Course Goals: This is a 300-level course with a substantial number of film screenings, a film studies textbook, and a course book of theoretical and historical readings that is an intensive study of the history and styles of the horror genre. Students not able to undertake the serious demands required by the pace of the film screenings, the reading list as well as the upper division level expectations for the writing assignments should re-consider enrollment in this class. This course would be challenging for a student who has not had a previous film studies course. The critical methodologies of the course include historical examination, genre and gender studies, cultural studies analyses, psychoanalytic emphases, and analyses of directors’ film making techniques and styles. This course fulfills a course for the Film Studies Minor (for information, about the Minor, please see Dr. McCormack), a literature elective for English literature and writing majors and minors, and a general elective for students with all other majors and minors. This course also fulfills a literary theory requirement for English literature and Writing majors.

1. Bordwell and Thompson, Film Art: An Introduction (Seventh Edition). There is a copy of this book on reserve for the course at the Circulation Desk of Monroe Library, but registered students are required to buy the book and bring it to class on days we are discussing Bordwell.

2. Coursebook: available over Blackboard--includes ten theoretical critical essays. The e-reserve essays is accessible though Blackboard.

3. Film Buffs Fall 08 Film Schedule: see screening dates and times as well as summaries of assigned films. **Note: your syllabus has the most up to date screening room assignments for the films.

   Videotapes of all films in the course are on reserve in the library for this course for your convenience. They cannot be taken out of the library. The library will have DVDs which students can take out.

SCREENINGS and READING ASSIGNMENTS OUTLINE
*Students should be prepared to discuss films, directors’ filmographies (film.), reading assignments in Film Art (FA), Blackboard (BB), and on E-reserve on the assigned days in the syllabus.

-Introduction to the course.
-Screening: Nosferatu (in BO 332 unless otherwise noted)
-class: FA: “The Significance of Film Form”; Murnau & Browning film.; CB: Roth, on Nosferatu and Dracula.
-screening: Dracula
-Labor Day holiday--no screening
-class: 2 Dracula films; CB: Wood, “Introduction to the Amer. Horror Film”; FA: “Narrative,” 59-78 required; remainder of chapter on Citizen Kane optional
-screening: Frankenstein
Those who prefer sturdy stock card backing and clear plastic protective covers to course book must bring their course books to Central Reproduction (Monroe 236) between 9-4 during this set of dates to enable Central Repro. to improve the longevity and ease of handling your course books by adding sturdy back and clear protective front covers. There will be no charge to students.

-no screening

-FA: “Understanding Genre,” 94-100 & 103-105 & “The Shot: Mise en Scene” (considerable reading; leave time to read carefully); in class clips of 30s, 40s, & 50s studio horror films.

-screening: Invasion of the Body Snatchers BO 332
-class: film, Siegel film.; in class clips from 80s remake of Invasion

-screening: Psycho
-class: film; Hitchcock film.; FA: “The Shot: Cinematography” (considerable reading; leave time to read carefully).

-class: in class clips from Michael Powell’s 1960 Peeping Tom, and from Van Sant’s Psycho remake. Small group discussion and reports.

-screening: Night of the Living Dead
-class: film, Romero film.; FA: “The Relation of Shot to Shot: Editing”

-screening: Texas Chainsaw Massacre **NOTE: Bobet 214
-class: Hooper film.; CB, **2 essays: Clover, “Her Body, Himself: Gender in the Slasher Film” & Tony Williams, “Chain Saw Massacres,”: the Apocalyptic Dimension,” (leave time to read essays carefully).

-screening: Halloween
-class Linda Williams, “When the Woman Looks” **NOTE: This is the one essay ONLY available on e-reserve or in hard copy at the circulation desk of the library. It is not in your course book.

-screening: The Exorcist **NOTE: Bobet 214
-class: film; Friedkin film.; CB, Creed, “Horror and the Monstrous-Feminine: An Imaginary Abjection”

-screening: Alien
-class: film; R. Scott film.; CB: Freeland, “Women and Bugs”
-class: FA: “Sound in Cinema,” 291-319 & 323-324. Brief in class written analysis of sound in Alien scene clip; clips from 80s prosthetics monsters

-screening: The Shining

-screening: The Fly
-class: film; Cronenberg film.; CB: Freeland, “Monstrous Flesh”; clips from The Brood, The Fly, Crash

-screening: Henry: Portrait of a Serial Killer
-class: film; McNaughton film.; mid-course reflections upon completing coursebook essays and Film Art technical analysis chapter assignments

-screening: Silence of the Lambs **NOTE: Bobet 214
-class: film, Demme film.

-clips from Hannibal & Red Dragon

-screening: Se7en
-film; Fincher film.

-screening: Scream
-class: film; Craven film.

-screening: From Hell
-film; Hughes Bros. film.

-screening: 28 Days Later
-film; D. Boyle film.
- Thanksgiving holiday in this class. No screening or class.
- screening: *Shaun of the Dead*
  - film; E. Wright film.
- screening: *Audition*
  - class: *Audition* discussion
- screening: *Hostel*
  - *Hostel* discussion
- *The Host* screening/Discussion and course wrap up; **NOTE:** MAJOR PAPER DUE (min. 10-15 pp.). DISTRIBUTION OF TAKE HOME COMPREHENSIVE ESSAY FINAL EXAM.

Components of the Course Grade:

1. Brief, objective quizzes on films, directors’ filmographies, reading assignments in *Film Art: an Introduction*, and *Coursebook* essays given at instructor's discretion at the beginning of class (NO MAKE-UPS): 15%
2. Scene analysis paper (min. 5-7 pp.): (See late paper penalties below): Scene analysis from one film using Bordwell and critical theory: 20%
3. Major paper (min. 10-15 pp.) (See late paper penalties below): 50% You are encouraged to create an analytical paper topic examining one or several films in terms of genre, gender studies, stylistic, thematic, ideological, and/or any set of film elements that interest you and that you feel able to examine textually and with which you can employ substantial use of Bordwell and film theory. These are to be primarily analytical papers, **not research papers that repeat other critics’ work**.
4. Comprehensive final essay exam: distributed in class. Same late paper penalties apply to final: 15%
5. Regular attendance and class participation increases final course grade by +4 points
6. **Grading Scale:** Standard 8 point grading scale. e.g.: 93-100 = A

Rewrite Policy:

Your papers cannot be re-written since this practice encourages students to turn in poorly-written papers, take advantage of my editing skills, and re-write them to improve grade based on my editing.

Absence and Tardiness Policies:

1. I take roll at the beginning of class; if a student misses more than 3 classes FOR ANY REASON, each subsequent absence = 1 full letter grade deducted from final course grade.
2. Class starts at 2:00. If a student arrives after I have taken roll, that student is responsible after class to notify me to change your status from “absent” to “tardy.”
3. Tardiness = ½ absence.
4. A student who misses class is responsible to find out what the assignment was for that day and for the day that the student returns.
5. Students who are absent should be prepared to be called upon on the day they return to class.
6. If a student is not prepared for class for any reason, that student receives ½ absence for lack of preparedness.
7. Each student is responsible to get the full names and phone numbers of 2 students in the class as contacts with whom you can check assignments if you’re absent.

Policy Regarding Late Papers:
In order not to disadvantage students whose papers are on time, late work will be penalized 1 letter grade for each late day. If you experience difficulty completing a paper, **DISCUSS THIS WITH ME BEFORE THE DUE DATE**. If you have not talked with me before the paper is due (the day it is due = too late to talk to me), the late penalties, in fairness to students who turn in their work on time, will be enforced.

**Policy Regarding Plagiarism:**

Plagiarism is understood as a very serious error. A student who does not properly cite paraphrased or quoted sources, especially internet materials, will receive “F” on that paper, risk failing the course, having the plagiarism reported to the Associate Dean, and having the plagiarism placed on her/his permanent Loyola academic record.

**Please Note:** Students with disabilities who wish to receive accommodations in this class should contact Disability Services at 865-2990 as soon as possible so that warranted accommodations can be implemented in a timely fashion. Disability Services are located in the Academic Enrichment Center, Monroe Hall 405.

***PLEASE NOTE:*** I am always available to discuss any aspect of the course with you. See me during my office hours or schedule an appointment.

**Basic Reference Tools For Films:**

1. **Film Review Annual** (in the Reference Room of the Library); Look up a film by year of its release. Entries for a film include reviews by 7-8 top newspapers and journals, such as the New York Times and the Village Voice.

2. **A variety of Film Encyclopedias** (in the Reference Room of the Library). Look up a Director, Actor, or Screenwriter.

3. **www.imdb.com:** international movie data base—gives year of release, all actors’ names and characters’ names, screenwriter, director, and producer for a film.