

**University of Calgary**  
**Department of Communication, Media and Film**

**Film Studies FILM 305.18 L01**  
**Topic in Film Genres: The Horror Film**  
**Fall 2016**

**September 12 – December 7 (excluding Oct. 10)**  
**Lecture: Wednesday 17:00 – 18:50, Lab: Monday 17:00 – 19:45**

**Instructor:** Murray Leeder  
**Office:** SS220  
**Office Phone:** 22903381  
**E-Mail:** [murray.leeder@nucleus.com](mailto:murray.leeder@nucleus.com)  
**Web page:** D2L available through MyUofC portal  
**Office Hours:** Wednesdays 16:00-17:00, Thursdays 11:30-12:30

### **Course Description**

The horror film is one of cinema's most durable genres, having gone through countless permutations over time. Often horror films are understood as being linked directly to the unconscious anxieties of the societies that spawn them – to understand a culture, we must know what it fears. This class examines the “classical period” of the horror film, from its inception till 1960, when *Psycho* is generally understood as marking a key turning point in the genre's history. It covers such material as the German and American silent horror traditions, the Universal Horror classics like *Dracula* and *Frankenstein*, Val Lewton's famously elegant and moody horror films, 50s paranoid and gimmick films, and Hammer Pictures' bloody and colourful new visions. A major ambition of this class is to show how horror can serve as a gateway into a fascinating set of historical and critical issues of race, gender, science, politics and more. What do these horror films tell us about the cultures that produced them? How do they construct “monstrosity”, and how do we see the road to the horror films of our time displayed in these early films?

### **Objectives of the Course**

Attendance at lectures, screenings and tutorials, and informed participation are essential components of this course and will help determine your final grade. Students must come to class prepared to discuss the required reading.

### **Textbooks and Readings**

No required textbook  
All readings will be made available through Desire2Learn

### **Internet and electronic communication device information**

Cell phones should be placed on silent during class time. Laptops may be used for the purpose of note taking during lecture, but must be closed during screenings.

## Assignments and Evaluation

20% **Dracula Assignment**, due October 5

This assignment examines questions of genre definition and evolution through analysis of different adaptations of the novel *Dracula*. Full instructions will be available on D2L. Students will submit a paper of 5-6 full pages.

30% **Second Assignment**, November 23

This assignment compares one film screened in class with another of the student's choice (out of a list), interrogating either themes of the uncanny or of race, gender or science. Full instructions will be available on D2L. Students will submit a paper of 6-7 full pages.

30% **Final Exam**

Scheduled by Registrar.

10% **Participation**

Because participation is a necessary component of the course, students are expected to both attend both lectures and labs and participate in classroom discussion. Marks will be assigned determined by the quality and volume of participation. A student who attends regularly but does not participate in classroom discussion can expect no more than 5/10.

10% **Online Discussion**

On the discussion board on D2L, students will be credited for a maximum of twenty posts on a pass/fail basis (each worth 0.5%). A maximum of two posts will be permitted per film, and if you post twice on the same film, one of them *must* be a response to another student's post. Posts will be due on the Sunday following a screening. A post must be a minimum of 150 words.

### **Registrar-scheduled Final Examination: Yes**

Note: If your class is held in the evening, the Registrar's Office will attempt to schedule the final exam during the evening; however, there is NO guarantee that the exam will NOT be scheduled during the day.

### **Note:**

All assignments and exams must be completed or a course grade of F may be assigned at the discretion of the instructor.

**Submission of Assignments:** Please hand in your essays directly to your tutor or 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.

Please include your name and ID number on all assignments, and be prepared to provide picture ID to pick up assignments or look at marked final exams in SS 320. Personal information is

collected in accordance with the *Freedom of Information and Protection of Privacy (FOIP) Act*. For more information, see <http://www.ucalgary.ca/secretariat/privacy>

**Note:** It is the student's responsibility to keep a copy of each submitted assignment and to ensure that the proper version is submitted (particularly in courses requiring electronic submission). Including a version date in your file name may be useful.

### **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.

### **Student Accommodations:**

Students seeking an accommodation based on disability or medical concerns should contact Student Accessibility Services; SAS will process the request and issue letters of accommodation to instructors. For additional information on support services and accommodations for students with disabilities, visit [www.ucalgary.ca/access/](http://www.ucalgary.ca/access/).

Students who require an accommodation in relation to their coursework based on a protected ground other than disability should communicate this need in writing to their Instructor. The full policy on Student Accommodations is available at <http://www.ucalgary.ca/policies/files/policies/student-accommodation-policy.pdf>.

- Students seeking accommodation for transient illnesses (e.g., the flu) should contact their instructors. Whenever possible, students should advise their instructors in advance if they will be missing quizzes, presentations, in-class assignments, or group meetings.
- When accommodations are granted, they may take forms other than make-up tests or assignments. For example, the weight of a missed grade may be added to another assignment or test.
- For information on Deferrals of Final Exams and Term Work, see sections G.6 and G.7 of the *University Calendar* at <http://www.ucalgary.ca/pubs/calendar/current/g-6.html> and <http://www.ucalgary.ca/pubs/calendar/current/g-7.html>

### **Writing Skills Statement**

Department policy directs that all written assignments (including, to a lesser extent, written exam responses) will be assessed at least partly on writing skills. Writing skills include not only surface correctness (grammar, punctuation, sentence structure, etc) but also general clarity and organization. Sources used in 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: <http://www.ucalgary.ca/ssc/writing-support>

### Grading & Grade Scale of the Department of Communication, Media and Film

Final grades are reported as letter grades, but percentage grades will be used for assignments and exams. The following chart outlines the grade scale percentage equivalents used in the Department of Communication, Media and Film. In calculating final grades in this course, letter grades will be converted to the midpoint of the percentage range, as shown in the final column of the table below.

Grade Point Value	Description	Grade	Dept of CMF grade scale equivalents*	Letter grade % equivalent for calculations* *
4.00	Outstanding	A+	96 - 100%	98.0%
4.00	Excellent—superior performance, showing comprehensive understanding of subject matter.	A	90 - 95.99%	93.0%
3.70		A -	85 - 89.99%	87.5%
3.30		B+	80 - 84.99%	82.5%
3.00	Good--clearly above average performance with knowledge of subject matter generally complete.	B	75 - 79.99%	77.5%
2.70		B-	70 - 74.99%	72.5%
2.30		C+	65 - 69.99%	67.5%
2.00	Satisfactory—basic understanding of the subject matter.	C	60 - 64.99%	62.5%
1.70		C-	55 - 59.99%	57.5%
1.30	Minimal pass—marginal performance; generally insufficient preparation for subsequent courses in the same subject	D+	53 - 54.99%	54.0%
1.00		D	50 - 52.99%	51.5%
0.00	Fail – unsatisfactory performance or failure to meet course requirements.	F	0-49.99%	0%

\* If percentages are used to calculate final grades, then grades falling within these ranges will be translated to the corresponding letter grades.

\*\* These percentage equivalents will be used for calculating final grades unless an alternative method of final grade calculation is outlined above.

### 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. In-text citations must be provided, and readers must be able to tell exactly where your words and ideas end and other people's words and ideas begin. Wording taken directly from a source must be enclosed within quotation marks (or, for long quotations, presented in the format prescribed by the documentation style you are using). Paraphrased information must not follow the original wording and sentence structure with only slight word substitutions here and there. These requirements apply to all assignments and sources, including those in non-traditional formats such as Web pages or visual media.

For information on citation and documentation styles (including APA, Chicago, IEEE, MLA, and others), visit the links provided at <https://ucalgary.ca/ssc/resources/writing-support/436>. If you have questions about how to document sources, please consult your instructor or the Writing Centre (3<sup>rd</sup> Floor TFDL, <http://www.ucalgary.ca/ssc/writing-support>).

### Academic Misconduct

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

### Research Ethics

Whenever you perform research with human participants (e.g., surveys, interviews, or observations) as part of your university studies, you are responsible for following university research ethics guidelines. Your instructor must review and approve your research plans and supervise your research. For more information about your research ethics responsibilities, see <http://arts.ucalgary.ca/research/resources/ethics>

### Important information, services, and contacts for students

For information about . . .	Visit or contact . . .
<b>ARTS PROGRAM ADVISING (ASC)</b>	SS 102 403-220-3580 <a href="mailto:artsads@ucalgary.ca">artsads@ucalgary.ca</a>
<b>CAMPUS SECURITY</b> <ul style="list-style-type: none"> <li>• <b>Calgary Police Service</b></li> <li>• <b>Emergency Text Messaging</b></li> <li>• <b>Emergency Evacuation &amp; Assembly</b></li> <li>• <b>Safewalk Program</b></li> </ul>	<a href="http://www.ucalgary.ca/security/">http://www.ucalgary.ca/security/</a> <b>403-220-5333</b> <b>403-266-1234</b> <b>Emergency: call 911</b> <a href="http://www.ucalgary.ca/emergencyplan/textmessage">http://www.ucalgary.ca/emergencyplan/textmessage</a> <a href="http://www.ucalgary.ca/emergencyplan/assemblypoints">http://www.ucalgary.ca/emergencyplan/assemblypoints</a> If you feel uncomfortable walking alone at any time, call Campus Security for an escort ( <b>220-5333</b> ). For more information, see <a href="http://www.ucalgary.ca/security/">http://www.ucalgary.ca/security/</a>
<b>DESIRE2LEARN (D2L) Support</b> <ul style="list-style-type: none"> <li>• <b>IT help line</b></li> </ul>	<a href="http://elearn.ucalgary.ca/desire2learn/home/students">http://elearn.ucalgary.ca/desire2learn/home/students</a> 403-220-5555 or <a href="mailto:itsupport@ucalgary.ca">itsupport@ucalgary.ca</a>
<b>STUDENT SUCCESS CENTRE</b> <ul style="list-style-type: none"> <li>• <b>Writing Support Services</b></li> </ul>	<a href="http://ucalgary.ca/ssc">http://ucalgary.ca/ssc</a> <a href="http://www.ucalgary.ca/ssc/writing-support">http://www.ucalgary.ca/ssc/writing-support</a>

<ul style="list-style-type: none"> <li>• <b>Student Services Mobile App</b></li> </ul>	<a href="http://ucalgary.ca/currentstudents">http://ucalgary.ca/currentstudents</a>
<b>STUDENTS' UNION CONTACTS</b> <ul style="list-style-type: none"> <li>• <b>Faculty of Arts Reps</b></li> <li>• <b>Student Ombudsman</b></li> </ul>	<a href="https://www.su.ucalgary.ca/about/who-we-are/elected-officials/">https://www.su.ucalgary.ca/about/who-we-are/elected-officials/</a> <a href="http://www.ucalgary.ca/provost/students/ombuds">http://www.ucalgary.ca/provost/students/ombuds</a>
<b>SU WELLNESS CENTRE</b> <ul style="list-style-type: none"> <li>• <b>Counselling Services</b></li> <li>• <b>Health Services</b></li> <li>• <b>Distress centre 24/7 CRISIS LINE</b></li> <li>• <b>Online resources and tips</b></li> </ul>	<b>403-210-9355</b> (MSC 370), M-F, 9:00–4:30 pm <a href="http://ucalgary.ca/wellnesscentre/counselling">http://ucalgary.ca/wellnesscentre/counselling</a> <a href="http://ucalgary.ca/wellnesscentre/health">http://ucalgary.ca/wellnesscentre/health</a> <b>403-266-HELP (4357)</b> <a href="http://ucalgary.ca/wellnesscentre/healthycampus">http://ucalgary.ca/wellnesscentre/healthycampus</a> <p>If you're concerned about a friend or your own well-being, it is important to seek help early. Call or visit the SU Wellness Centre or the 24-hour crisis line.</p>

### Schedule of Lecture Topics and Readings

Class 1

September 12

#### **Introducing Genre, Introducing Horror**

*King Kong* (1933)

Altman, Rick. "A Semantic/Syntactic Approach to Film Genre." *Cinema Journal* 23.3 (Spring 1984): 6-18.

Class 2

September 14/19

#### **Dracula, German Expressionism and Postwar Anxiety**

*Nosferatu* (1922)

Kaes, Anton. "The Return of the Undead." *Shell Shock Cinema: Weimar Culture and the Wounds of War*. Princeton: Princeton University Press, 2009. 87-130.

Class 3

September 21/26

#### **The Universal Dracula**

*Dracula* (1931)

Phillips, Kendall R. "Dracula (1931)." *Projected Fears: Horror Film and American Culture*. Westport: Praeger, 2005. 11-35.

Skal, David J. "1931: An American Abyss." *The Monster Show: A Cultural History of Horror*. New York: Faber and Faber, 2001. 113-159.

Class 4

September 28/October 3

## **A British Dracula**

*Horror of Dracula* (1958)

Hutchings, Peter. "Dracula Lives!" *Dracula*. London: I.B. Taurus, 2003. 6-33.

<http://site.ebrary.com.ezproxy.lib.ucalgary.ca/lib/ucalgary/detail.action?docID=10132960>

Class 5

October 5

### **Haunted Houses**

*The Uninvited* (1944)

Brummett, Barry. "Electric Literature as Equipment for Living: Haunted House Films." *Critical Studies in Mass Communication* 2 (1985): 246-61.

### **Dracula Assignment is due October 5.**

Class 6

October 12/17

### **The Uncanny**

*Dead of Night* (1945)

Freud, Sigmund. "The 'Uncanny'." *The Standard Edition of the Complete Psychological Works of Sigmund Freud. Vol. XVII* (1917-1919). London: Hogarth Press, 1964. 219-252.

Class 7

October 19/24

### **Zombies, War and Race**

*King of the Zombies* (1941)

*I Walked with a Zombie* (1943)

Nemerov, Alexander. "Stillness and Reconciliation: Darby Jones in *I Walked with a Zombie*." *Icons of Grief: Val Lewton's Home Front Pictures*. Berkeley: University of California Press, 2005. 97-131.

Worland, Rick. "OWI Meets the Monsters: Hollywood Horror Films and Propaganda, 1942 to 1945." *Cinema Journal* 37.1 (Autumn 1997): 47-65.

Class 8

October 26/31

### **Female Monsters, Female Spectators**

*Cat People* (1942)

*The Leech Woman* (1959)

Berenstein, Rhoda J. "It Will Shock You, It May Even Horrify You: Gender Reception and the Classic Horror Cinema." *The Dread of Difference*. Ed. Barry Keith Grant. Austin: University of Texas Press, 1996. 117-142.

Sobchack, Vivian. "Revenge of *The Leech Woman*: On the Dread of Aging in Low-Budget Horror Film." *Uncontrollable Bodies: Testimonies of Identity and Culture*. Eds. Rodney Sappington and Tyler Stallings. Seattle: Bay Press, 1994. 79-91.

Class 9

November 2/7

### **Queer Horror**

*The Bride of Frankenstein* (1935)

*Dracula's Daughter* (1936)

Benshoff, Harry. "Defining the Monster Queer in the Classical Horror Film." *Monsters in the Closet: Homosexuality and the Horror Film*. Manchester: Manchester University Press, 1997. 1-30.

Class 10

November 9/14

### **Mad Science**

*Island of Lost Souls* (1932)

*Eyes Without a Face* (1960)

Frayling, Christopher. "Frankenstein Meets the Milkman." *Mad, Bad and Dangerous?: The Scientist and the Cinema*. London: Reaktion, 2005. 109-170.

Peirse, Alison. "'Stubborn Beast Flesh': The Panther Woman and *Island of Lost Souls*." *After Dracula: The 1930s Horror Film*. London: I.B. Tauris, 2013. 37-59.

Class 11

November 16/21

### **Freakery, Monstrosity and Eugenics**

*Freaks* (1932)

*The Brute Man* (1946)

Smith, Angela M. "Enfreaking the Classic Horror Genre." *Hideous Progeny: Disability, Eugenics and Classic Horror Cinema*. New York: Columbia University Press, 2011. 83-118.

<http://site.ebrary.com.ezproxy.lib.ucalgary.ca/lib/ucalgary/detail.action?docID=10527944>

Class 12

November 23/28

### **Spectacle, Gimmickry and Innovation**

*House on Haunted Hill* (1958)

*The Tingler* (1959)

Leeder, Murray. "Collective Screams: William Castle and the Gimmick Film." *Journal of Popular Culture* 44.4 (2011): 774-96.

### **Second Assignment is due November 23**

Class 13

November 30/December 5

### **Paranoia and the Cold War**

*Invasion of the Body Snatchers* (1956)

Jancovich, Mark. "Alien Forms: Horror and Science Fiction in the 1950s." *Rational Fears: American Horror in the 1950s*. Manchester: Manchester University Press, 1996. 9-49.

Class 14

December 7

### **Horror Comedy**

*Abbott and Costello Meet Frankenstein* (1948)

Carroll, Noël. "Horror and Humor." *The Journal of Aesthetics and Art Criticism* 57.2 (Spring 1999): 145-60.