

FILM-120: HORROR FILM

Effective Term

Fall 2020

BOT Approval

03/12/2020

SECTION A - Course Data Elements
CB04 Credit Status

Credit - Degree Applicable

Discipline

Minimum Qualifications	And/Or
Film Studies (Master's Degree)	

Subject Code

FILM - Film Studies

Course Number

120

Department

Film Studies

Division

Arts and Humanities (ARAH)

Full Course Title

Horror Film

Short Title

Horror Film

CB03 TOP Code

1007.00 - Dramatic Arts

CB08 Basic Skills Status

NBS - Not Basic Skills

CB09 SAM Code

E - Non-Occupational

Rationale

Add distance education.

SECTION B - Course Description
Catalog Course 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.

SECTION C - Conditions on Enrollment
Open Entry/Open Exit

No

Repeatability

Not Repeatable

Grading Options

Letter Grade or Pass/No Pass

Allow Audit

Yes

Requisites**SECTION D - Course Standards**

Is this course variable unit?

No

Units

3.00

Lecture Hours

54.00

Outside of Class Hours

108

Total Contact Hours

54

Total Student Hours

162

Distance Education Approval

Is this course offered through Distance Education?

Yes

Online Delivery Methods

DE Modalities	Permanent or Emergency Only?
Entirely Online	Permanent
Hybrid	Permanent

SECTION E - Course Content**Student Learning Outcomes**

Upon satisfactory completion of the course, students will be able to:	
1.	View horror films more analytically.
2.	Recognize the cultural and social implications of horror films.
3.	Show an aesthetic appreciation of the horror film.

Course Objectives

Upon satisfactory completion of the course, students will be able to:	
1.	Recall the historical evolution of the horror film, and its many subgenres.
2.	Compare and contrast the different subgenres of the horror film, and the eras in which they became popular.
3.	Identify the major codes and conventions of the horror film in general, and its subgenres in particular.
4.	Demonstrate an understanding of the major theories related to the horror film through written analysis of specific films screened in class.
5.	Think critically about the significance of the popular horror film as a reflection of culture and society.

Course Content

1. 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
- 2. Gothic Horror
 - a. Gothic horror origins
 - b. The gothic aesthetic
 - c. Horror vs. Terror
 - d. Early gothic filmmaking
- 3. Monsters & the Other
 - a. The era of the physical monster
 - b. Repression & the Other
 - c. Monsters, Ghosts & Creatures
- 4. 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
- 5. Psychological Horror
 - a. The era of the internal monster
 - b. Human, psychologically complex monsters
 - c. Psychological horror as an exploration of the self
- 6. Slasher Horror
 - a. The era of gore
 - b. Carol Clover's five slasher film conventions
 - c. Gender fluidity & spectator identification
- 7. 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
- 8. The Postmodern Horror Film
 - a. Origins of modernism/postmodernism
 - b. The current postmodern condition
 - c. The characteristics of postmodern art
- 9. Torture Horror
 - a. The torture porn aesthetic
 - b. Realism & the vulnerability of the human body
 - c. Lack of spectator identification
- 10. 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
- 11. The Abject as Horror
 - a. The Monstrous Feminine

Methods of Instruction

Methods of Instruction

Types	Examples of learning activities
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

Types	Examples of learning activities
Activity	
Directed Study	
Discussion	
Group Work	
Individualized Instruction	
Journal	
Lecture	

Instructor-Initiated Online Contact Types

Announcements/Bulletin Boards
 Chat Rooms
 Discussion Boards
 E-mail Communication
 Telephone Conversations
 Video or Teleconferencing

Student-Initiated Online Contact Types

Chat Rooms
 Discussions
 Group Work

Course design is accessible

Yes

Methods of Evaluation**Methods of Evaluation**

Types	Examples of classroom assessments
Quizzes	Quiz after each unit of study. Quizzes may include both objective and essay style questions.
Essays/Papers	Research Projects - Research paper or other writing project that develop a related topic.
Class Participation	Participation in class discussions.
Exams/Tests	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. Final Exam

Assignments**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

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.

Outside-of-Class 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.

SECTION F - Textbooks and Instructional Materials

Material Type

Textbook

Author

Rick Worland

Title

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

Publisher

Blackwell Publishing

Year

2006

Material Type

Textbook

Author

Murray Leeder

Title

The Art of Horror Film: A Critical Introduction

Publisher

Bloomsbury

Year

2018

Material Type

Other required materials/supplies

Description

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

SECTION G - Diversity, Equity and Inclusivity

Course Codes (Admin Only)

CB00 State ID

CCC000551694

CB10 Cooperative Work Experience Status

N - Is Not Part of a Cooperative Work Experience Education Program

CB11 Course Classification Status

Y - Credit Course

CB13 Special Class Status

N - The Course is Not an Approved Special Class

CB23 Funding Agency Category

Y - Not Applicable (Funding Not Used)

CB24 Program Course Status

Program Applicable

Allow Pass/No Pass

Yes

Only Pass/No Pass

No