

## Science Fiction, Fantasy, Horror, and Film Syllabus

English 265

Tuesday, Thursday, 1-2:30 p.m.

Monday, 7-10 p.m.

Fall, 1998

### Required Texts:

Giannetti, Understanding Movies

Xeroxed reader

All films are on reserve at the library for review.

Thu Aug 27 First day: Why study science fiction film? Expectations. Administrative stuff.

### The 1910s, 1920s and German Expressionist Film I: Vampires

Mon 31 Film: Nosferatu.

Tue Sep 1 Reader: Kracauer, from From Caligari to Hitler.

Reader: Skal, chapter 2 from The Monster Show.

Thu 3 Giannetti: "On Photography," pp. 1-16

### The 1920s and German Expressionist Film II: Tobor

Mon 7 Film: Metropolis (to be seen on your own because of Labor Day)

Tue 8 Reader: Dadoun, "Metropolis: Mother-City"

Reader: Haynes, from From Faust to Strangelove.

Thu 10 Giannetti: "The Mise En Scène" (ch. 2). First homework due.

### America in the 1930s

Mon 14 Film: Freaks

Tue 15 Reader: Skal, chapter 1 and 3 from The Monster Show.

Thu 17 Giannetti, "Editing" (ch. 4). Second homework due

### The 1940s: Noir Horror

Mon 21 Film: Cat People

Tue 22 Reader: from Todorov, The Fantastic.

Thu 24 Giannetti: "On Photography," pp. 17-38. Third homework due.

### The 1950s: Cultural Anxiety

Mon 28 Film: Invasion of the Body Snatchers

Tue 29 Reader: Jancovich, from Rational Fears.

Thu Oct 1 Reader: Freud, "the Uncanny."

Mon 5 Midterm film

Tue 6 Reader: Telotte, from Dreams of Darkness. review

Thu 8 Midterm examination

Mon 12 Film: Night of the Living Dead

Tue 13 Reader: Dillard, "Night of the Living Dead."

Thu 15 Noel Carroll, from The Philosophy of Horror.

The 1960s: More cultural anxiety

Mon	19	Fall recess: no film
Tue	20	Fall recess: no class
Thu	22	tba

The 1970s: The return of the feminine and stalking

Mon	26	Film: <u>Halloween</u>
Tue	27	Reader: Dika, "The Stalker Film."
Thu	29	Reader: Clover, from <u>Men, Women, and Chainsaws</u> .

The 1980s: Horror and Comedy:

Mon	Nov 2	Film: <u>Beetlejuice</u>
Tue	3	Reader: Linda Badley, from <u>Film, Horror, and the Body Fantastic</u>
Thu	5	Giannetti, "Movement" (ch. 3). Reader: Paul, from <u>Laughing Screaming</u> . Paper due.

Dystopia I: The present and the return of the racial other, sort of.

Mon	9	Film: <u>Candyman II: Farewell to the Flesh</u>
Tue	10	Rudin, Seymour, "The Urban Gothic."
Thu	12	Winokur, "Candyman article."

Dystopia II: The future and the cyborg

Mon	16	Film: <u>Alien</u>
Tue	17	Reader: Creed, "Horror and the Monstrous-Feminine: An Imaginary Abjection."
Thu	19	Reader: Doherty, "Genre, Gender, and the <u>Aliens</u> Trilogy."

Oh, no, another foreign film I: Some other uses of special effects.

Mon	23	Film: <u>Marquis</u>
Tue	24	No reading
Thu	26	Thanksgiving recess: no class

Oh, no, another foreign film II: Surrealism and childhood, or, where do you think Tim Burton got the look for Nightmare Before Christmas?

Mon	30	Film: <u>Alice</u>
Tue	Dec 1	Reader: O'Pray, "Surrealism, Fantasy, and the Grotesque."
Thu	3	tba

Mon	7	Film: class choice
Tue	8	Last day of class; paper due.

Final Examination Date: Monday, December 14, 1:00 - 3:30 p.m.

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Thu	Aug	27	First day: Why study film? Administrative stuff.
Mon	Sep	1	
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Mon		29	
Tue		30	
Thu		2	
Mon	Oct	6	Fall recess: no film
Tue		7	Fall recess: no class
Thu		9	
Mon		13	Midterm film
Tue		14	Discussion
Thu		16	Midterm examination
Mon		20	
Tue		21	
Thu		23	
Mon		27	
Tue		28	
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Mon	Nov	3	
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Mon 24  
Tue 25  
Thu 27 Thanksgiving recess: no class

Mon Dec 1  
Tue 2  
Thu 4

Mon 8 Film: Class choice  
Tue 9 Last day of class  
Thu 11

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xerox:

1. Kracauer, Intro, ch.6
  2. Skal, ch. 2
  3. Dadoun, in Close Encounters, “Metropolis: Mother-City”
  4. Skal, ch. 1 and 3
  - 5 Todorov, The Fantastic, pp.24-40
- Jancovich, Introduction, from Rational Fears, pp.  
Freud, “the Uncanny,”  
Telotte, from Dreams of Darkness, chapter on Zombie  
Dillard, “Night of the Living Dead,” in Fantasy Cineam pp.

Noel Carroll, from The Philosophy of Horror, “the devinition of horror”  
O’Pray, “Surrealism, Fantasy, and the Grotesque.”

Paul, ch 3

Bergstrom, “Androids and Androgeny,” in Close Encounters

Reader: Dika, “The Stalker Film,” in American Horrors  
Scarry, from The Body in Pain, ch 3: Pain and imagining  
Clover, from Men, Women, and Chainsaws, His body, herself

Badley, 5-63



