

FTVMS 236/336: HORROR MEDIA

Semester One, 2016

Lectures: Monday 16:00-18:00

Convenor: Dr Allan Cameron
Office: HSB, Room 535
Extension: 88724
Email: allan.cameron@auckland.ac.nz
Office hours: TBC

Please read this course outline carefully. It contains important information about how the course is taught, administered, and assessed.

This information, and any updates, can be found on Canvas. You will need to make sure you are familiar with Canvas and check it regularly.

CONTENTS

COURSE OVERVIEW	02
ASSESSMENT	02
LECTURE OUTLINE/ REQUIRED READING	03
TUTORIALS	04
GRADUATE TEACHING ASSISTANTS	04
TUĀKANA MENTOR FOR STAGE 2 AND 3	04
LEARNING RESOURCES	04
PRESENTATION OF COURSEWORK	05
ACADEMIC INTEGRITY OF COURSEWORK	06
SUBMISSION OF COURSEWORK	06
DEADLINES, EXTENSIONS AND LATE PENALTIES	06
VERY LATE ASSIGNMENTS	06

Media and Communication

COURSE OVERVIEW

This course explores horror's aesthetic, experiential, and political dimensions, investigating why and how it has persisted as one of popular culture's most vigorous and influential genres. It closely considers a range of classic and contemporary films, TV shows and video games, confronting questions of power, affect, mediation and representation.

The horror genre has continued to function as a central site for popular and academic debates regarding pleasure, mediation and embodiment. How can horror films, TV shows and video games prompt us to think about the body as a site of experience and object of discourse? How do they excavate questions of social repression, conflict and national identity? How can horror appear to function as one of popular culture's most conservative genres, and at the same time, one of its most radical? And how do contemporary television and video games recycle and adapt horror cinema's thematic concerns? This course will introduce students to the vast and growing body of critical and theoretical work devoted to horror media, and will equip them to understand and respond to key debates regarding horror's forms, functions, effects and affects.

Course aims - by the end of this course, students will be able to:

- Demonstrate a thorough knowledge of the historical development of horror in cinema, television and digital media
- Demonstrate a thorough knowledge of the key critical/theoretical debates that have surrounded the genre
- Critically analyse selected horror texts, using the tools of close analysis
- Contextualise selected horror texts, showing an understanding of how they reflect and/or respond to key concepts and debates

ASSESSMENT

There are four assessment components for this course. You will be given separate documentation detailing each coursework assignment. In summary, the four components are as follows:

1. Assignment 1: 20% | essay | 1000 words (FTVMS 236) | 1200 words (FTVMS 336)
Deadline: Friday 7 April, 5pm

2. Assignment 2: 30% | essay | 1500 words (FTVMS 236) 1800 words (FTVMS 336)
Deadline: Friday 19 May, 5pm

3. Tutorial participation: 10% | You must participate **actively** in at least **ten** out of eleven tutorials to be eligible for the full mark (and must also complete assigned worksheets **before** each tutorial).

4. Examination: 40%

Your overall course mark is the sum of your assignments and participation marks. There is no plussage on this paper. **A total of 50% (C-) is the minimum pass mark.**

Media and Communication

LECTURE OUTLINE/ REQUIRED READING

The following schedule may be subject to alterations. Any changes will be announced in lectures and posted on Canvas.

Lec	Topic	Viewing: required and extra (+)	Readings
Wk 1 Mar 06	Intro	<i>Psycho</i> (1960)	Hutchings – ‘Defining Horror’ Wells – ‘Chaos + Collapse’
Wk 2 Mar 13	Senses of Horror	<i>It Follows</i> (2014) + <i>The Thing</i> (1982)	Carroll – ‘Why Horror?’ Hills – ‘Philosophies of Horror: Cognition...and Affect’
Wk 3 Mar 20	Horror + the Social	<i>The Texas Chain Saw Massacre</i> (1974) + <i>The Mist</i> (2007)	Wood – ‘The American Nightmare: Horror in the ‘70s’ McSweeney – ‘Fear + Allegory in <i>The Mist</i> ’
Wk 4 Mar 27	Gendering Horror	<i>The Exorcist</i> (1973) + <i>Halloween</i> (1978)	Creed – ‘Horror and the Monstrous-Feminine’ Clover – ‘Her Body, Himself’
Wk 5 Apr 03	Audiences + Contexts	<i>Audition</i> (1999) + <i>Peeping Tom</i> (1960)	Hills – ‘Horror Reception/ Audiences’ Martin – ‘Cinema of Cruelty... Asia Extreme + Miike’s <i>Audition</i> ’
			ASSIGNMENT ONE DUE: Friday April 7, 5pm
Wk 6 Apr 10	Aesthetics	<i>Suspiria</i> (1977) + <i>Trouble Every Day</i> (2001)	Cherry – ‘Horror Aesthetics + Affect’
MID-SEMESTER BREAK: April 14-29			
Wk 7 May 01	Uncanny Spaces	<i>The Shining</i> (1980) + <i>The Witch</i> (2015)	Freeland – ‘Uncanny Horror’ Lutz – ‘From Domestic Nightmares to Nightmares of History’
Wk 8 May 08	Zombies	<i>Dawn of the Dead</i> (1978) + <i>Dawn of the Dead</i> (2004)	Shaviro – ‘Contagious Allegories: George Romero’ Sconce – ‘Dead Metaphors/ Undead Allegories’
Wk 9 May 15	Technology	<i>Unfriended</i> (2015) + <i>The Blair Witch Project</i> (1999)	Olivier – ‘Glitch Gothic’ Benson-Allott – ‘Paranormal Spectatorship’
			ASSIGNMENT TWO DUE: Friday May 19, 5pm
Wk 10 May 22	TV Horror	<i>Stranger Things</i> (2016-) + <i>Twin Peaks</i> (1990-91)	Jowett + Abbott – ‘Shaping Horror: From Single Play to Serial Drama’ Ledwon – ‘ <i>Twin Peaks</i> + the Television Gothic’
Wk 11 May 29	Videogame Horror	TBC	TBC
Wk 12 Jun 5	No lecture. For discussion in tutorials: exam prep		

Media and Communication

TUTORIALS

You are required to actively participate in **one tutorial per week (from week 2 onwards)**. Each tutorial provides the opportunity for students to discuss the previous work's lecture and reading material, and to prepare for the assignments and the exam. Each week a tutorial preparation document will be posted on Canvas to guide you in your preparation before class. Tutorials are not 'small lectures'. **Tutorial discussions and activities require that you have read the chapter, attended the lecture and completed the tutorial preparation.** You are encouraged to ask questions, to venture opinions, and to formulate and debate ideas. As university students you are expected to demonstrate intellectual curiosity about the media and engage seriously with the issues examined in the lectures and assigned reading. Please note that tutorials are a place for everyone to express their ideas in a collegial and respectful environment.

GRADUATE TEACHING ASSISTANTS

Graduate teaching assistants (GTAs) provide intellectual, administrative and personal support to students and act as their advocates in the final examiners' meeting for the course. In tutorials, GTAs facilitate discussion about the lectures, readings, and assignments, and they answer questions about course-related matters. They direct students to relevant resources, assess student work and hold office hours for student consultation. Please note that GTAs are appointed on a part-time basis and are not usually available outside their office hours, except by appointment.

GTAs will not read complete drafts of papers, but if asked, they offer advice on ideas, research plans and, in some instances, on small sections of prose. For more extensive help with writing please consult one of the resources listed in **Additional Learning Support**.

If you have any queries or concerns about the course, you should contact your GTA in the first instance. If an issue remains unresolved, then contact the convenor. Lecturers and GTAs will not be available to go over material covered in classes that you have missed.

TUĀKANA MENTOR FOR STAGE 2 AND 3

Media and Communication provides academic support for all Māori and Pasifika students at Stage 2 and 3. You can contact the Tuakana Mentor via email to ask questions or make an appointment to meet. S/he will be working with the Academic Skills Tutor to provide academic skills workshops during the semester.

Email: tuakana.ftvms@auckland.ac.nz.

LEARNING RESOURCES

LIBRARY SERVICES

<http://www.library.auckland.ac.nz/>

These services will be vital for your research for assignments. The Subject Librarian for Media, Film and Television is Sarah Etheridge.

The **Audiovisual Collection** is located on the Ground Floor, General

Media and Communication

Library. Search the catalogue for titles, and then provide the item number to staff at the lending desk. Other relevant films and media texts are also available. A list of some of these resources will be posted on Canvas.

Multiple copies of the required films and media texts for this course are available to view at the library. However, do not assume that there will always be a copy waiting for you to use, particularly close to assignment deadlines.

STUDENT LEARNING SERVICES

<http://www.library.auckland.ac.nz/student-learning/>

SLS caters for the learning needs of all students from first year undergraduates to postgraduates. They can help you improve your academic writing, even if it is already quite good, and if needed they can facilitate the development of effective academic learning and performance skills. SLS specialises in helping those who encounter difficulties in their studies, but can also help students who are doing well to do even better. SLS is located in Room 320, Information Commons, 9 Symonds St. General queries about SLS can be directed to sls@auckland.ac.nz

THE DELNA PROGRAMME

<http://www.delna.auckland.ac.nz/>

The University DELNA programme is designed to assist students by providing a profile of their abilities that can then be used as a basis for their further development of academic skills.

ENGLISH LANGUAGE ENRICHMENT (ELE)

<http://www.library.auckland.ac.nz/services/student-learning/ele>

Those who are already aware (or whose DELNA results reveal) that they need help with English reading, listening, speaking or writing should enrol at the English Language Enrichment Centre in the Information Commons. You will be able to direct your own learning with help from staff, who will help you get started and monitor your progress.

PRESENTATION OF COURSEWORK

You will lose marks for your assignments if you fail to meet the following instructions:

- **Type** your work
- **Use a plain, 12 pt font**
- **Double-space** your writing
- **Allow a 1-inch left and right margin** for the marker's comments
- **Keep electronic and hard copies of your assignments** as backup

ACADEMIC REFERENCING. Citing source material is an essential academic and research skill. All coursework assignments require full citation of references, including full titles, page numbers, and publication details. You must reference the sources from which you have taken ideas, arguments and/or specific quotations. **For this course you must use the MLA referencing style.** Please consult one or both of the following websites for information on referencing:

Referencite: <http://cite.auckland.ac.nz/>

OWL MLA Guide: <http://owl.english.purdue.edu/owl/resource/747/01/>

Media and Communication

ACADEMIC INTEGRITY OF COURSEWORK

Please visit the following web page to learn about the University's guidelines and policies on academic honesty and plagiarism:
<https://www.auckland.ac.nz/en/about/teaching-learning/academic-integrity.html>

Plagiarism is committed when you fail to indicate clearly your use of other people's ideas, facts, research, information etc. You must acknowledge sources. Anything that is the work of another student, a lecturer, a published author, on the Internet, in the newspaper etc., must be fully referenced.

The University of Auckland regards plagiarism as a serious form of cheating. Such academic misconduct may result in **a mark of zero** and the assignment being withheld. The most serious cases may result in **suspension or expulsion from the University and/or a fine**. All students in this course are required to submit their coursework assignments through turnitin.com, software designed to reveal the direct and paraphrased use of published material.

All cases of plagiarism will be brought before the Department's Disciplinary Committee. Cases of plagiarism will remain in the Department's records and may be passed on to other departments at the University of Auckland.

SUBMISSION OF COURSEWORK

Electronic submission of assignments via **Canvas** is the only way student work will be officially received, dated and recorded.

Please make note of the **deadline** (a time and a date are both specified). Assignments received after the specified time **will be treated as late**.

Please **check** to ensure that you have successfully submitted your assignment, and **retain copies** of any work submitted. You must not submit assignments to a GTA or lecturer.

DEADLINES, EXTENSIONS AND LATE PENALTIES

Deadlines for coursework are non-negotiable. In extreme circumstances, such as illness, you may seek an extension but you will require a doctor's certificate. Extensions must be personally negotiated with your Graduate Teaching Assistant (GTA) **at least two days** before the assignment is due. Extensions must be registered with your GTA and an extension form attached to the front of your assignment. **All late assignments will be penalised ONE MARK PER DAY.**

VERY LATE ASSIGNMENTS

An assignment handed in after the marked assignments have been returned to students, but before the end of the teaching semester will **not** be marked. However, it may be used for consideration of final marks. It is better to hand in a late assignment by the end of the teaching semester (**Friday 9 June**) than no assignment at all.