

FILM 205 Film Genre

Trimester 2 2014

14 July to 16 November 2014

20 Points



The Exorcist (William Friedkin, USA, 1973)

IMPORTANT DATES

Teaching dates: 14 July to 17 October 2014
Mid-Trimester break: 25 August to 7 September 2014
Last assessment item due: 28 October 2014
Withdrawal dates:

Refer to www.victoria.ac.nz/students/study/withdrawals-refunds. If you cannot complete an assignment or sit a test or examination, refer to www.victoria.ac.nz/students/study/exams/aegrotats.

CLASS TIMES AND LOCATIONS

Screenings: Mondays	15:10 - 18:00	Hugh Mackenzie	HMLT104
Lectures: Wednesdays	15:10 - 17:00	Hugh Mackenzie	HMLT104

Tutorials

Tutorials will be held on Thursdays and Fridays, and begin in WEEK 2. Please register for tutorials via the FILM 205 site on Blackboard: go to “Tutorial Sign Up” and then follow the instructions under the “S-Cubed Log In” link. Please read the instructions carefully. Tutorial rooms will be listed on S-Cubed, Blackboard and on the bulletin board outside the administration office, 83 Fairlie Terrace.

NAMES AND CONTACT DETAILS

Course Coordinator: Dr Tim Groves tim.groves@vuw.ac.nz
Phone: 463 5410
Room: 303, 83 Fairlie Terrace
Office Hours: Monday, 1-3pm
Tutor: Russ Kale russ.kale@vuw.ac.nz

COMMUNICATION OF ADDITIONAL INFORMATION

Additional information will be communicated to students in class and through Blackboard.

If you are not going to use the Victoria email address set up for you, we strongly encourage you to set a forward from the Victoria email system to the email address you do use.

PRESCRIPTION

This course will examine one or more film genres from an aesthetic, historical, cultural, and/or economic perspective. In 2014 the course will focus on the horror film. We will discuss topics such as the emotional appeal of horror films, the history of horror, monster film cycles, 1970s horror, body horror, the slasher film, gender, race, and postmodernism. A wide range of American, European and Asian horror films will be screened in the course.

COURSE LEARNING OBJECTIVES (CLOS)

Students who pass this course should be able to:

1. Demonstrate knowledge of the narrative and stylistic conventions of a specific genre
2. Demonstrate a general understanding of critical terms and concepts relating to a particular film genre
3. Characterise and analyse a range of relevant scholarly texts
4. Research course issues effectively
5. Communicate scholarly arguments about film genre in a rigorous and persuasive fashion.

TEACHING FORMAT

The course will involve a three hour screening session where important examples of the horror genre will be shown. Lectures will provide an overview of the weekly topic and will be interactive. Tutorials will address the lecture, screening and weekly readings. Students will be expected to prepare for tutorials and participate actively in them.

MANDATORY COURSE REQUIREMENTS

In addition to achieving an overall pass mark of 50%, students must:

- Submit the essays and assignments, on or by the specified dates (subject to such provisions as are stated for late submission of work)
- Attend at least 8 of 11 tutorials

WORKLOAD

The expected workload for a 20-point course is 200 hours over the trimester. You will spend 6 hours per week in classes. You should spend 7 hours per week preparing for tutorials. This will include completing the assigned readings, as well as reflecting on screenings and tutorials. You should spend your remaining time during the semester working on assignments.

ASSESSMENT

All assessment for this course is internal. There are four assignments.

Assessment items and workload per item		%	CLO(s)	Due date
1	Textual Analysis Essay (1800-2000 words)	30%	1, 2, 3, 4, 5	22 August
2	Group Presentation (10 mins; students will be graded individually)	15%	1, 2, 4, 5	Week 8
3	Reading Reports (4) (250-300 words each)	15%	2, 3, 5	Weeks 9-12
4	Research Essay (2500 words)	40%	1, 2, 3, 4, 5	28 October

Assignment One: Textual Analysis Essay (30%)

Length: 1800-2000 words

Due Date: Friday, 22 August

Description:

This assignment will involve analysing two horror films in terms of narration, iconography *or* style.

Assessment Criteria:

- Fulfilment of the set task in a clear, direct, relevant, and complete manner
- Clear evidence of engagement with the ideas and materials discussed in FILM 205
- The originality and quality of your findings. This will include your ability to comprehend, explain and synthesise research materials from reputable academic sources, engage in textual analysis, and develop and express your ideas
- Coherency, structure and argumentation of your essay
- Quality and fluency of your expression
- Understanding and correct application of terms and concepts used in film analysis
- Accurate and complete referencing of all sources, including a bibliography and filmography

Relationship to Learning Objectives:

This assignment will improve your knowledge of one of the topics studied in the first four weeks of the course. It will enable you to develop your textual analysis, critical, and argumentation skills. It will also improve your written expression.

Assignment Two: Group Presentation (10 minutes)

Due Date: Tutorials in Week 8

Description:

You will work in a small group and conduct research on an aspect of the horror genre covered in weeks 5, 6, or 7. Your group will deliver its findings in a ten minute presentation in tutorials in week 8. You will be marked individually for this assignment.

Assessment Criteria:

- Fulfilment of the set task in a clear, direct, relevant, timely, and complete manner
- Clear evidence of engagement with the ideas and materials discussed in FILM 205
- The originality and quality of your findings. This will include your ability to find, comprehend, explain and synthesise research materials from reputable academic sources, and to develop and express your ideas
- Coherency, structure and argumentation of your presentation
- Effective communication and team work
- Understanding and correct application of terms and concepts used in film analysis
- Accurate and complete referencing of all sources, including a bibliography and filmography

Relationship to Learning Objectives:

This assignment will enhance your knowledge of the horror genre and your understanding of topics such as body horror, 1970s horror, and gender. It will develop your ability to engage critically with scholarly texts. It will improve your capacity to deliver persuasive oral arguments.

Assignment Three: Reading Reports (20%)

Length: 1000-1200 words total

Due Dates: Tutorials in weeks 9, 10, 11, and 12

Description:

In this assignment you will summarise part of an assigned tutorial reading, or answer a nominated question about it. This will happen in weeks 9, 10, 11, and 12. Each answer should be 250-300 words long and must be typed. You must bring your report to your tutorial in the week indicated.

Assessment Criteria:

- Fulfilment of the set task in a clear, direct, legible, relevant, complete and timely manner
- Demonstration of your engagement with the assigned reading and issues in FILM 205
- Knowledge and understanding of the assigned text
- Coherency, argumentation and quality of your answer
- Quality and fluency of your expression

Relationship to Learning Objectives:

This assignment will develop your understanding of key concepts and/or issues in the horror genre, and your ability to engage with scholarly literature. It will also enhance your critical and expression skills.

Assignment Four: Research Essay (40%)

Length: 2500 words

Due Date: Tuesday, 28 October

Description:

This assignment will involve topics dealt covered in weeks 7-12 of the course, such as postmodern horror, mediated horror, ghost films, torture and post-9/11 horror, and zombie films.

Assessment Criteria:

- Fulfilment of the set task in a clear, direct, relevant, and complete manner
- Clear evidence of engagement with the ideas and materials discussed in FILM 205
- The originality and quality of your findings. This will include your ability to conduct independent research from reputable academic sources, synthesise research materials, engage in textual analysis, and develop and express your ideas
- Coherency, structure and argumentation of your essay
- Quality and fluency of your expression
- Understanding and correct application of terms and concepts used in film analysis
- Accurate and complete referencing of all sources, including a bibliography and filmography

Relationship to Learning Objectives:

This assignment will improve your knowledge of one of the topics studied in the weeks 7-12 of the course. It will enable you to develop your textual analysis, independent research, and critical and argumentation skills. It will also improve your written expression.

GROUP WORK

Students will work in a small group for the second assignment, but will receive individual grades. There will be informal group work in lectures and tutorials, but this will not be assessed.

SUBMISSION AND RETURN OF WORK

Work provided for assessment in this course will be checked for academic integrity by Turnitin. Follow the instructions provided in the “Assignments and Turnitin” section of Blackboard.

Hardcopy assignments are submitted in the drop slot outside the administration office: 83 Fairlie Terrace. Attach an assignment cover sheet or extension form, found on Blackboard or outside the administration office. Remember to fill in your tutor’s name.

Your marked assignment will be handed back by your tutor in tutorials or during their office hours. Any uncollected assignments can be picked up from the Programme Administrator after the last day of teaching. Assignments will be held in the Administration office until the end of the following trimester. You need to show your student identification to collect marked assignments from the Administration office.

EXTENSIONS AND PENALTIES

Extensions

In exceptional and unforeseen circumstances an extension may be granted. If you require an extension, you must complete an extension request form (available on your course Blackboard site) prior to the assignment due date. This must be accompanied by relevant documentation (e.g. a doctor’s certificate) where appropriate. Tutors cannot grant extensions. **No assignment with or without an extension will be accepted after Friday 14 November 2014.**

Penalties

Work submitted after the deadline will be penalised by a 2.5 percent deduction from your total mark per work day. Late work also receives only minimal comments from your marker.

SET TEXTS AND RECOMMENDED READING

There are no set texts for this course. A list of recommended reading will be posted on Blackboard, along with digital copies of the material.

CLASS REPRESENTATIVE

The class representative provides a useful way to communicate feedback to the teaching staff during the course. A class representative will be selected at the first lecture of the course. Students may like to write the Class Rep’s name and details in this box:

Class Rep name and contact details:

STUDENT FEEDBACK

Enhancements made to this course, based on the feedback of previous students, will be covered during the course.

Student feedback on University courses may be found at www.cad.vuw.ac.nz/feedback/feedback_display.php.

In week six or seven of the trimester your class representative will be invited to a meeting with the Programme staff. In week five your class representative will ask the class for any feedback on this course to discuss at this meeting.

COURSE SIGNALS PROJECT

Early Alerts (Course Signals)

This course is trialling the Early Alerts (Course Signals) System which aims to help students to be successful in their study at VUW. The system is designed to help students assess their progress in their study, so that they can adjust their work effort or seek support early in the semester, to help them succeed.

Students will receive a traffic light signal through the course Blackboard page:



Green tick means high likelihood of succeeding in the course (if your progress does not decline).



Yellow triangle means potential problem with succeeding in the course (if your progress does not improve); and



Red cross means high likelihood of failing the course (if your progress does not improve);

Students will also receive email messages from their Course Coordinator via their Blackboard email address, which by default is their @myVUW account. If you would like to find out more about this pilot please contact Sheila Law, Team Lead, +64 4 463 5233 ext. 4845, or email sheila.law@vuw.ac.nz. Information on resources and support services are available at www.victoria.ac.nz/students/support

OTHER IMPORTANT INFORMATION

The information above is specific to this course. There is other important information that students must familiarise themselves with, including:

- Academic Integrity and Plagiarism: www.victoria.ac.nz/students/study/exams/integrity-plagiarism
- Aegrotats: www.victoria.ac.nz/students/study/exams/aegrotats
- Academic Progress: www.victoria.ac.nz/students/study/progress/academic-progress (including restrictions and non-engagement)
- Dates and deadlines: www.victoria.ac.nz/students/study/dates
- FHSS Student and Academic Services Office: www.victoria.ac.nz/fhss/student-admin
- Grades: www.victoria.ac.nz/students/study/progress/grades
- Resolving academic issues: www.victoria.ac.nz/about/governance/dvc-academic/publications
- Special passes: www.victoria.ac.nz/about/governance/dvc-academic/publications
- Statutes and policies including the Student Conduct Statute: www.victoria.ac.nz/about/governance/strategy
- Student support: www.victoria.ac.nz/students/support
- Students with disabilities: www.victoria.ac.nz/st_services/disability
- Student Charter: www.victoria.ac.nz/learning-teaching/learning-partnerships/student-charter
- Student Contract: www.victoria.ac.nz/study/apply-enrol/terms-conditions/student-contract
- Subject Librarians: <http://library.victoria.ac.nz/library-v2/find-your-subject-librarian>
- Turnitin: www.cad.vuw.ac.nz/wiki/index.php/Turnitin
- University structure: www.victoria.ac.nz/about/governance/structure
- Victoria graduate profile: www.victoria.ac.nz/learning-teaching/learning-partnerships/graduate-profile
- VUWSA: www.vuwsa.org.nz
- School website: www.victoria.ac.nz/seftms

COURSE PROGRAMME

Please note that this schedule relies on the availability of films and texts, and is subject to change.

Week 1: Introduction to the Course; Thinking about Horror

Screenings: *Freaks* (Tod Browning, USA, 1932); *Suspria* (Dario Argento, Italy, 1977)

Readings: Carroll, Noel. "The Nature of Horror." *The Journal of Art Criticism* 46.1 (Autumn 1987): 51-59.
Hutchings, Peter. "The Uncanny." *The Horror Film*. Harlow, UK and New York: Pearson Longman, 2004. 69-75.

Week 2: Classic Horror: Origins, Cycles, Features

Screenings: *Frankenstein* (James Whale, USA, 1931); *Horror of Dracula* (Terence Fisher, UK, 1958)

Readings: Halberstam, Judith. *Skin Shows: Gothic Horror and the Technology of Monsters*. Durham: Duke University Press, 1995. 11-23.
Pirie, David. *A New Heritage of Horror: The English Gothic Cinema*. London: I.B. Tauris, 2008. 95-112.

Week 3: Narrating the Monster Film

Screenings: *Them!* (Ridley Scott, USA, 1954); *The Thing* (John Carpenter, USA, 1982)

Readings: Tudor, Andrew. "Narratives." *Monsters and Mad Scientists: A Cultural History of the Horror Movie*. Oxford: Basil Blackwell, 1989. 81-105.
Carroll, Noel. *The Philosophy of Horror, or, Paradoxes of the Heart*. Routledge: London and New York, 1990. 97-128. (Recommended)

Week 4: Slasher Films

Screenings: *Halloween* (John Carpenter, USA, 1978); *Friday the 13th* (Sean S. Cunningham, USA, 1980)

Readings: Clover, Carol. "Her Body, Himself." *Representations* 20 (Fall 1987): 187-228.
Vera Dika. "The Stalker Film, 1978-81." *American Horrors: Essays on the Modern American Horror Film*. Ed. Gregory A. Waller. Urbana and Chicago: University of Illinois Press, 1987, p. 86-101.

Week 5: Modern Horror

Screenings: *The Texas Chain Saw Massacre* (Tobe Hooper, USA, 1974); *Dawn of the Dead* (George A. Romero, USA, 1978)

Reading: Phillips, Kendall R. *Dark Directions: Romero, Craven, Carpenter and the Modern Horror Film*. Southern Illinois University Press: Carbondale and Edwardsville, 2012. 1-15.

Wood, Robin. "The American Nightmare: Horror in the 1970s." *Horror: The Film Reader*. Ed. Mark Jancovich. London and New York: Routledge, 2002. 25-32. [extract]

Week 6: Body Horror; Textual Analysis Essay Due

Screenings: *Evil Dead 2* (Sam Raimi, USA, 1987); *The Fly* (David Cronenberg, USA, 1986)

Readings: Brophy, Philip. "Horrality: The Textuality of Contemporary Horror Films." *Screen* 27.1 (1986): 2-13.

Tudor, Andrew. "Unruly Bodies, Unquiet Minds." *Body & Society* 1.1 (1995): 25-41.

Hanich, Julian. "Dis/liking Disgust: The Revulsion Experience at the Movies." *New Review of Film and Television Studies* 7.3 (September 2009): 293-309.

Mid Trimester Break: 25 August to 7 September

Week 7: 30/4 Women, Feminism and the Horror Film

Screenings: *The Screwfly Solution* (Joe Dante, USA, 2006); *The Exorcist* (William Friedkin, USA, 1973)

Readings: Creed, Barbara. *The Monstrous-Feminine: Film, Feminism, Psychoanalysis*. London and New York: Routledge, 1993. 8-15.

Williams, Linda. "When the Woman Looks: A Sequel." *Senses of Cinema* 15 (2001).

Week 8: Postmodern Horror Films; Tutorial Presentations

Screenings: *Perfect Blue* (Satoshi Kon, Japan, 1997); *The Cabin in the Woods* (Drew Goddard, USA, 2012)

Pinedo, Isabel Cristina. "Recreational Terror: Postmodern Elements of the Contemporary Horror Film." *Journal of Film and Video* 48.1-2 (Spring-Summer 1996): 17-31.

Wee, Valerie. "The *Scream* Trilogy, 'Hyperpostmodernism,' and the Late Nineties Teen Slasher Film." *Journal of Film and Video* 57.3 (Fall

2005): 44-61.

Jackson, Kimberly. *Technology, Monstrosity, and Reproduction in Twenty-First Century Horror*. New York: Palgrave Macmillan, 2013. 11-30.

Week 9: Zombies and Race in the Horror Film; Reading Assignment Due

Screenings: *I Walked with a Zombie* (Jacques Tourneur, USA, 1943); *Night of the Living Dead* (George A. Romero, USA, 1968); *Homecoming* (Joe Dante, USA, 2005)

Readings: Bishop, Kyle. "Dead Man Still Walking: Explaining the Zombie Renaissance." *Journal of Popular Film and Television*. 37.1 (Spring 2009): 16-25.

Shaviro, Steven. "Contagious Allegories: George Romero." *The Cinematic Body*. Minneapolis: University of Minnesota Press, 1993. 83-105.

Newitz, Annalee. "A Haunted Whiteness." *Pretend We're Dead: Capitalist Monsters in American Pop Culture*. Durham, NC: Duke University Press, 2006. 89-121. (Recommended)

Week 10: Ghosts and Traumatic Hauntings; Reading Assignment Due

Screenings: *The Devil's Backbone* (Guillermo del Toro, Spain, 2001); *Ringu* (Hideo Nakata, Japan, 1998)

Readings:

Week 11: Torture, Violence and Post-9/11 Horror Films; Reading Assignment Due

Screenings: *Cloverfield* (Matt Reeves, USA, 2008); *Hostel* (Eli Roth, USA, 2005)

Readings: Sharratt, Christopher. "The Problem of *Saw*: 'Torture Porn' and Conservatism of Contemporary Horror Films." *Cineaste* 35.1 (Winter 2009): 32-37.

Middleton, Jason. "The Subject of Torture: Regarding the Pain of Americans in *Hostel*." *Cinema Journal* 49.4 (Summer 2010): 1-24.

Week 12: Media, Technology and Horror

Screenings: *Kairo* (Kiyoshi Kurosawa, Japan, 2001); *[REC]* (Jaume Balaguero and Paco Plaza, Spain, 2007)

Readings: Jones, Steve. "The Technologies of Isolation: Apocalypse and Self in Kurosawa Kiyoshi's *Kairo*." *Japanese Studies* 30.2 (2010): 185-198.

Tryon, Chuck. "Video from the Void: Video Spectatorship, Domestic Film Cultures, and Contemporary Horror Film." *Journal of Film and*

Video 61.3 (Fall 2009): 40-51.

Study Week: 20-24 October

Final Assignment Due: 28 October