

## Course Information

Date Submitted: 1/21/2014

Current Prefix and Number: GER - German Studies , GER 343 GLOBAL HORROR

Other Course:

Proposed Prefix and Number: MCL 343

What type of change is being proposed?

Major Change

Should this course be a UK Core Course? Yes

Inquiry - Humanities

Global Dynamics

## 1. General Information

a. Submitted by the College of: College of Arts & Sciences

b. Department/Division: Modern & Classical Languages

c. Is there a change in 'ownership' of the course? No

If YES, what college/department will offer the course instead: Select...

e. Contact Person

Name: Jeanmarie Rouhier

Email: [j.rouhier@uky.edu](mailto:j.rouhier@uky.edu)

Phone: 7-1756

Responsible Faculty ID (if different from Contact)

Name:

Email:

Phone:

f. Requested Effective Date

Semester Following Approval: Yes OR Effective Semester:

## 2. Designation and Description of Proposed Course

a. Current Distance Learning (DL) Status: N/A

b. Full Title: GLOBAL HORROR

Proposed Title: Global Horror

c. Current Transcript Title: GLOBAL HORROR

Proposed Transcript Title: Global Horror

d. Current Cross-listing: none

Proposed – ADD Cross-listing :

Proposed – REMOVE Cross-listing:

e. Current Meeting Patterns

Proposed Meeting Patterns

LECTURE: 3

f. Current Grading System: ABC Letter Grade Scale

Proposed Grading System: *Letter (A, B, C, etc.)*

g. Current number of credit hours: 3

Proposed number of credit hours: 3

h. Currently, is this course repeatable for additional credit? No

Proposed to be repeatable for additional credit? No

If Yes: Maximum number of credit hours:

If Yes: Will this course allow multiple registrations during the same semester? No

2i. Current Course Description for Bulletin: Global Horror is an introduction to the horror film that traces the genre's development from its origins in European literature to a global film phenomenon in the 21st century.

Proposed Course Description for Bulletin: Global Horror is an introduction to the horror film that traces the genre's development from its origins in European literature to a global film phenomenon in the 21st century.

2j. Current Prerequisites, if any: NA

Proposed Prerequisites, if any: NA

2k. Current Supplementary Teaching Component:

Proposed Supplementary Teaching Component: No Change

3. Currently, is this course taught off campus? No

Proposed to be taught off campus? No

If YES, enter the off campus address:

4. Are significant changes in content/student learning outcomes of the course being proposed? No

If YES, explain and offer brief rationale: Modern and Classical Languages, Literatures and Cultures is revising its major. All courses that are cross-disciplinary, e.g., that explore more than one culture are being reclassified with the broader MCL prefix, to indicate their scope. Since this course focuses on the literature of Germany and Britain and the creation of horror film in the US, a number of European countries and in Japan, it meets these criteria. This course already counts toward UKCore Global Dynamics and Inquiry in the Humanities and will continue to do so, since the course structure and learning outcomes remain unchanged in the shift to a new prefix.

5a. Are there other depts. and/or pgms that could be affected by the proposed change? No

If YES, identify the depts. and/or pgms:

5b. Will modifying this course result in a new requirement of ANY program? Yes

If YES, list the program(s) here: Revised Modern and Classical Languages, Literatures and Cultures major, German Studies option.

6. Check box if changed to 400G or 500: No

## Distance Learning Form

Instructor Name:

Instructor Email:

Internet/Web-based: No

Interactive Video: No

Hybrid: No

1. How does this course provide for timely and appropriate interaction between students and faculty and among students? Does the course syllabus conform to University Senate Syllabus Guidelines, specifically the Distance Learning Considerations?

2. How do you ensure that the experience for a DL student is comparable to that of a classroom-based student's experience? Aspects to explore: textbooks, course goals, assessment of student learning outcomes, etc.

3. How is the integrity of student work ensured? Please speak to aspects such as password-protected course portals, proctors for exams at interactive video sites; academic offense policy; etc.

4. Will offering this course via DL result in at least 25% or at least 50% (based on total credit hours required for completion) of a degree program being offered via any form of DL, as defined above?

If yes, which percentage, and which program(s)?

5. How are students taking the course via DL assured of equivalent access to student services, similar to that of a student taking the class in a traditional classroom setting?

6. How do course requirements ensure that students make appropriate use of learning resources?

7. Please explain specifically how access is provided to laboratories, facilities, and equipment appropriate to the course or program.

8. How are students informed of procedures for resolving technical complaints? Does the syllabus list the entities available to offer technical help with the delivery and/or receipt of the course, such as the Information Technology Customer Service Center (<http://www.uky.edu/UKIT/>)?

9. Will the course be delivered via services available through the Distance Learning Program (DLP) and the Academic Technology Group (ATL)? NO

If no, explain how student enrolled in DL courses are able to use the technology employed, as well as how students will be provided with assistance in using said technology.

10. Does the syllabus contain all the required components? NO

11. I, the instructor of record, have read and understood all of the university-level statements regarding DL.

Instructor Name:

SIGNATURE|RHANSON|Roxanna D Hanson|GER 343 CHANGE College Review|20140204

SIGNATURE|JMETT2|Joanie Ett-Mims|GER 343 CHANGE Undergrad Council Review|20140423

Courses	Request Tracking
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## Course Change Form

https://myuk.uky.edu/sap/bc/soap/rfc?services=

[Open in full window to print or save](#)

[Generate Report](#)

### Attachments:

[Browse...](#) No file selected.

[Upload File](#)

	ID	Attachment
<a href="#">Delete</a>	3144	MCL343_F13_syllabus.docx
<a href="#">Delete</a>	3397	MCL343_F13_syllabus_updated4-18.pdf

First 1 Last

Select saved project to retrieve...

[Get](#)

[New](#)

NOTE: Start form entry by choosing the Current Prefix and Number  
(\*denotes required fields)

	<b>Current Prefix and Number:</b>	GER - German Studies GER 343 GLOBAL HORROR	<b>Proposed Prefix &amp; Number:</b> (example: PHY 401G) <input type="checkbox"/> Check if <b>same</b> as current	MCL 343
*	What type of change is being proposed?	<input checked="" type="checkbox"/> Major Change <input type="checkbox"/> Major – Add Distance Learning <input type="checkbox"/> Minor - change in number within the same hundred series, exception 600-799 is the same "hundred series" <input type="checkbox"/> Minor - editorial change in course title or description which does not imply change in content or emphasis <input type="checkbox"/> Minor - a change in prerequisite(s) which does not imply a change in course content or emphasis, or which is made necessary by the elimination or significant alteration of the prerequisite(s) <input type="checkbox"/> Minor - a cross listing of a course as described above		
	Should this course be a UK Core Course? <input checked="" type="radio"/> Yes <input type="radio"/> No <b>If YES, check the areas that apply:</b> <input type="checkbox"/> Inquiry - Arts & Creativity <input type="checkbox"/> Composition & Communications - II <input checked="" type="checkbox"/> Inquiry - Humanities <input type="checkbox"/> Quantitative Foundations <input type="checkbox"/> Inquiry - Nat/Math/Phys Sci <input type="checkbox"/> Statistical Inferential Reasoning <input type="checkbox"/> Inquiry - Social Sciences <input type="checkbox"/> U.S. Citizenship, Community, Diversity <input type="checkbox"/> Composition & Communications - I <input checked="" type="checkbox"/> Global Dynamics			
1.	<b>General Information</b>			
a.	Submitted by the College of: College of Arts & Sciences		Submission Date: 1/21/2014	
b.	Department/Division:	Modern & Classical Languages		
c.*	Is there a change in "ownership" of the course?			
	<input type="radio"/> Yes <input checked="" type="radio"/> No    If YES, what college/department will offer the course instead? <a href="#">Select...</a>			
e.*	* Contact Person Name: Jeanmarie Rouhier    Email: j.rouhier@uky.edu    Phone: 7-1756 * Responsible Faculty ID (if different from Contact)    Email:    Phone:			
f.*	Requested Effective Date:	<input checked="" type="checkbox"/> Semester Following Approval	OR	Specific Term: <sup>2</sup>
2.	<b>Designation and Description of Proposed Course.</b>			
a.	Current Distance Learning(DL) Status:	<input checked="" type="radio"/> N/A <input type="radio"/> Already approved for DL* <input type="radio"/> Please Add <input type="radio"/> Please Drop		
	*If already approved for DL, the Distance Learning Form must also be submitted <u>unless</u> the department affirms (by checking this box ) that the proposed changes do not affect DL delivery.			
b.	<b>Full Title:</b>	GLOBAL HORROR	<b>Proposed Title: *</b>	Global Horror
c.	<b>Current Transcript Title</b> (if full title is more than 40 characters):	GLOBAL HORROR		

c. Proposed Transcript Title (if full title is more than 40 characters):		Global Horror			
d. Current Cross-listing:	<input checked="" type="checkbox"/> N/A	OR	Currently <sup>3</sup> Cross-listed with (Prefix & Number):	none	
Proposed – ADD <sup>3</sup> Cross-listing (Prefix & Number):					
Proposed – REMOVE <sup>3,4</sup> Cross-listing (Prefix & Number):					
e. Courses must be described by <u>at least one</u> of the meeting patterns below. Include number of actual contact hours <sup>5</sup> for each meeting pattern type.					
Current:	Lecture	Laboratory <sup>5</sup>	Recitation	Discussion	Indep. Study
	Clinical	Colloquium	Practicum	Research	Residency
	Seminar	Studio	Other Please explain:		
Proposed: *	Lecture <sup>3</sup>	Laboratory <sup>5</sup>	Recitation	Discussion	Indep. Study
	Clinical	Colloquium	Practicum	Research	Residency
	Seminar	Studio	Other Please explain:		
f. Current Grading System:	ABC Letter Grade Scale				
Proposed Grading System:*	<input checked="" type="radio"/> Letter (A, B, C, etc.) <input type="radio"/> Pass/Fail <input type="radio"/> Medicine Numeric Grade (Non-medical students will receive a letter grade) <input type="radio"/> Graduate School Grade Scale				
g. Current number of credit hours:	3	Proposed number of credit hours:*	3		
h.* Currently, is this course repeatable for additional credit?					<input type="radio"/> Yes <input checked="" type="radio"/> No
* Proposed to be repeatable for additional credit?					<input type="radio"/> Yes <input checked="" type="radio"/> No
If YES:	Maximum number of credit hours:				
If YES:	Will this course allow multiple registrations during the same semester?				<input type="radio"/> Yes <input checked="" type="radio"/> No
i. Current Course Description for Bulletin:	Global Horror is an introduction to the horror film that traces the genre's development from its origins in European literature to a global film phenomenon in the 21st century.				
* Proposed Course Description for Bulletin:	Global Horror is an introduction to the horror film that traces the genre's development from its origins in European literature to a global film phenomenon in the 21st century.				
j. Current Prerequisites, if any:	NA				
* Proposed Prerequisites, if any:	NA				
k. Current Supplementary Teaching Component, if any:					<input type="radio"/> Community-Based Experience <input type="radio"/> Service Learning <input type="radio"/> Both

Proposed Supplementary Teaching Component.		<input type="radio"/> Community-Based Experience <input type="radio"/> Service Learning <input type="radio"/> Both <input checked="" type="radio"/> No Change
3.	Currently, is this course taught off campus?	<input type="radio"/> Yes <input checked="" type="radio"/> No
*	Proposed to be taught off campus?	<input type="radio"/> Yes <input checked="" type="radio"/> No
If YES, enter the off campus address:		
4.*	Are significant changes in content/student learning outcomes of the course being proposed?	<input type="radio"/> Yes <input checked="" type="radio"/> No
If YES, explain and offer brief rationale:		
<p>Modern and Classical Languages, Literatures and Cultures is revising its major. All courses that are cross-disciplinary, e.g., that explore more than one culture are being reclassified with the broader MCL prefix, to indicate their scope. Since this course focuses on the literature of Germany and Britain and the creation of horror film in the US, a number of European countries and in Japan, it meets these criteria.</p> <p>This course already counts toward UKCore Global Dynamics and Inquiry in the Humanities and will continue to do so, since the course structure and learning outcomes remain unchanged in the shift to a new prefix.</p>		
5. Course Relationship to Program(s).		
a.*	Are there other depts and/or pgms that could be affected by the proposed change?	<input type="radio"/> Yes <input checked="" type="radio"/> No
If YES, identify the depts. and/or pgms:		
b.*	Will modifying this course result in a new requirement <sup>7</sup> for ANY program?	<input checked="" type="radio"/> Yes <input type="radio"/> No
If YES <sup>7</sup> , list the program(s) here:		
Revised Modern and Classical Languages, Literatures and Cultures major, German Studies option.		
6. Information to be Placed on Syllabus.		
a.	<input type="checkbox"/> Check box if changed to 400G or 500.	If changed to 400G- or 500-level course you must send in a syllabus and you must include the differentiation between undergraduate and graduate students by: (i) requiring additional assignments by the graduate students; and/or (ii) establishing different grading criteria in the course for graduate students. (See SR 3.1.4.)

<sup>11</sup> See comment description regarding minor course change. *Minor changes are sent directly from dean's office to Senate Council Chair.* If Chair deems the change as "not minor," the form will be sent to appropriate academic Council for normal processing and contact person is informed.

<sup>12</sup> Courses are typically made effective for the semester following approval. No course will be made effective until all approvals are received.

<sup>13</sup> Signature of the chair of the cross-listing department is required on the Signature Routing Log.

<sup>14</sup> Removing a cross-listing does not drop the other course – it merely unlinks the two courses.

<sup>15</sup> Generally, undergrad courses are developed such that one semester hr of credit represents 1 hr of classroom meeting per wk for a semester, exclusive of any lab meeting. Lab meeting generally represents at least two hrs per wk for a semester for 1 credit hour. (See SR 5.2.1.)

<sup>16</sup> You must also submit the Distance Learning Form in order for the course to be considered for DL delivery.

<sup>17</sup> In order to change a program, a program change form must also be submitted.

Submit as New Proposal

Save Current Changes

# MCL 343: Global Horror

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Professor N. Jeff Rogers  
Phone: 7-4540  
Office: 1071 POT, Division of German Studies, MCL  
Time and Place: 11:00-12:15 CB 336  
\*Email: nelsjrogers@uky.edu  
Office hours: R 1:30-2:00, W 2:00-2:30 or by appointment  
\*preferred

## Course Description

Global Horror is an introduction to the horror film that traces the genre's development from its origins in European literature to a global film phenomenon in the 21st century.

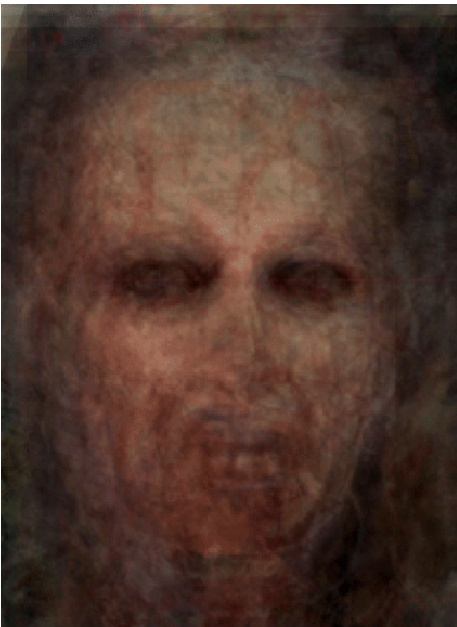
The course examines how, relative to the social-historical context of production and distribution, horror functions to challenge and affirm the dominant social values of the modern period. The way in which the genre moves between cultures and sites of production is foregrounded and Freudian and Marxist interpretative models are introduced. The course moves from 1) the pre-history of the genre in British and German Gothic Literatures of the 18th and 19th centuries to 2) the founding of the film genre in Weimar Germany to 3) the Hollywood adaptations of the genre in the 1930s and the revitalization of the genre in the 1960s and 70s to 4) end with an exploration of the dynamics of the 21st-century global horror market.

## Student Learning Outcomes

Upon completing MCL 343 students will be able to: **explain** the enduring popularity of horror in Western discourse since the Enlightenment; **demonstrate** how horror films are informed by social-historical anxieties that vary over time and space, i.e. are often culturally specific as they relate to issues such as race, gender and class; **explain** how works of horror can both affirm and expose naturalized ideologies of specific cultural configurations; and **compare** horror films from different historical periods and different national traditions.

This course fulfills the UKCore requirements for Global Dynamics and Inquiry in the Humanities.

## My Expectations



I expect everyone, even the slackers among you, to do the readings, view the films and attend class regularly. I also expect you to stay awake (using legal drugs if necessary) and when appropriate take notes, actively participate in discussions and complete all assignments. If you do miss class or a film screening (and most of you will at least once), you are responsible for making up the work, viewing the missed film and/or turning in the missed assignments.

No absence is so important that you need to tell me tall tales. Simply inform me via email that you will not be in class. If you are participating in a UK activity or something related to your studies, it will be excused. If you are driving to Louisville to hear My Morning Jacket, just make sure it is not on the same day as I have scheduled a test. If it is, you will need to buy everyone in the class a ticket to have the absence excused. Upon your return from Louisville (or where ever), you are responsible for all make up work and notes. You should get them from someone else in the class, not me. I can't imagine that there would be more than one such event in a semester. The Grateful Dead are, so to say, dead--though I've heard some of them might be touring again--and there are no



mountains worth snowboarding on in the near vicinity (though fall climbing in the Gorge can be nice). Be an adult, take responsibility for your decisions: good ones, bad ones and those you aren't quite sure about. After 2 unexcused absences, I reserve the right to no longer accept make up and/or late work. In addition, I reserve the right to lower your participation-grade by up to 20% per absence

## University Attendance Policies

**Excused Absences:** Students need to notify the professor of absences prior to class when possible. S.R. 5.2.4.2 defines the following as acceptable reasons for excused absences: (a) serious illness, (b) illness or death of family member, (c) University-related trips, (d) major religious holidays, and (e) other circumstances found to fit "reasonable cause for nonattendance" by the professor.

Students anticipating an absence for a major religious holiday are responsible for notifying the instructor in writing of anticipated absences due to their observance of such holidays no later than the last day in the semester to add a class. Information regarding dates of major religious holidays may be obtained through the religious liaison, Mr. Jake Karnes (859-257-2754).

Students are expected to withdraw from the class if more than 20% of the classes scheduled for the semester are missed (excused or unexcused) per university policy

**Verification of Absences:** Students may be asked to verify their absences in order for them to be considered excused. Senate Rule 5.2.4.2 states that faculty have the right to request "appropriate verification" when students claim an excused absence because of illness or death in the family. Appropriate notification of absences due to university-related trips is required prior to the absence.

## Texts

### Readings:

#### Primary:

H. P. Lovecraft. "The Dawn of the Horror Tale." (copies)  
Sigmund Freud. *The Uncanny. Interpretation of Dreams.* [excerpts]  
Karl Marx and Friedrich Engels. *The Communist Manifesto.*  
Edgar Allen Poe. *Collected Tale.* "The Fall of the House of Usher." "A Descent into the Maelström."  
E. T. A. Hoffmann. *Tales of Hoffmann.* "The Sandman."  
Heinrich von Kleist. *The Marquise of O--and Other Stories.* "The Earthquake in Chile."  
Fairy Tales. "The Story of Grandmother." "Little Red Riding Hood."  
"Bluebeard." "Fitcher's Bird." "The Robber Bridegroom." "Beauty and the Beast." [copies]  
Mark. Z. Danielewski. *House of Leaves.*  
Mary Shelley. *Frankenstein.* [excerpts]  
Robert Louis Stephenson. *The Strange Case of Dr. Jekyll and Mr. Hyde.*

[excerpts]

Bram Stoker. *Dracula.* [excerpts]

#### Secondary:

Fredric Jameson. "Reification and Utopia in Mass Culture."  
Paul Wells. "The Horror Genre."  
Carrol Clover. "Men, Women and Chainsaws: Gender in the Modern Horror Film." (excerpts)  
Andrew Tudor. "Monsters and Mad Scientist: A Cultural History of the Horror Movie." (excerpts)  
Annalee Newitz. "Pretend We're Dead: Capitalist Monsters in American Pop Culture." (excerpts)

### Films:

The Cabinet of Dr. Caligari (1919)  
The Golem (1920)  
Nosferatu (1922)  
Dracula (1931)  
Frankenstein (1931)  
Dr. Jekyll and Mr. Hyde (1931)  
M (1932)  
King Kong (1933)  
Frankenstein's Curse (1957)  
Psycho (1960)  
The Awful Dr. Orloff (1961)  
Night of the Living Dead (1968)  
Texas Chainsaw Massacre (1972)  
The German Chainsaw Massacre (1990)  
King Kong (1976)  
Halloween (1978)  
Silence of Lambs (1991)  
Bram Stoker's Dracula (1992)  
Schramm (2004)  
\*Funny Games (1997)  
\*Funny Games (2007)  
\*Ringu (1998)  
\*The Ring (2002)  
\*Ju-On (2004)  
\* The Grudge (2008)

All texts, except those marked copies, are available at the UK bookstore. Feel free, however, to acquire them from elsewhere. On the tests and quizzes you will be responsible for material covered in assigned readings and in class.

# Grading

Your grade for MCL 343 will be based on the following:

Comparative Monster Analysis Essay	20%
Cross Cultural Project/Presentation	20%
Participation and Homework	20%
Exams 2 x 15%	30%
Mini-Monster Paper/Presentations	10%

100-90%	A
89-80	B
79-70	C
69-60	D
59 and lower	E



Mid-term grades will be posted in myUK by the deadline established in the Academic Calendar (<http://www.uky.edu/Registrar/AcademicCalendar.htm>)

## Essay

You will write about two or more horror works related to the content of this course. The essay is not intended to be a detailed research paper *per se*, but an opportunity for you to analyze, compare and interpret a monster dynamic present in multiple works using the critical tools developed in the course. The essay must provide some **detailed formal and thematic analysis** and not just description. \*Rubrics available on BB.

## Cross Cultural Group Projects and Mini Monster Paper/Presentations

Group projects will examine in detail 2 horror films, an original non-American/Hollywood film and a Hollywood remake. Your analysis will focus on changes to the monster dynamic as the work is adapted for a global/American audience. The mini monster papers/presentations will be assigned during the second unit. They will give you an opportunity to work in a group and focus on a particular monster: a practice run of sorts for your paper and final project. \* Rubrics available on BB.

## Participation and Homework

Participation grades will be based up attendance, in-class quizzes, in-class presentations, homework and active participation in discussion and class activities. To receive the full 20 percent you will need to attend class regularly, participate actively when appropriate (if you are the only one talking all the time, I'll start to ignore you for awhile so others can get involved). If you do not regularly attend group meetings for the project, your participation grade may, at my discretion, suffer as well. After 2 unexcused absences I reserve the right to lower your participation points up to 20% per absence.

## Exams

Exams will give you an opportunity to use the interpretative paradigms we discuss in class and demonstrate that you have been keeping up with the readings and films. The quizzes will cover lectures, assigned readings and required films on the syllabus. These exams will contain essay questions that provide you with an opportunity to synthesize and apply what you have learned in the course. No make-up exams will be given unless arrangements have been made prior to the test date and with a legitimate excuse. Again, I reserve the right to make exceptions for documented catastrophic events, such as abduction by aliens.

## Warning! Warning? Warning!

Persons with particular beliefs, predispositions, and/or sensibilities may deem some if not all of the texts discussed in this course offensive. You don't need to enjoy everything, but you do need to watch/read and engage with it. If you cannot view and/or read such materials, you should not be in this course. You will encounter sex outside the confines of matrimony and not always with living partners of the opposite sex; all kinds of violence, quite a bit of it apparently senseless or sadistic; madness in many forms, not just the cute genius forms; as well as other sundries such as menstruation, defecation, drug use and maybe even Rock 'n Roll (though I'll try to keep that to a minimum). In class, we may discuss bodily fluids of all kinds, sex acts, extreme violence and the like. We will be talking about and discussing the texts, not your personal life--you can talk to your therapist about that. If this is not something you can deal with, get out now and don't say I didn't warn you after the drop add period has come and gone!



## Academic Accommodations

If you have a documented disability that requires academic accommodations, please see me as soon as possible during scheduled office hours. In order to receive accommodations in this course, you must provide me with a Letter of Accommodation from the Disability Resource Center (Room 2 Alumni Gym, 257-2754, E-mail address, [jkarnes@email.uky.edu](mailto:jkarnes@email.uky.edu), for coordination of campus disability services available to students with disabilities.

## Academic Integrity

Academic Integrity:

Per university policy, students shall not plagiarize, cheat, or falsify or misuse academic records. Students are expected to adhere to University policy on cheating and plagiarism in all courses. The minimum penalty for a first offense is a zero on the assignment on which the offense occurred. If the offense is considered severe or the student has other academic offenses on their record, more serious penalties, up to suspension from the university may be imposed.

Plagiarism and cheating are serious breaches of academic conduct. Each student is advised to become familiar with the various forms of academic dishonesty as explained in the Code of Student Rights and Responsibilities. Complete information can be found at the following website: <http://www.uky.edu/Ombud>. A plea of ignorance is not acceptable as a defense against the charge of

academic dishonesty. It is important that you review this information as all ideas borrowed from others need to be properly credited.

Part II of Student Rights and Responsibilities (available online <http://www.uky.edu/StudentAffairs/Code/part2.html>) states that all academic work, written or otherwise, submitted by students to their instructors or other academic supervisors, is expected to be the result of their own thought, research, or self-expression. In cases where students feel unsure about the question of plagiarism involving their own work, they are obliged to consult their instructors on the matter before submission.

When students submit work purporting to be their own, but which in any way borrows ideas, organization, wording or anything else from another source without appropriate acknowledgement of the fact, the students are guilty of plagiarism. Plagiarism includes reproducing someone else's work, whether it be a published article, chapter of a book, a paper from a friend or some file, or something similar to this. Plagiarism also includes the practice of employing or allowing another person to alter or revise the work which a student submits as his/her own, whoever that other person may be.

Students may discuss assignments among themselves or with an instructor or tutor, but when the actual work is done, it must be done by the student, and the student alone. When a student's assignment involves research in outside sources of information, the student must carefully acknowledge exactly what, where and how he/she employed them. If the words of someone else are used, the student must put quotation marks around the passage in question and add an appropriate indication of its origin. Making simple changes while leaving the organization, content and phraseology intact is plagiaristic. However, nothing in these Rules shall apply to those ideas which are so generally and freely circulated as to be a part of the public domain (Section 6.3.1).

Please note: Any assignment you turn in may be submitted to an electronic database to check for plagiarism.

## Civility and Decorum

The university, college and department have a commitment to respect the dignity of all and to value differences among members of our academic community. There exists the role of discussion and debate in academic discovery and the right of all to respectfully disagree from time-to-time. Students clearly have the right to take reasoned exception and to voice opinions contrary to those offered by the instructor and/or other students (S.R. 6.1.2). Equally, a faculty member has the right -- and the responsibility -- to ensure that all academic discourse occurs in a context characterized by respect and civility. Obviously, the accepted level of civility would not include attacks of a personal nature or statements denigrating another on the basis of race, sex, religion, sexual orientation, age, national/regional origin or other such irrelevant factors.

## Unit 1

The modern context of horror: The individual, the bourgeois family, science, and capitalism.

	LECTURE & DISCUSSION	READING	FILM
T 9.3	Defining horror: emotion, genre, literature, film and other forms.	Wells 1	Cabinett of Dr. Caligari (1919)
R 9.5	The historical context of fear: time, place, race, gender, class and the economy!	H. P. Lovecraft. "The Dawn of the Horror Tale." (BB PDFs) "Beauty and the Beast" (BB PDF) [12 pp.]	King Kong (1933)
T 9.10	The monster over time: what is it and what it means?	Wells 2	King Kong (1976)
R 9.12	Paradigms of horror: fairy tales, fantasy and myth.	Fairy Tales: Bluebeard, Little, Red Riding Hood, (BB PDFs) [15 pp.]	
T 9.17	Some literary monsters from the past.	Kleist, Hoffmann and Poe [75 pp.]	
R 9.19	Interpreting horror: religion, race, class, gender, sexual orientation, and the economy!	Wells 3	The Exorcist (1973)

*\*Exam 1: distributed 9.19, returned 9.24*

## Unit 2

Modern Monsters: Haunted houses, Frankenstein's monster, Dracula and psychotic serial killers.

T 9.24	Haunted Spaces 1	Gothic "Excerpts" (BB PDFs)	The Haunted Castle (1921)
R 9.26	Haunted Spaces 2	Freud - The Uncanny	The Old Dark House (1932)
T 10.1	Mini-Monster presentations: groups 1-3		The Shining (1972)
R 10.3	Our creations: Frankenstein/Golem	Frankenstein (excerpts/ BB PDFs)	The Golem (1920)
T 10.8	Our creations: Frankenstein/Golem	The Communist Manifesto	Frankenstein (1931)
R 10.10	Mini-Monster presentations 2: groups 4-6		Curse of Frankenstein (1957)
T 10.15	Invading Others	Dracula (excerpts/BB PDFs)	Nosferatu (1922)

R 10.17	Invading Others	The Communist Manifesto (again!)	Dracula (1931)
T 10.22	Mini-Monster Presentations 3: groups 7-9		Bram Stoker's Dracula (1992)
R 10.24	Split Identities and Serial Killers	Dr. Jekyll & Mr. Hyde (excerpts/BB PDFs)	Jekyll and Hyde (1931)
T 10.29	Split Identities and Serial Killers		M (1932)
R 10.31	Mini Monster Papers 4: 10-12		Silence of the Lambs (1991)

### Unit 3

New Paradigms of horror: Social upheaval, censorship, markets, politics, technology and fear!

T 11.5	Group Projects: who? what? when? were?	Start: House of Leaves	
R 11.7	A new type of horror? The innovations of Psycho.	House of Leaves	Psycho (1960)
T 11.12	What is this and why is it so disturbing? From indie B-list to the hallowed halls of the MOMA.	House of Leaves	Night of the Living Dead (1968)
R 11.14	The rural proletariat eats meat!	House of Leaves	Texas Chainsaw Massacre (1972)
T 11.19	American horror comes home.	House of Leaves	Halloween (1978)
R 11.21	The house, the family, the film? Where is the monster?	Finish: House of Leaves	
T 11.26	Group Projects: final questions, final preparations.		

*\*Exam 2: distribute 11.26, return 12.3*

*\*Papers due 11.26*

### Unit 4

Global horror: Remakes, remakes, remakes

T 12.3	Groups 1-3		Ringu/Ring
R 12.5	Groups 4-6		Funny Games / Funny Games
T 12.10	Groups 7-9		Ju-On / The Grudge
R 12.12	Groups 10-12		Let the Right One In/ Let Me In