



FILM 120 - Horror Film Course Outline

Approval Date: 03/12/2020

Effective Date: 08/14/2020

SECTION A

Unique ID Number CCC000551694

Discipline(s) Film Studies
Theater Arts

Division Arts and Humanities

Subject Area Film Studies

Subject Code FILM

Course Number 120

Course Title Horror Film

TOP Code/SAM Code 1007.00 - Drama and Dramatics/Theatre Arts, General /
E - Non-Occupational

Rationale for adding this course to the curriculum add distance education

Units 3

Cross List N/A

Typical Course Weeks 18

Total Instructional Hours

Contact Hours

Lecture 54.00

Lab 0.00

Activity 0.00

Work Experience 0.00

Outside of Class Hours 108.00

Total Contact Hours 54

Total Student Hours 162

Open Entry/Open Exit No

Maximum Enrollment

Grading Option Letter Grade or P/NP

Distance Education Mode of Instruction On-Campus
Hybrid
Entirely Online

SECTION B

General Education Information:

SECTION C

Course Description

Repeatability May be repeated 0 times

Catalog Description This course offers an in-depth examination of the popular horror film through an analysis of its historical evolution, major theories, aesthetics and conventions, and the impact of its role as a reflection of culture & society.

Schedule Description

SECTION D

Condition on Enrollment

1a. Prerequisite(s): *None*

1b. Corequisite(s): *None*

1c. Recommended: *None*

1d. Limitation on Enrollment: *None*

SECTION E

Course Outline Information

1. Student Learning Outcomes:

- A. View horror films more analytically.
- B. Recognize the cultural and social implications of horror films.
- C. Show an aesthetic appreciation of the horror film.

2. Course Objectives: Upon completion of this course, the student will be able to:

- A. Recall the historical evolution of the horror film, and its many subgenres.
- B. Compare and contrast the different subgenres of the horror film, and the eras in which they became popular.
- C. Identify the major codes and conventions of the horror film in general, and its subgenres in particular.
- D. Demonstrate an understanding of the major theories related to the horror film through written analysis of specific films screened in class.
- E. Think critically about the significance of the popular horror film as a reflection of culture and society.
- F.

3. Course Content

- A. Introduction
 - a. Course outline & expectations
 - b. What is horror?
 - c. Types of horror films
 - d. Social and cultural significance of horror
 - e. Brief intro to the Abject & the Monstrous Feminine
- B. Gothic Horror
 - a. Gothic horror origins
 - b. The gothic aesthetic

- c. Horror vs. Terror
- d. Early gothic filmmaking
- C. Monsters & the Other
 - a. The era of the physical monster
 - b. Repression & the Other
 - c. Monsters, Ghosts & Creatures
- D. The Science-fiction Subgenre
 - a. The era of the science monster
 - b. Space flight films
 - c. Alien invasion films
 - d. Futuristic society films
 - e. Social anxiety in the 1950s
- E. Psychological Horror
 - a. The era of the internal monster
 - b. Human, psychologically complex monsters
 - c. Psychological horror as an exploration of the self
- F. Slasher Horror
 - a. The era of gore
 - b. Carol Clover's five slasher film conventions
 - c. Gender fluidity & spectator identification
- G. Technology as Monster
 - a. New technologies & the effect on the industry
 - b. Increased visual violence against the human body
 - c. The human body as the site of monstrosity
 - d. The monstrous feminine body
- H. The Postmodern Horror Film
 - a. Origins of modernism/postmodernism
 - b. The current postmodern condition
 - c. The characteristics of postmodern art
- I. Torture Horror
 - a. The torture porn aesthetic
 - b. Realism & the vulnerability of the human body
 - c. Lack of spectator identification
- J. Body Genre Horror
 - a. "Gross" genres
 - b. Melodrama vs. Horror vs. Pornography
 - c. Mimicry in film studies
 - d. The emotional, sexualized, and violently victimized female
- K. The Abject as Horror
 - a. The Monstrous Feminine
 - b.

4. Methods of Instruction:

Critique: Written essays assigned to assess student comprehension of the lectures, readings and films.

Directed Study: Selected essays to be read in preparation for the class lectures.

Discussion: In-class discussion of the films and reading materials.

Lecture: Presentation of topics via spoken lecture combined with multi media.

Online Adaptation: Activity, Directed Study, Discussion, Group Work, Individualized Instruction, Journal, Lecture

7. Methods of Evaluation: Describe the general types of evaluations for this course and provide at least two, specific examples.

Typical classroom assessment techniques

Quizzes -- Quiz after each unit of study. Quizzes may include both objective and essay style questions.

Research Projects -- Research paper or other writing project that develop a related topic.

Class Participation --

Final Exam --

Mid Term -- Midterm may include both objective and essay style questions. For example, students must choose one of two possible questions to answer in essay form. Students must incorporate the reading materials, lecture notes, and at least one outside source to analyze of one of the films screened in class.

Additional assessment information:

Participation in class discussions.

Letter Grade or P/NP

8. Assignments: State the general types of assignments for this course under the following categories and provide at least two specific examples for each section.

A. Reading Assignments

Selected readings from textbook, course reader, library resources, and in-class handouts.

Example:

1. Read Susan Hayward "Imaginary/Symbolic" in the course reader.

2. Read "Introduction" and "Kristeva, Femininity, Abjection" in your textbook *The Monstrous Feminine* by Barbara Creed

B. Writing Assignments

Written evaluations of films viewed in class.

Example:

Choose one of the following questions and answer in a 4-5 page essay.

1. Analyze one of the films from week two (*Nosferatu* or *The Cabinet of Dr. Caligari*) as an example of the gothic aesthetic. What is significant about the theme, setting, and characters? How do these elements come together to create a sense of the gothic as defined by Allan Lloyd Smith? Use examples from the film to support your analysis.

2. Discuss Robin Wood's conception of the Other as it applies to one of the films from week three (*Freaks* or *Frankenstein*). Identify the repressed and oppressive elements in the film. Who is positioned as the monstrous Other, and what forces are working against them? How is this figure ultimately dealt with at the film's conclusion? Use examples from the film to support.

C. Other Assignments

Research paper or other writing projects that develop a related topic.

For example:

Students are to select a paper topic covering a critical analysis and evaluation of the artistic elements of Horror Film covered in the course this semester. This paper is

designed as a research project and students are expected to go beyond the level of information found in the course textbook. Students must find a minimum of five sources for this paper. Of those five, no more than two may be periodical sources and no internet sources are allowed, except where students can demonstrate the academic verifiability and validity of a source. Paper will be in the MLA format using parenthetical citations. The body of the text must be a minimum of 7 pages and no more than 15. Work will be graded on a 50 point rubric that evaluates format; development of the body of the text including a thesis, relevant examples, integration of research, conclusion and merit of original premise; punctuation; grammar; bibliography; citations; and use of images.

9. Required Materials

A. EXAMPLES of typical college-level textbooks (for degree-applicable courses) or other print materials.

Book #1:

Author: Rick Worland

Title: The Horror Film: An Introduction (New Approaches to Film Genre)

Publisher: Blackwell Publishing

Date of Publication: 2006

Edition:

Book #2:

Author: Murray Leeder

Title: The Art of Horror Film: A Critical Introduction

Publisher: Bloomsbury

Date of Publication: 2018

Edition:

B. Other required materials/supplies.

- Course reader with selected articles, various handouts and library reserve readings.