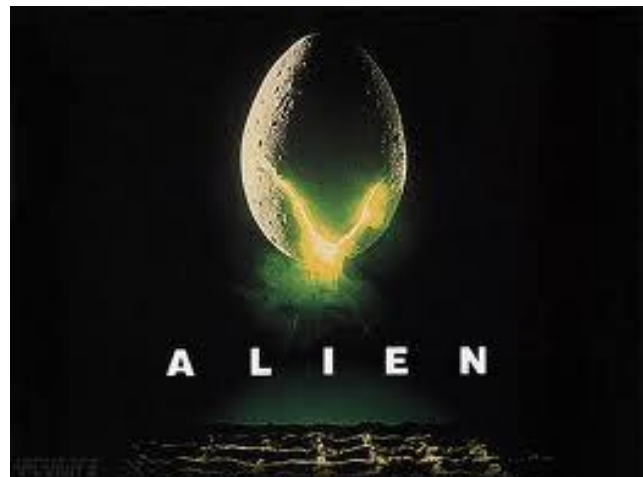


FILM 338 Genre Study

Trimester 1 2012

5 March to 4 July 2012

20 Points



TRIMESTER DATES

Teaching dates:	5 March to 8 June 2012
Mid-trimester break:	6 to 22 April 2012
Study week:	11 to 15 June 2012
Last piece of assessment due:	18 June 2012

WITHDRAWAL DATES

Information on withdrawals and refunds may be found at
<http://www.victoria.ac.nz/home/admisenrol/payments/withdrawalsrefunds.aspx>

NAMES AND CONTACT DETAILS

Course Coordinator: Dr Tim Groves

Room: 83FT 303

Phone: 04 463 5410

Office Hours: Tuesday 2-4pm

Email: tim.groves@vuw.ac.nz

Tutors:

Russ Kale: russ.kale@vuw.ac.nz consultation time: Thursday 2-3pm

Grace Russell: grace.russell@vuw.ac.nz consultation time: Friday 2-3pm

CLASS TIMES AND LOCATIONS

Lectures

Wednesday	9-11.50am	MT 228
Thursday	12-1.50pm	MT 228

Tutorials

Tutorials begin in WEEK 2. Please register for tutorials via the FILM 338 site on Blackboard: go to "Tutorials" and then follow the instructions under the "S-Cubed - Tutorial Enrolment Instructions" link. Please read the instructions carefully. Tutorial rooms will be listed on S-Cubed, Blackboard and on the bulletin board outside the SEFTMS Admin Office, 83 Fairlie Terrace.

COURSE DELIVERY

This course will be taught through a combination of lectures, screenings and tutorials. Screenings will cover key examples of the horror film genre. Lectures will introduce the weekly topic and deal with the screening. Lectures will be interactive. Tutorials will discuss lectures, screenings and assigned readings. They will include a range of learning activities, including small group work and whole class discussions.

COMMUNICATION OF ADDITIONAL INFORMATION

Additional information will be posted on 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.

COURSE PRESCRIPTION

Consideration of genre as a critical concept in film studies, leading to intensive study of a particular genre. In 2012 the course will focus on the horror film. The course will explore the history of horror from silent cinema to the present. It will explore physical and emotional responses to horror films, such as fear, anxiety and disgust. It will also consider the social and cultural dimensions of horror films, including the body, identity, transgression, monstrosity, sexuality and otherness.

COURSE CONTENT

This course will explore the horror genre. Weeks 1-6 will examine different types of horror films: monster-related films, suggestive horror, and body horror. We will analyse the narrative an/or stylistic dimensions of each kind of horror, as well as the emotional responses they are designed to produce. Aesthetic and affective dimensions of each kind of horror. Weeks 7-8 will focus on women, feminism and race in order to consider the ideological functions of the horror genre. Weeks 9-12 will cover some features of the contemporary horror film, such as postmodern horror, technology and mediated horror, violence and post-9/11 horror, and zombie films.

LEARNING OBJECTIVES

The aim of this course is to analyse the horror film in a critical manner. Students who successfully complete the course should possess knowledge and understanding of key types of the horror film. They should have acquired knowledge of important aesthetic features of the genre, as well as the affective responses it generates. They should have formed a critical understanding of significant contemporary trends in the horror genre. They should have developed a critical awareness of the social and cultural significance of the horror genre. The course will enhance the analytical and critical skills of students. It will improve their proficiency at film analysis and independent research. It will further develop their written and oral communication.

EXPECTED WORKLOAD

This is a 20 point unit, so the University expects you to devote about 200 hours to it. You will spend 6 hours per week in class. You should spend about 9 hours per week during the teaching period on reading, watching films, preparing for tutorials, and working on assignments. You should spend the remaining time working on assignments during the mid-trimester break.

READINGS

There is no prescribed text for this class. A list of assigned readings will be made available in class and via Blackboard. These readings will be available through Electronic Closed Reserve.

ASSESSMENT REQUIREMENTS

All assessment for the course will be internal. Further details of each assignment will be posted.

Assignment One: Reading Reports (20%)

Length: 1200-1400 words total

Due Dates: Tutorials in weeks 7, 8, 9, 11

Description:

In this assignment you will answer a nominated question about one of the assigned tutorial readings in weeks 7, 8, 9 and 11. Each answer should be 300-350 words long and must be typed. You must bring your report to your tutorial in the week indicated.

Assessment Criteria:

- Completion 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 338.
- 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. It will also enhance your critical and expression skills.

Assignment Two: Textual Analysis Essay (35%)

Length: 2250 words

Due Date: Friday, 27 April

Description:

This assignment will involve comparing and contrasting two example of a monster-related horror film, suggestive horror, **or** body horror. You will analyse the narrative and stylistic features of these films and how they create a potential affective response.

Assessment Criteria:

- Completing the set task in a clear, direct, relevant, and complete manner
- Clear evidence of engagement with the ideas and materials discussed in FILM 338
- 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 first five 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 Three: Essay (45%)

Length: 2800-3000 words

Due Date: Monday, 18 June

Description:

This assignment will involve topics dealt covered in weeks 6-12 of the course, such as the slasher film, gender, race, postmodern horror, horror, media and technology, torture and post-9/11 horror, and zombie films.

Assessment Criteria:

- Completing the set task in a clear, direct, relevant, and complete manner
- Clear evidence of engagement with the ideas and materials discussed in FILM 338
- 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 6-12 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.

ASSIGNMENT COVER SHEETS

Assignments should be placed in the drop slot at the Film, Theatre and Media Studies administration reception area in 83 Fairlie Terrace. Assignment cover sheets and extension forms can be found on Blackboard or outside the administration office. You must keep a copy of your assignment before submitting it. Remember to fill in your tutor's name.

EXTENSIONS AND PENALTIES

Extensions will be granted only in exceptional and unforeseen circumstances. Issues of workload do not constitute exceptional and unforeseen circumstances. 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. 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.

MANDATORY COURSE REQUIREMENTS

To gain a pass for this course you must:

- Submit at least three tutorial reports for Assignment 1
- Submit essays for Assignments 2 and 3
- Attend at least seven tutorials

CLASS REPRESENTATIVES

A class representative will be elected in the first class, and that person's name and contact details will be available to VUWSA, the Course Coordinator and the class. The class representative provides a communication channel to liaise with the Course Coordinator on behalf of students.

STATEMENT ON LEGIBILITY

You are expected to present work that meets appropriate standards. Work that is internally assessed should be typed or prepared on a computer. Where handwritten work is required you are expected to write clearly. If this is deemed 'illegible', you will be given a photocopy of the work and asked to transcribe it to an acceptable standard (preferably typed) within a specified time frame.

ACADEMIC INTEGRITY AND PLAGIARISM

Academic integrity means that university staff and students, in their teaching and learning are expected to treat others honestly, fairly and with respect at all times. It is not acceptable to mistreat academic, intellectual or creative work that has been done by other people by representing it as your own original work.

Academic integrity is important because it is the core value on which the University's learning, teaching and research activities are based. Victoria University's reputation for academic integrity adds value to your qualification.

The University defines plagiarism as presenting someone else's work as if it were your own, whether you mean to or not. 'Someone else's work' means anything that is not your own idea. Even if it is presented in your own style, you must acknowledge your sources fully and appropriately. This includes:

- Material from books, journals or any other printed source
- The work of other students or staff
- Information from the internet
- Software programs and other electronic material
- Designs and ideas
- The organisation or structuring of any such material

Find out more about plagiarism, how to avoid it and penalties, on the University's website:

<http://www.victoria.ac.nz/home/study/plagiarism.aspx>

WHERE TO FIND MORE DETAILED INFORMATION

Find key dates, explanations of grades and other useful information at www.victoria.ac.nz/home/study. Find out how academic progress is monitored and how enrolment can be restricted at www.victoria.ac.nz/home/study/academic-progress. Most statutes and policies are available at www.victoria.ac.nz/home/about/policy, except qualification statutes, which are available via the *Calendar* webpage at www.victoria.ac.nz/home/study/calendar.aspx (See Section C).

Other useful information for students may be found at the website of the Assistant Vice-Chancellor (Academic), at www.victoria.ac.nz/home/about_victoria/avcacademic.

COURSE PROGRAMME

- Week 1 5/3: Introduction to the Course**
Screenings: *Freaks* (Tod Browning, USA, 1932); *The Texas Chain Saw Massacre* (Tobe Hooper, USA, 1974)
Readings: Grant, Barry Keith. "Screams on Screens: Paradigms of Horror." *Loading...*, 4.6 (2010)
- Week 2 12/3: Monster Films and Classic Horror**
Screenings: *Dracula* (Tod Browning, USA, 1931); *Dracula* (Terence Fisher, UK, 1958)
Readings: Halberstam, Judith. *Skin Shows: Gothic Horror and the Technology of Monsters*. Durham: Duke University Press, 1995. 11-22.
- Week 3 19/3: 'Art-Horror'; Monster Films Narratives**
Screenings: *Alien* (Ridley Scott, UK, 1979)
Readings: Carroll, Noel. "The Nature of Horror." *The Journal of Aesthetics and Art Criticism* 46.1 (Autumn 1987): 51-59.
Tudor, Andrew. "Narratives." *Monsters and Mad Scientists: A Cultural History of the Horror Movie*. Oxford: Basil Blackwell, 1989. 81-105.
- Week 4 26/3: Suggestive Horror**
Screenings: *I Walked with a Zombie* (Jacques Tourneur, USA, 1943); *The Blair Witch Project* (Daniel Myrick, Eduardo Sanchez, USA, 1999)
Reading: Freeland, Cynthia. "Horror and Art-Dread." *The Horror Film*. Ed. Stephen Prince. Piscataway, NJ: Rutgers University Press, 2004. 189-205.
Hutchings, Peter. "The Uncanny." *The Horror Film*. Harlow, UK and New York: Pearson Longman, 2004. 69-75.
Baird, Robert. "The Startle Effect: Implications for Spectator Cognition and Media Theory." *Film Quarterly* 53.3 (Spring 2000): 12-24.
- Week 5 2/4: Body Horror (No tutorials this week)**
Screenings: *Evil Dead 2* (Sam Raimi, USA, 1987); TBA
Readings: Brophy, Philip. "Horrorality: The Textuality of Contemporary Horror Films." *Screen* 27.1 (1986): 2-13.
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: April 6 to April 22**
- Week 6 23/4: Slasher Films; Assignment Two Due Friday 27 April**
Screenings: No Screening: Anzac Day Holiday
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 7: 30/4**
Screenings:
Readings:
- Women, Feminism and the Horror Film; Reading Assignment Due**
Ginger Snaps (John Fawcett, Canada, 2000)
Creed, Barbara. *The Monstrous-Feminine: Film, Feminism, Psychoanalysis*. London and New York: Routledge, 1993. 8-15.
Nielsen, Bianca. “‘Something’s Wrong, Like More Than You Being Female’: Transgressive Sexuality and Discourses of Reproduction in *Ginger Snaps*.” *thirdspace* 3.2 (March 2004): 55-69.
Williams, Linda. “When the Woman Looks: A Sequel.” *Senses of Cinema* 15 (2001).
- Week 8: 7/5**
Screenings:
Readings:
- Reading Race in the Horror Film; Reading Assignment Due**
Candyman (Bernard Rose, USA, 1992); **TBA**
Newitz, Annalee. “A Haunted Whiteness.” *Pretend We’re Dead: Capitalist Monsters in American Pop Culture*. Durham, NC: Duke University Press, 2006. 89-121.
Benshoff, Harry M. “Blaxploitation Horror Films: Generic Reappropriation or Reinscription?” *Cinema Journal* 39.2 (Winter 2000): 31-50.
- Week 9: 14/5**
Screenings:
- Postmodern Horror Films; Reading Assignment Due**
Perfect Blue (Satoshi Kon, Japan, 1997); **TBA**
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.
- Week 10: 21/5**
Screenings:
Readings:
- Media, Technology and Horror**
Kairo (Kiyoshi Kurosawa, Japan, 2001); *Cigarette Burns* (John Carpenter, USA, 2005)
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.
- Week 11: 28/5**
Screenings:
Readings:
- Torture, Violence and Post-9/11 Horror Films; Reading Assignment Due**
Cloverfield (Matt Reeves, USA, 2008); **TBA**
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: 4/6**
Screenings:
- Zombie Apocalypse**
Homecoming (Joe Dante, USA, 2005); **TBA**

Readings:

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

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

Study Week: 11 to 15 June, 2012

Last Assignment Due: 18 June, 2012