
TOPICS:HORROR FILM: CULTURAL FEARS ON SCREEN in Fall 2019 (FM2091B)

Course Code	FM2091B	Professor(s)	Valerio Coladonato
Prerequisites	None	Office Number	G-L20
Class Schedule	MR: 13:45-15:05 in G-L21	Office Hours	Monday, 15:15-17:30 (by email appointment)
Credits	4	Email	vcoladonato@aup.edu
Semester	Fall 2019	Office Tel. Ext.	621

Course Description

Are we living in a horror film? How does the shock and fear these films produce reflect the larger world back to us? We'll explore the monstrous, the non-human and the supernatural as political metaphors, and ask if they might challenge cultural ideologies and inequities. We'll examine genre tropes and spectatorship in modern Hollywood to German silent classics and contemporary international horror from Japan, Mexico, Nigeria, Italy and beyond.

Course Learning Outcomes

General Education

Course Outline

Week 1. - Sept. 2-5

Topic: Vampires and Zombies (I) + introduction to course

Screening: *Nosferatu*, Friedrich Wilhelm Murnau (Germany, 1922)

Readings: - Noel Carroll, "The Nature of Horror", *The Philosophy of Horror: Or, Paradoxes of the Heart*. New York: Routledge, 1990, pp. 12 –58 (in-class exercise: collaborative visual map on this reading).

- Excerpts from Steve Choe, "The Secrets of Nature and its Unifying Principles", in O. Brill and G. D. Rhodes (eds.) *Expressionism in the Cinema* (2016)

- William F. Burns, "From the Shadows: *Nosferatu* and the German Expressionist Aesthetic", *Mise en Scène*, vol. 1, n. 1, Winter 2016.

Assignment: finish watching *Nosferatu* + short response text on one of the two readings on the film.

September 8th – last day to drop/add courses online

Week 2. - Sept. 9-12

Topic: Vampires and Zombies (II)

Screening: *Night of the Living Dead*, George Romero (U.S., 1968)

Readings:

- Kendall R. Phillips, "The Body as Contrast: Romero's Living Dead", in *Dark Directions: Romero, Craven, Carpenter and the Modern Horror Film*, Southern Illinois University Press, 2012.

- Barry K. Grant, "Taking Back the Night of the Living Dead: George Romero, Feminism, and the Horror", in *Dread of Difference*

Assignment: group discussion on the allegories and symbolic oppositions in *Night of the Living Dead*

Week 3. - Sept. 16-19

Topic: Vampires and Zombies (III)

Screening: *A Girl Walks Home Alone at Night*, Lily Amirpour (Iran, 2014)

Readings: - Shadee Abdi, Bernadette Calafell, "Queer Utopias and a (Feminist) Iranian Vampire", *Critical Studies in Media Communication*, 2017, vol. 34, n. 4, pp. 358-70.

- Dale Hudson, "Blood, Bodies and Borders", in *Vampires, Race, and Transnational Hollywoods*, Edinburgh University Press, Edinburgh, 2017.

Week 4. - Sept. 23-26

Topic: The Dread of History (I)

Screening: *Onibaba*, Kaneto Shindo (Japan, 1964)

Readings: - Adam Lowenstein, Unmasking Hiroshima: Demons, Human Beings, and Shindo Kaneto's *Onibaba*, in *Shocking Representation: Historical Trauma, National Cinema, and the Modern Horror Film*, New York, Columbia University Press, 2005.

- excerpts from Zvika Serper, "Shindo Kaneto's Films *Kuroneko* and *Onibaba*", in *Japan Forum*, vol. 17, n. 2, 2005.

Assignment: sequence analysis shot by shot

Week 5. - Sept. 30-Oct. 3

Topic: The Dread of History (II)

Screening: *Pan's Labyrinth*, Guillermo Del Toro (Spain-Mexico, 2006)

Readings: - Excerpts from Antonio Lázaro-Reboll, "Transnational Horror Auteurs: Nacho Cerdà, Jaime Balaguero and Guillermo del Toro", in *Spanish Horror Film*, Edinburgh University Press, Edinburgh, 2012.

Assignment: response text on the critical reception of *Pan's Labyrinth*

Week 6. - Oct. 7

Topic: Monstruous Nature (I)

Screening: *The Birds*, Alfred Hitchcock (U.S., 1963)

Readings: - David Humbert, "Desire and Monstrosity in the Disaster Film: Alfred Hitchcock's *The Birds*", *Journal of Violence, Mimesis, and Culture*, vol. 17, 2010, pp. 87-103

- Oct. 10

no class (replaced by experiential learning assignment: retrospective on vampires at the Cinémathèque)

Week 7.

- Oct. 14: In-class midterm review

- Oct. 17: **Midterm exam**

Week 8. - Oct. 21-24

Oct. 21: *Pan's Labyrinth* critical reception assignment due

Topic: Monstruous Nature (II)

Screening: *The Host*, Bong-Jon Hoo (South Korea, 2006)

Readings: - H.S. Chung and D.S. Diffrient, "From Gojira to Geomul: "Host" Cities and "Post" Histories in East Asian Monster Movies," in *Movie Migrations: Transnational Genre Flows and South Korean Cinema*, Rutgers University Press, Rutgers (NJ), 2015, pp. 148-176.

Oct. 24: poster presentations.

Week 9. - Oct. 28 (No class on Oct. 31)

Possible research trip (TBC) / experiential learning?

November 4th, last day to withdraw from a course /no credit option

Week 10. - Nov. 5-8

Topic: Gender, Sexuality and the Horror (I)

Screening: *Bride of Frankenstein*, James Whale (U.S., 1935)

Readings: - Elizabeth Young, "Here Comes the Bride: Wedding Gender and Race in *Bride of Frankenstein*", in *Dread of Difference*

- Excerpts from Robert Spadoni, *Uncanny Bodies: The Coming of Sound Film and the Origins of the Horror Genre*, University of California Press, 2007.

- Cinémathèque exhibition?

Week 11. - (No class on Nov. 11) Nov. 14

Topic: Gender, Sexuality and the Horror (II)

Screening: *Cat People*, Jacques Tourneur (U.S., 1942)

Readings: Karen Hollinger, “The Monster as Woman: Two Generations of Cat People”, in *Dread of Difference*

Week 12. - Nov. 18-21

Topic: Gender, Sexuality and the Horror (III)

Screening: *Trouble Every Day*, Claire Denis (France, 2001)

Readings: - Martin Beugnet, “Horror that Sticks”, in *Cinema and Sensation: French Film and the Art of Transgression*, Edinburgh University Press, Edinburgh, 2007.

- Linda Williams, “*Film Bodies: Gender, Genre and Excess*”

Week 13. - Nov. 25-28

Final presentations + collaborative review

Week 14. - Dec. 2-5

Final presentations

December 7th - 11th, reading days

Final Exam: Thursday, December 12, 2019 - 12:00

Textbooks

This course doesn't have any textbook.

Attendance Policy

Students studying at The American University of Paris are expected to attend ALL scheduled classes, and in case of absence, should contact their professors to explain the situation. It is the student's responsibility to be aware of any specific attendance policy that a faculty member might have set in the course syllabus. The French Department, for example, has its own attendance policy, and students are responsible for compliance. Academic Affairs will excuse an absence for students' participation in study trips related to their courses.

Attendance at all exams is mandatory.

IN ALL CASES OF MISSED COURSE MEETINGS, THE RESPONSIBILITY FOR COMMUNICATION WITH THE PROFESSOR, AND FOR ARRANGING TO MAKE UP MISSED WORK, RESTS SOLELY WITH THE STUDENT.

Whether an absence is excused or not is ALWAYS up to the discretion of the professor or the department. Unexcused absences can result in a low or failing participation grade. In the case of excessive absences, it is up to the professor or the department to decide if the student will receive an "F" for the course. An instructor may recommend that a student withdraw, if absences have made it impossible to continue in the course at a satisfactory level.

Students must be mindful of this policy when making their travel arrangements, and especially during the Drop/Add and Exam Periods.

Grading Policy

Attendance and participation in class account for 10% of the student's class grade. There will be one Q&A session and discussion, based on class lectures, film screenings and home assignment, which will help to prepare students for the final exam (to be scheduled during the course, accounts for 15% of the grade). One mid-term paper (25%); one final paper (25%). The final exam accounts for 25% of the class grade.

Other
