.ca

Grading System

The following grading system is used in the Department of Communication and Culture:

	Grading Scale
A+	96-100
A	90-95.99
A -	85-89.99
B+	80-84.99
B	75-79.99
B-	70-74.99
C+	65-69.99
C	60-64.99
C-	55-59.99
D+	53-54.99
D	50-52.99
F	0-49

(Revised, effective September 2008)

Where a grade on a particular assignment is expressed as a letter grade, it will normally be converted to a number using the midpoint of the scale. That is, A- would be converted to 87.5 for calculation purposes. F will be converted to zero.

Plagiarism

Using any source whatsoever without clearly documenting it is a serious academic offense. Consequences include failure on the assignment, failure in the course and possibly suspension or expulsion from the university.

You must document not only direct quotations but also paraphrases and ideas where they appear in your text. A reference list at the end is insufficient by itself. Readers must be able to tell exactly where your words and ideas end and other people's words and ideas begin. This includes assignments submitted in non-traditional formats such as Web pages or visual media, and material taken from such sources.

Please consult your instructor or the Writing Centre (3rd Floor Taylor Digital Family Library, <http://www.ucalgary.ca/ssc/writing-support>) if you have any questions regarding how to document sources.

Academic Misconduct

For information on academic misconduct and the consequences thereof please see the current University of Calgary Calendar at the following link; <http://www.ucalgary.ca/pubs/calendar/current/k.html>

Students with Disabilities

If you are a student with a disability who may require academic accommodation, it is your responsibility to register with the Disability Resource Centre (220-8237) and discuss your needs with your instructor no later than fourteen (14) days after the start of the course.

Students' Union

For details about the current Students' Union contacts for the Faculty of Arts see <http://www.su.ucalgary.ca/governance/elections/home.html>

Student Ombudsman

For details on the Student Ombudsman's Office see <http://www.su.ucalgary.ca/services/student-services/student-rights.html>

Emergency Evacuation and Assembly points

For information on the emergency evacuation procedures and the assembly points see <http://www.ucalgary.ca/emergencyplan/assemblypoints>

"SAFEWALK" Program -- 220-5333 Campus Security will escort individuals day or night -- call 220-5333 for assistance. Use any campus phone, emergency phone or the yellow phone located at most parking lot booths.

Ethics

Whenever you perform research with human participants (i.e. surveys, interviews, observation) as part of your university studies, you are responsible for following university research ethics guidelines. Your instructor must review and approve of your research plans and supervise your research. For more information about your research ethics responsibilities, see

The Department of Communication and Culture Research Ethics site:
<http://www.comcul.ucalgary.ca/ethics>

or the University of Calgary Research Ethics site:
<http://www.ucalgary.ca/research/cfreb>

Schedule of Lectures and Readings

Available on Blackboard. A tentative list of films to be screened is below, listed in chronological order.

The Cabinet of Dr. Caligari (Robert Wiene, 1920; 71 min)
Phantom of the Opera (Rupert Julian, 1925; 107 min)
The Unknown (Tod Browning, 1927; 50 min)
Frankenstein (James Whale, 1931; 71 min)
Dracula (Tod Browning, 1931; 74 min)
The Wolf Man (George Waggner, 1941; 70 min)
Cat People (Jacques Tourneur, 1942; 73 min)
The Thing from Another World (Christian Nyby, 1951; 89 min)
Invasion of the Body Snatchers (Don Siegel, 1956; 80 min)
Dracula (Terence Fisher, 1958; 82 min)
Psycho (Alfred Hitchcock, 1960; 109 min)
Night of the Living Dead (George A. Romero, 1968; 96 min)
The Texas Chainsaw Massacre (Tobe Hooper, 1974; 84 min)

Halloween (John Carpenter, 1978; 91 min)
Friday the 13th: Part 3-D (Steve Miner, 1982; 98 min)
Videodrome (David Cronenberg, 1983; 89 min)
A Nightmare on Elm Street (Wes Craven, 1984; 91 min)
Re-Animator (Stuart Gordon, 1985; 95 min)
The Evil Dead II (Sam Raimi, 1987; 84 min)
Scream (Wes Craven, 1996; 111 min)
Ringu (Hideo Nakata, 1998; 96 min)
Audition (Takashi Miike, 1999; 115 min)
The Blair Witch Project (Daniel Myrick and Eduardo Sanchez, 1999; 79 min)
Ju-on: The Grudge (Takashi Shimizu, 2003; 92 min)
Saw (James Wan, 2004; 103 min)
Paranormal Activity (Oren Peli, 2009; 86 min)