


Politics of Fear: Horror Cinema and Society (winter term 2013/14)


Department for Media Culture and Theater


Day and time: Monday, 4 – 5:30 p.m.

Room: department library (Meister-Ekkehart-Str. 11)

Instructor: Peter Scheinpflug

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Horror cinema confronts us with that which we don't want to face – such as social problems, repressed sexuality, dysfunctional family structures, body politics, historical traumata and many themes more. Horror cinema lingers in the fissions of society and feasts on the uncanny. As horror cinema transforms social problems into often monstrous, more often shocking, but also quite often hilariously grotesque representations, this return of the repressed makes horror cinema highly subversive – and, of course, extremely productive for cultural analysis . By putting exemplary classics of horror cinema in their historical contexts, we will track the uncanny negotiations of social issues like shell shock, Cold War politics, McCarthyism, the atom bomb, Generation X, post modernity and 9/11. The film program features must-see classics like Nosferatu, Frankenstein, Cat People, Onibaba, Night of the Living Dead, Halloween, Poltergeist, Saw and Black Swan.

This course provides students with an introduction to the history of horror cinema as well as a profound methodological training in its cultural analysis.

In preparation for the each lesson, students will have to watch approximately two hours of film and read an essay.

This course, including course materials and class discussions, will be in English language!

I Attendance:

All students are expected to participate actively in each lesson! Furthermore, it is highly recommended that students take notes in class. The success of this course depends primarily on you. Thus, your attendance and participation in class discussions are very important. If you are ill or have an emergency, please inform your instructor prior to class by e-mail that you will not be able to attend. Verification of the absence may be requested by the instructor, if you miss more than two lessons of the same course.

II Homework:

Homework assignments will consist of readings and watching one long movie or several short movies. These will serve as important preparation for discussions during the subsequent course lessons. Therefore, you need to fulfill your homework assignments!

The readings are available online via ILIAS. For joining the group in order to have access to the materials please register to ILIAS using your email-account, then search for the course and join it. The required password is: Frankenstein

The suggested additional readings are *not* available online via ILIAS.

The movies can be watched at the departmental library, which is located on the first floor of Meister-Ekkehart-Straße 11. Please bring your own laptop for watching the movies at the library of the department for Media Culture and Theater (Institut für Medienkultur und Theater).

III Oral Presentation:

Students of the **Zweifach-BA** will have to give an **oral presentation in addition to the academic paper**. Summarize the essential information regarding the assigned topic, as provided by the reading indicated in the syllabus. Your oral presentation should be held in such a way that any students can follow it without any difficulties, even if s/he has never heard about the topic before. The oral presentation must not exceed a length of **15 minutes**. You have to provide a **handout** covering the main points of your presentation. The oral presentation must be held **in English!**

IV Academic Paper:

In order to successfully complete the course you will need to hand in an academic paper about a **topic of your own choosing** but which should be **related to the overall theme of the course** or a specific topic covered by the sessions. If you wish to discuss your paper with your instructor please see him during his office hours. However, you are not demanded to discuss the topic with your instructor as long as you are aware of the expectations regarding an academic paper. The paper shouldn't exceed a length of about **8 to 9 pages**. You are free to write your paper **either in German or in English**. German language papers have to follow the instructions of the departmental guide lines for academic papers: <http://www.mekuwi.phil-fak.uni-koeln.de/10801.html>. English language papers have to meet the requirements of the MLA handbook/style. Please send the instructor a **digital copy** of your paper **no later than March 15th 2014!**

V Credit Points:

If you are a regular student at the University of Cologne you will receive 5 CP (Verbund-BA), resp. 6 CP (Zweifach-BA) upon successful completion of the course. If you are an exchange student please talk to the instructor of the course and your Erasmus coordinator in order to discuss the number of credit points.

VI Office Hours:

You need to register for the office hours online: http://phil-services.uni-koeln.de/profile/peter_scheinflug. Before using the program you will have to register to it; for doing so you find a link "Registrierung Student" on the right side of the page. Office hours are being held in office 3.09 on the third floor of Meister-Ekkehart-Straße 11 (location: <http://www.uni-koeln.de/bin2/where.pl?parent.geb112>).

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Lesson	Date	Topic	Movies	readings / topics for the oral presentations	suggested additional movies
0	14.10.		ARBEIT FÜR ALLE (FULL EMPLOYMENT), BRD 2008, D: Matthias Vogel. (<i>short movie</i>)		
1	21.10.	Vampires and WW I	NOSFERATU – EINE SYMPHONIE DES GRAUENS (NOSFERATU – A SYMPHONY OF HORROR), D 1922, D: F. W. Murnau.	<p>Readings:</p> <ul style="list-style-type: none"> - Anton Kaes: Shell Shock Cinema. Weimar Cinema and the Wounds of War. Princeton/ Oxford 2009. p. 1-6, 88-130. <p>Suggested further reading:</p> <ul style="list-style-type: none"> - Thomas Elsaesser: No End to <i>Nosferatu</i>. In: Noah Isenberg (ed.): Weimar Cinema. An essential guide to classical films of the era. New York 2009. p. 79-94. 	<ul style="list-style-type: none"> - DER STUDENT VON PRAG (THE STUDENT OF PRAGUE), D 1913, D: Hanns Heinz Ewers, Stellan Rye. - UNHEIMLICHE GESCHICHTEN, D 1919, D: Richard Oswald. - DER GOLEM – UND WIE ER IN DIE WELT KAM (THE GOLEM), D 1920, D: Carl Boese, Paul Wegener. - DAS CABINET DES DR. CALIGARI (THE CABINET OF DR. CALIGARI), D 1920, D: Robert Wiene. - GENUINE (GENUINE: A TALE OF A VAMPIRE), D 1920, D: Robert Wiene. (<i>fragment</i>)
2	28.10.	Universal Monster Horror	<p>DRACULA, USA 1931, D: Tod Browning, Karl Freund.</p> <p>FRANKENSTEIN, USA 1931, D: James Whale.</p>	<p>Readings:</p> <ul style="list-style-type: none"> - Kendall R. Phillips: Projected Fears. Horror Films and American Culture. Westport/ London 2005. p. 11-33. <p>Oral Presentation: The coming of sound ...and monsters (15 minutes) [Lea Raith]</p> <ul style="list-style-type: none"> - Paul Hutchings: The Horror Film. London et. al. 2004. p. 127-147. <p>Suggested further reading:</p> <ul style="list-style-type: none"> - Rick Worland: The Horror Film. An Introduction. Malden 2007. p. 157-175. 	<ul style="list-style-type: none"> - THE MUMMY, USA 1932, D: Karl Freund. - THE INVISIBLE MAN, USA 1933, D: James Whale. - THE BLACK CAT, USA 1934, D: Edgar G. Ulmer. - BRIDE OF FRANKENSTEIN, USA 1935, D: James Whale. - THE WOLF MAN, D 1941, D: George Waggner. - HOUSE OF DRACULA, USA 1945, D: Erle C. Kenton. - THE CREATURE FROM THE BLACK LAGOON, USA 1954, D: Jack Arnold.
3	04.11.	outcasts and the monstrous feminine	<p>FREAKS, USA 1932, D: Tod Browning.</p> <p>CAT PEOPLE, USA 1942, D: Jacques Tourneur.</p>	<p>Readings:</p> <ul style="list-style-type: none"> - Barbara Creed: The Monstrous-Feminine. Film, Feminism, Psychoanalysis. London/ New York 1993. p. 1-15. <p>Oral Presentation: The monstrous feminine (15 minutes) [Lina Friedrich]</p> <ul style="list-style-type: none"> - Barbara Creed: The Monstrous-Feminine. Film, Feminism, Psychoanalysis. London/ New York 1993. [Signature of the book in the departmental library: 464 \$ B0402] <p>Suggested further reading:</p> <ul style="list-style-type: none"> - Martin F. Norden, Madeleine Cahill: Violence, Women, and Disability in Tod Browning's <i>Freaks</i> and <i>The Devil Doll</i>. In: Alain Silver, James Ursini (eds.): Horror Film Reader. New York 2006. p. 151-165. - Rick Worland: The Horror Film. An Introduction. Malden 2007. p. 176-192. 	<ul style="list-style-type: none"> - KING KONG USA 1933, D: Merian C. Cooper, Ernest B. Schoedsack. - THE DEVIL-DOLL, USA 1936, D: Todd Browning. - CURSE OF THE CAT WOMAN, D 1944, D: Robert Wise, Gunther von Fritsch. - VOODOO WOMAN, USA 1957, D: Edward L. Cahn. - THE LEECH WOMAN, USA 1960, D: Edward Dein.

4	11.11.	Race and B-movies	<p>KING OF ZOMBIES, USA 1941, D: Jean Yarbrough.</p> <p>ZOMBIES ON BROADWAY, USA 1945, D: Gordon Douglas.</p>	<p>Readings:</p> <ul style="list-style-type: none"> - Andrew Tudor: Why Horror? The Peculiar Pleasures of a Popular Genre. In: Cultural Studies, Vol. 11, Nr. 3 (1997), p. 443-463. <p>Oral Presentation: analyzing Horror as a discourse (15 minutes) [Jessica Krummen]</p> <ul style="list-style-type: none"> - Andrew Tudor: Why Horror? The Peculiar Pleasures of a Popular Genre. In: Cultural Studies, Vol. 11, Nr. 3 (1997), p. 443-463. 	<ul style="list-style-type: none"> - WHITE ZOMBIE, USA 1932, D: Victor Halperin. - THE WALKING DEAD, D 1936, D: Michael Curtiz. - REVOLT OF THE ZOMBIES, USA 1936, D: Victor Halperin. - THE RETURN OF DR. X, USA 1939, D: Vincent Sherman. - I WALKED WITH A ZOMBIE, USA 1943, D: Jacques Tourneur. - ISLE OF THE DEAD, USA 1945, D: Mark Robson.
5	18.11.	science-fiction horror hybrids, the Cold War and McCarthyism	<p>THE THING FROM ANOTHER WORLD, USA 1951, D: Christian Nyby, Howard Hawks.</p> <p>INVASION OF THE BODYSNATCHERS, USA 1956, D: Don Siegel.</p>	<p>Readings:</p> <ul style="list-style-type: none"> - Marc Jancovich: Rational Fears: American horror in the 1950s. Manchester and New York 1996. p. 10-46. <p>Oral Presentation: sci-fi-horror in the 50s (15 minutes) [Victoria Muvea]</p> <ul style="list-style-type: none"> - <i>see above</i> - Kendall R. Phillips: Projected Fears. Horror Films and American Culture. Westport/ London 2005. p. 35-59. 	<ul style="list-style-type: none"> - THE DAY THE EARTH STOOD STILL, USA 1951, D: Robert Wise. - INVASION FROM MARS, USA 1953, D: William Cameron Menzies. - THE WAR OF THE WORLDS, USA 1953, D: Byron Haskin. - THEM!, USA 1954, D: Gordon Douglas. - TARANTULA, USA 1955, D: Jack Arnold. - THE DAY THE WORLD ENDED, USA 1955, D: Roger Corman.
6	25.11.	gothic horror and WW II	<p>LA VERGINE DI NORIMBERGA (THE VIRGIN OF NUREMBERG), I 1963, D: Antonio Margheriti.</p>	<p>Reading:</p> <ul style="list-style-type: none"> - Eric L. Santner: History beyond the Pleasure Principle: Some Thoughts on the Representation of Trauma. In: Neil Levi and Michael Rothberg (eds.): The Holocaust: Theoretical Readings. New Brunswick (New Jersey) 2003. p. 214-220. 	<ul style="list-style-type: none"> - I VAMPIRI (LUST OF THE VAMPIRE), I 1956, D: Riccardo Freda, Mario Bava. - LA MASCHERA DEL DEMONIO (BLACK SUNDAY), I 1960, D: Mario Bava. - IL MULINO DELLE DONNE DI PIETRA (DIE MÜHLE DER VERSTEINERTEN FRAUEN), I/F 1960, D: Giorgio Ferroni. - LO SPETTRO (THE GHOST), I 1963, D: Riccardo Freda. - LA DANZA MACABRA (CASTLE OF BLOOD), I/F 1964, D: Antonio Margheriti. - SUSPIRIA, I/BRD 1977, D: Dario Argento.
7	02.12.	Japanese horror cinema and the Atomic Bomb	<p>ONIBABA, J 1964, D: Kaneto Shindô.</p>	<p>Reading:</p> <ul style="list-style-type: none"> - Jyotsna Kapur: The Return of History as Horror: Onibaba and the Atomic Bomb. In: Steven Jay Schneider, Tony Williams (eds.): Horror International. Detroit 2005. p. 83-97. <p>Oral Presentation: Gojira / Godzilla (15 minutes) [Hannah Lina Schneeberger]</p> <ul style="list-style-type: none"> - Chon Noriega: Godzilla and the Japanese nightmare: when Them! is U.S. In: Eleftheriotis Dimitris, Gary Needham (eds.): Asian Cinemas. A Reader & Guide. Edinburgh 2006. p. 41-55. - GOJIRA (GODZILLA), J 1954, D: Ishirô Honda. 	<ul style="list-style-type: none"> - GOJIRA (GODZILLA), J 1954, D: Ishirô Honda. - JIGOKU (HELL), J 1960, D: Nobuo Nakagawa. - KAIDAN(KWAIDAN), J 1964, D: Masaki Kobayashi. - KAIDAN HEBI-ONNA (SNAKE WOMAN'S CURSE), J 1968, D: Nobuo Nakagawa. - JIGOKUHEN (PORTRAIT OF HELL), J 1969, D: Shirô Toyoda. - RINGU (THE RING), J 1998, D: Hideo Nakata. - ÔDISHON (Audition), J/ROK 1999, D: Takashi Miike. - JU-ON: THE GRUDGE, J 2003, D: Takashi

				<p>Suggested further reading:</p> <ul style="list-style-type: none"> - Adam Lowenstein: Shocking Representations. Historical Trauma, National Cinema, and the Modern Horror Film. New York 2005. p. 83-109. 	Shimizu.
8	09.12.	apocalyptic horror	NIGHT OF THE LIVING DEAD, USA 1968, D: George R. Romero.	<p>Reading:</p> <ul style="list-style-type: none"> - Robin Wood: Hollywood from Vietnam to Reagan ... and Beyond. Expanded and Revised Edition. New York 2003. p. 63-84. 	<ul style="list-style-type: none"> - SPIDER BABY OR, THE MADDEST STORY EVER TOLD, USA 1968, D: Jack Hill. - TARGETS, USA 1968, D: Peter Bogdanovich. - ROSEMARY'S BABY, USA 1960, D: Roman Polanski. - THE EXORCIST, USA 1973, D: William Friedkin. - SISTERS, USA 1973, D: Brian De Palma. - THE TEXAS CHAIN SAW MASSACRE, USA 1974, D: Tobe Hooper. - IT'S ALIVE, USA 1974, D: Larry Cohen. - DEAD OF NIGHT (/DEATHDREAM), USA/UK/CDN 1974, D: Bob Clark. - THE OMEN, USA 1976, D: Richard Donner. - CARRIE, USA 1976, D: Brian De Palma. - THE HILLS HAVE EYES, USA 1977, D: Wes Craven. - INVASION OF THE BODY SNATCHERS, USA 1978, D: Philip Kaufman.
				<p>Oral Presentation: Cannibalizing the American Dream (15 minutes)</p> <ul style="list-style-type: none"> - Robin Wood: Hollywood from Vietnam to Reagan ... and Beyond. Expanded and Revised Edition. New York 2003. p. 63-84. - Jennifer Brown: Cannibalism in Literature and Film. Basingstoke/ New York 2013. p. 1-14, 107-150. - D. N. Rodowick: The Enemy within: The Economy of Violence in The Hills Have Eyes. In: Barry Keith Grant [ed.]: Planks of Reason. Essays on the Horror Film. Lanham, Md./ London 1996. p. 321-330. - Christopher Sharrett: The Idea of Apocalypse in The Texas Chainsaw Massacre. In: Barry Keith Grant [ed.]: Planks of Reason. Essays on the Horror Film. Lanham, Md./ London 1996. p. 255-276. - THE TEXAS CHAINSAW MASSACRE, USA 1974, D: Tobe Hooper. - THE HILLS HAVE EYES, USA 1977, D: Wes Craven. 	
9	16.12.	reading lesson	<p>Reading:</p> <ul style="list-style-type: none"> - Paul Wells: The Horror Genre. From Beelzebub to Blair Witch. (= Short Cuts. Introduction to Film Studies). London ²2004. p. 36-112. 		
10	13.01.	the slasher	HALLOWEEN, USA 1978, D: John Carpenter.	<p>Reading:</p> <ul style="list-style-type: none"> - Carol J. Clover: Men, women, and chain saws: gender in the modern horror film. Princeton 1992. p. 21-64. 	<ul style="list-style-type: none"> - PSYCHO, USA 1960, D: Alfred Hitchcock. - PEEPING TOM, UK 1968, D: Michael Powell. - BEYOND THE VALLEY OF THE DOLLS, USA 1970, D: Russ Meyer. - PROFONDO ROSSO (DEEP RED), I 1975, D: Dario Argento. - FRIDAY 13TH, USA 1980, D: Sean S. Cunningham. - FRIDAY 13TH PART 2, USA 1981, D: Steve Miner. - SLEEPAWAY CAMP, USA 1983, D: Robert Hiltzik. - A NIGHTMARE ON ELM STREET, USA 1984, D: Wes Craven. - THE STEPFATHER, USA 1987, D: Joseph Ruben.
				<p>Oral Presentation: gender and the slasher (15 minutes) [vakant]</p> <ul style="list-style-type: none"> - Carol J. Clover: Men, women, and chain saws: gender in the modern horror film. Princeton 1992. p. 21-64. 	
				<p>Suggested further reading:</p> <ul style="list-style-type: none"> - Kendall R. Phillips: Projected Fears. Horror Films and American Culture. Westport/ London 2005. p. 123-143. 	

11	20.01.	80's family horror	POLTERGEIST, USA 1982, D: Tobe Hooper.	<p>Reading:</p> <ul style="list-style-type: none"> - Tony Williams: Hearths of Darkness. The Family in the American Horror Film. London et al. 1996. p. 13-30, 225-237. 	<ul style="list-style-type: none"> - THE FOG, USA 1980, D: John Carpenter. - AMITYVILLE II: THE POSSESSION, USA/MEX 1982, D: Damiano Damiani. - CUJO, USA 1983, D: Lewis Teague. - GREMLINS, USA 1984, D: Joe Dante. - PET SEMATARY, USA 1989, D: Mary Lambert.
				<p>Oral Presentation: VHS, body horror and splatter (15 minutes) [Juliane Wiethoff]</p> <ul style="list-style-type: none"> - Arno Meteling: Monster. Zur Körperlichkeit und Medialität im modernen Horrorfilm. Bielefeld 2006. p. 59-107. - Cynthia A. Freeland: The Naked and the Undead. Evil and the Appeal of Horror. Boulder, Oxford 2000. p. 256-265. 	<ul style="list-style-type: none"> - THE EVIL DEAD, USA 1981, D: Sam Raimi. - THE THING, USA 1982, D: John Carpenter. - RE-ANIMATOR, USA 1985, D: Stuart Gordon. - HELLRAISER, UK 1987, D: Clive Barker. - BRAINDEAD, NZ 1992, D: Peter Jackson.
12	27.01.	the postmodern slasher	SCREAM, USA 1996, D: Wes Craven	<p>Reading:</p> <ul style="list-style-type: none"> - Kendall R. Phillips: Projected Fears. Horror Films and American Culture. Westport/ London 2005. p. 163-180. 	<ul style="list-style-type: none"> - STUDENT BODIES, USA 1981, D: Mickey Rose, Michael Ritchie. - BODY DOUBLE, USA 1984, D: Brian De Palma. - THE TEXAS CHAINSAW MASSACRE 2, USA 1986, D: Tobe Hooper. - THE RETURN OF THE TEXAS CHAINSAW MASSACRE, USA 1994, D: Kim Henkel. - NEW NIGHTMARE, USA 1994, D: Wes Craven. - JASON X, USA 2001, D: James Isaac. - BEHIND THE MASK: THE RISE OF LESLIE VERNON, USA 2006, D: Scott Glosserman. - DETENTION, USA 2011, D: Joseph Kahn.
				<p>Suggested further reading:</p> <ul style="list-style-type: none"> - Mark Jancovich: 'A Real Shocker': Authenticity, genre and the struggle for distinction. In: Graeme Turner (Hg.): The Film Cultures Reader. London/ New York 2002. p. 469-480. - Isabel Cristina Pinedo: Postmodern Elements of the Contemporary Horror Film. In: Stephen Prince (eds.): The Horror Film. New Brunswick/ New Jersey/ London 2004. p. 85-117. - Andrew Tudor: From Paranoia to Postmodernism? The Horror Movie in Late Modern Society. In: Steve Neale (eds.): Genre and contemporary Hollywood. London 2006. p. 105-116. 	
13	03.02.	9/11 and torture porn	SAW, USA/AUS 2004, D: James Whan.	<p>Readings:</p> <ul style="list-style-type: none"> - Matt Hills: Cutting into Concepts of „Reflectionist“ Cinema. The Saw Franchise and Puzzles of Post-9/11 Horror. In: Aviva Briefel, Sam J. Miller (Hg.): Horror after 9/11. World of Fear, Cinema of Terror. Austin 2011. p. 107-123. - Christopher Sharrett: The Problem of SAW: "Torture Porn" and the Conservatism of Contemporary Horror Films. In: Cineaste 35 (Winter 2009), Nr. 1, p. 32-37. 	<ul style="list-style-type: none"> - ILSA: SHE-WOLF OF THE SS, USA/BRD 1975, D: Don Edmonds. - MAN QING SHI DA KU XING ZHI CHI LUO LING CHI (A CHINESE TORTURE CHAMBER STORY 2), HK 1998 D: Dick Cho. - SHIN AKAI MISSHITSU (HEYA): KOWARETA NINGYŌ-TACHI (RED ROOM 2), J 2000, D: Daisuke Yamanouchi. - HOUSE OF 1000 CORPSES, USA 2003, D: Rob Zombie. - HOSTEL, USA 2005, D: Eli Roth. - MARTYRS, USA 2008, D: Pascal Laugier. - THE COLLECTOR, USA 2009, D: Marcus Dunstan. - ANTICHRIST, DK/BRD/I/F/PL/SW 2009, D: Lars von Trier.
				<p>Suggested further reading:</p> <ul style="list-style-type: none"> - Catherine Zimmer: Caught on Tape? The Politics of Video in the New Torture Film. In: Aviva Briefel, Sam J. Miller (eds.): Horror after 9/11. World of Fear, Cinema of Terror. Austin 2011. p. 83-106. 	