

**HUM 326: Studies in Film and Culture**  
**The Global History of the Horror Film**  
**Fall 2014, MW, 2:00pm – 3:15pm, Belknap, HM 106**

Instructor: L. Andrew Cooper (lacoop05@exchange.louisville.edu)  
Bingham 201A (502-852-8820), Humanities (502-852-6805)  
Office Hours: M/W 1pm-2pm and by appointment

## **Course Description**

*Enrollment in HUM 326 requires sophomore standing.*

U of L's course catalog specifies that HUM 326 is "a study of a specific group of films in relation to their specific cultural and historical contexts" that "may be repeated up to three times if different selections of films are studied." This course is an alternate global history of film: instead of focusing on film's dominant and most celebrated modes of visual and narrative realism, it offers a history of the global horror film, focusing on critical or arthouse favorites but, in order to include national traditions beyond Western (or North-Atlantic) critical and aesthetic sensibilities, a few popular favorites as well. Films studied include iconic works from Sweden, Germany, France, the U.K., Brazil, Japan, Italy, (former) Czechoslovakia, Austria, New Zealand, and India. Throughout the semester, we will consider not only how each film uses tropes of the horror genre (which were already international prior to the advent of film) to reflect on specific cultural contexts, but also how each film uses imagery to participate in a global conversation. **Warning: the films in this course include extreme violence and adult situations.**

## **Course Materials**

### *Required Readings*

Assigned readings will be posted on Blackboard.

### *Films*

YOU MUST WATCH ASSIGNED FILM ON YOUR OWN. You may rent (Wild and Woolly has most or all of them), stream, or buy, and most of them will be available at the library. Although you are not required to purchase copies of the films, you will need copies you can use for screen shots to include in posters, papers, and other assignments. I also recommend seeing the films in groups. Solo viewing has recently become more common, but film is still an intrinsically social art form, so seeing the films with others might enhance your appreciation.

### *Computer and Software*

You need a computer with word processing and presentation software, such as Microsoft Word and Microsoft PowerPoint. You also need a media player capable of capturing still images from films, such as the VLC media player, which is available online to download for free. You will need cameras and software such as Adobe Photoshop and Premiere, but you can access these resources at Ekstrom Library's Digital Media Suite. You must also regularly check your U of L email and review materials on this class's Blackboard site. Portable computing devices (e.g. laptops, tablets) are useful in class but not required.

### Additional Materials

Some assignments might call for additional materials that involve additional expense. For example, the Distortion Display assignment requires you to print a poster (commercial services can be expensive—try printing services at the [Miller IT Center](mailto:ulprint@louisville.edu), 502-852-6661, [ulprint@louisville.edu](mailto:ulprint@louisville.edu), where cost is about \$30) and mount it temporarily to a foam board or other hard backing that you provide.

## Outcomes

The table below details the learning outcomes associated with this course. Emphases are not mutually exclusive. For example, virtually all outcomes relate directly or indirectly to critical thinking.

Emphasis	Outcomes
<b>Rhetoric</b> Filmmakers and film critics use specific vocabulary and techniques to make meaning from sounds and images. Films also function as rhetorical interventions in cultural discourses.	<ul style="list-style-type: none"><li>• Demonstrate understanding of visual, aural, narrative, generic, and other aspects of horror film form as means of reflecting on cultural self-definition as dependent on exclusion</li><li>• Critique horror films' capacities for rhetorical intervention, particularly as they use genre tropes to reflect on both national and international historical circumstances</li><li>• Evaluate films by defending specific claims about their qualifications as culturally important as "artistic" and/or "popular" culture</li></ul>
<b>Culture, History, and Genre</b> Films reflect the diverse cultures that produce and receive them, and they relate to the history of film as a whole as well as the conventions of specific film genres.	<ul style="list-style-type: none"><li>• Analyze and explain horror films in relation to their own historical and cultural contexts as well as within larger global discourses that span film history</li><li>• Discuss how personal knowledge of and experience with films relate to the experience and to understanding of genre, national, and cultural affiliations</li><li>• Interpret films' significance in relation to their historical and cultural contexts</li></ul>
<b>Critical Thinking</b> Understanding and interpreting films requires both attention to details (such as frames and shots) and attention to larger structures (such as sequences and diegesis).	<ul style="list-style-type: none"><li>• Analyze films through papers, presentations, and web pages</li><li>• Apply perspectives from critical readings to original analysis of films</li><li>• Synthesize perspectives and information through unified arguments about the significance of global horror</li><li>• Enjoy, or at least appreciate, global horror aesthetics, particularly the aesthetics of the bizarre, the extreme, and the transgressive</li></ul>

## Assignments

### Major Assignments (850 points total)

The outcomes in Table 1 refer to the following major assignments, *all of which become part of the collaborative "Wiki of World Horror" on Blackboard*. You may not use the same film for more than one assignment.

1. **Global Spectacle Essay (individual effort, 100 points)** Write a short argument (1000 words) about how one assigned film reflects on questions surrounding spectacle and spectatorship in horror. Refer to at least one assigned reading and analyze images to support your argument.
2. **Distortion Display. (2 phases, individual efforts, 300 points for final graded poster).**
  - a. *Phase One: Still Death.* Choose a film and create images of your own that capture varying aspects of that film's style. Both as you take your pictures and as you "develop" then using software such as Photoshop, you might choose to focus on any or all photographic techniques available: camera angle, shot distance, coloring, saturation, grain, masking, warping, etc. Create a series (4 – 6) of images along with brief explanations of how you've created them using techniques related to your chosen film.

- b. *Phase Two: Distortion Display.* Arrange your Still Death series into a 24"x36" poster (length vs. width optional) that combines images with explanations into a sleek, presentation-ready design. Present your work during the class Poster Session.
3. **Global Discussion Essay (individual effort, 100 points).** Write a short argument (1000 words) about how two assigned films either directly (e.g. allusions in imagery, dialogue, narrative, etc.) or indirectly use horror tropes as part of a cross-cultural exchange.
4. **The Wiki of World Horror. (group and individual efforts, 250 points total).** In a group of five or six classmates, become specialists in horror films from a particular nation or region. Starting with other work done throughout the semester on that nation or region, tie classmates' essays and posters together, linking ideas together. Finally, each member of your group should add one original essay about a film from your group's nation or region NOT assigned on the syllabus.
5. **Final Exam (individual effort, 100 points).** Demonstrate knowledge of films and readings.

### *Participation (150 points total)*

Participation in class discussions and activities is mandatory. Demonstrate your knowledge of the readings and films, and share your insights. During class on several unannounced (but usually predictable) occasions, you might complete quizzes that assess your knowledge of assigned readings and films. Maintaining class decorum is part of participation: noisy cell phones, disrespectful behavior, and other intrusions lower productivity and, therefore, your grade. "Disrespectful behavior" includes harassment of any kind, directed either at peers or at the instructor. This course will foster discussions of sensitive issues such as gender, race, and sexuality. All viewpoints are welcome, but as individuals express themselves, they should avoid abusive or insulting language.

## **Course Policies**

### *Grading*

Each assignment has a point value. Assignments add up to a total of 1000 points. The following list shows the letter grades linked to percentages of available points earned, with a description of the work:

- A** (90-100), Exceeds expectations for argument, evidence, organization, and design
- B** (80-89), Meets expectations, with notable merit in some of the categories listed above
- C** (70-79), Meets expectations
- D** (60-69), Meets most expectations, with some problems or omissions
- F** (0-59), Meets few expectations, with significant problems or omissions

Failure to complete an assignment results in 0 points. To calculate +/- values, round total points to the 3, 5, or 8 in your percentile range. For example, 895 – 934 points round to 93 (A-), 935 – 974 points round to 95 (A), and 975 – 1000 points round to 98 (A+).

### *Attendance*

Attendance is required. If you must miss class, email me ahead of time. You have only two "freebie" days, classes you may miss without grade penalties. For other absences, you must have made a prior arrangement with me or have official documentation of an illness, injury, legal obligation, or university-sponsored activity or event that keeps you from class. I will deduct 25 points for each non-freebie, undocumented absence. Being late counts as a half or whole absence, depending on how late you are. *Missing more than 25% of class meetings for any reason could result in grade penalties and/or failure.*

### *Punctual Work*

Unless I approve a deadline extension in advance, which is unlikely, I will not accept major assignments after the deadline. You are responsible for all information covered during every class meeting.

### *Academic Conduct*

Academic dishonesty is prohibited at the University of Louisville. It is a serious offense because it diminishes the quality of scholarship, makes accurate evaluation of student progress impossible, and defrauds those in society who must ultimately depend upon the knowledge and integrity of the institution and its students and faculty. For more information, see the [Code of Student Rights and Responsibilities](#) (Sections 5 and 6). Plagiarized work will receive zero credit and may face further penalties.

### *Using Laptop Computers and Other Digital Devices*

You may only use your laptop and other digital devices for class activities and note-taking. Using such devices during class for other activities—such as email, web-surfing, social media, or games—is rude and strictly prohibited. Inappropriate laptop use may result in grade penalties and/or expulsion from class.

### *Access*

The University of Louisville is committed to providing access to programs and services for qualified students with disabilities. If you are a student with a disability and require accommodation to participate and complete requirements for this class, notify me immediately and contact the Disability Resource Center (Stevenson Hall, Room 119, 852-6938) for verification of eligibility and determination of specific accommodations.

### *Religious Holy Days and Observances*

If your religious observances might require an adjustment in course work, please submit your request(s) to me in writing during the first two weeks of the semester.

### *Sexual Harassment*

The University of Louisville strives to maintain the campus free of all forms of illegal discrimination as a place of work and study for faculty, staff, and students. Sexual harassment is unacceptable, and unlawful conduct and will not be tolerated in the workplace and the educational environment. Unwelcome sexual advances, requests for sexual favors, and other verbal or physical conduct of a sexual nature constitute sexual harassment, even when carried out through computers or other electronic communications systems. See the [Affirmative Action policy](#), the [Student Code of Conduct](#), and the U of L [Computer Account Usage Agreement](#).

### *Diversity*

The University of Louisville strives to foster and sustain an environment of inclusiveness that empowers us all to achieve our highest potential without fear of prejudice or bias. We commit ourselves to building an exemplary educational community that offers a nurturing and challenging intellectual climate, a respect for the spectrum of human diversity, and a genuine understanding of the many differences—including race, ethnicity, gender, gender identity/expression, sexual orientation, age, socioeconomic status, disability, religion, national origin or military status—that enrich a vibrant metropolitan research university. We expect every member of our academic family to embrace the underlying values of this vision and to demonstrate a strong commitment to attracting, retaining and supporting students, faculty and staff who reflect the diversity of our larger society.

### *The Fine Print*

I reserve the right to alter this syllabus when necessary to meet learning objectives, to compensate for missed classes, or for similar reasons. I exercise this right rarely, but I often provide more detailed information during class. This syllabus is your guide. Keep it. Know it. Love it.

## Schedule of Meetings and Assignments

NOTE: Names followed by quoted phrases refer to similarly titled pdf files available on our course Blackboard site or web links to assigned readings. Download documents and bookmark links early!

Week	Reading and Viewing Assignments	Due Dates
Mon., Aug. 25	[Introduction] "Execution of Mary Queen of Scots" (Edison, 1895, USA), "House of the Devil" (Melies, 1896, France), "Frankenstein" (Edison, 1910, USA)	
Wed., Aug. 27	<i>Häxan</i> (Christensen, 1922, Sweden) <a href="http://www.kinoeye.org/03/11/kendrick11.php">http://www.kinoeye.org/03/11/kendrick11.php</a>	
Mon., Sept. 1	<b>LABOR DAY – NO CLASS</b>	
Wed., Sept. 3	<i>Häxan</i>	
Mon., Sept. 8	<i>Vampyr</i> (Dreyer, 1932, Germany) Harrington, "Ghoulies and Ghosties"	
Wed., Sept. 10		
Mon., Sept. 15	<i>Eyes Without a Face</i> (Franju, 1960, France) Lowenstein, "Eyes... Shock Horror"	
Wed., Sept. 17		
Mon., Sept. 22	<i>Peeping Tom</i> (Powell, 1960, U.K.) Clover, from <i>Men, Women, and Chain Saws</i>	
Wed., Sept. 24		<b>Global Spectacle Essay</b>
Mon., Sept. 29	<i>At Midnight I'll Take Your Soul</i> (Marins, 1964, Brazil) <a href="http://offscreen.com/view/mojica_marins">http://offscreen.com/view/mojica_marins</a>	
Wed., Oct. 1		
Mon., Oct. 6	<b>MID-TERM BREAK – NO CLASS</b>	
Wed., Oct. 8	<i>Hour of the Wolf</i> (Bergman, 1967, Sweden) Buntzen & Craig, "Case of Ingmar B"	
Mon., Oct. 13		<b>PHOTO DRAFTS</b>
Wed., Oct. 15		
Mon., Oct. 20	<i>Suspiria</i> (Argento, 1977, Italy) Cooper, from <i>Dario Argento</i>	<b>POSTER DRAFT</b>
Wed., Oct. 22		
Mon., Oct. 27	<b>POSTER SESSION</b>	<b>POSTER DUE</b>
Wed., Oct. 29		
Mon., Nov. 3	<i>Alice</i> (Svankmajer, 1988, Czechoslovakia) review/skim <a href="http://www.gutenberg.org/files/11/11-h/11-h.htm">http://www.gutenberg.org/files/11/11-h/11-h.htm</a>	
Wed., Nov. 5		
Mon., Nov. 10	<i>Funny Games</i> (Haneke, 1997, Austria) Phillip, "Funny Games... Self-Referentiality."	
Wed., Nov. 12	<i>Funny Games</i>	
Mon., Nov. 17	<i>Audition</i> (Miike, 1999, Japan) McRoy/Hantke, "Audition"	
Wed., Nov. 19	<i>Audition</i>	<b>Global Discussion Essay</b>
Mon., Nov. 24	<i>Black Sheep</i> (King, 2006, New Zealand)	
Wed., Nov. 26	<b>THANKSGIVING HOLIDAY</b>	
Mon., Dec. 1	<i>Martyrs</i> (Laugier, 2008, France / Canada) EXTREME HORROR; NOT FAMILY HOLIDAY MOVIE	
Wed., Dec. 3	<i>Martyrs / Raaz 3</i> (Bhatt, 2012, India)	
Mon., Dec. 8	<i>Raaz 3</i>	<b>Wiki of World Horror Due</b>
<b>Wed., DEC. 10</b>	<b>EXAM: 2:30pm – 5:00pm</b>	

**PLEASE READ, SIGN, AND RETURN THESE STATEMENTS TO DR. COOPER.**

**I affirm that I have read the entire syllabus and policy sheet for HUM 326 and understand the information and the responsibilities specified.**

\_\_\_\_\_  
print name

\_\_\_\_\_  
signature

\_\_\_\_\_  
date

DIRECTIONS: Read carefully and check all that apply.

- I give my instructor, Dr. L. Andrew Cooper, permission to use copies of the work I do for this course as examples in this and other courses, as examples in presentations, and in print and electronic publications. I understand that permission is optional and will have no influence on my grade.
- I do NOT give my instructor, Dr. L. Andrew Cooper, permission to use copies of the work I do for this course as examples in this and other courses, as examples in presentations, and in print and electronic publications. I understand that permission is optional and will have no influence on my grade.

Please indicate whether you want to be acknowledged if your work is used:

- Please use my name in association with my work.
- Please use my work, but do NOT acknowledge me.

If your instructor decides to use your work, he may wish to contact you. Please provide your contact information below:

\_\_\_\_\_  
print name

\_\_\_\_\_  
signature

\_\_\_\_\_  
email address

\_\_\_\_\_  
phone number

\_\_\_\_\_  
print permanent address

\_\_\_\_\_  
Date