Course Description / Objectives

Course Description and Objectives

According to the course description, ENG 346 is:

| Film Topics: Genre and Auteur | Intensive study of developments in film categorization, classification and interpretation. Studies of genres such as the western, screwball comedy, film noir, musicals, horror, thrillers. Individual directors studied may include Hitchcock, Welles, Hawks, Ford, Sayles, Lee, Spielberg, Kubrick, Coen, Chaplin, Keaton, Cukor and Sirk. May be repeated when topic changes. Prerequisite: Credit for Eng 131 and 132 with a grade of C or better. |

This course will deal with some important, exemplary, or pivotal films in the horror genre, focusing on supernatural horror films.

Course Outcomes:

By the end of the course, you should be able to:

- Learn the narratological vocabulary for the analysis of written and film narrative, and be able to write accurate analyses of texts and films using that vocabulary.
- Show your ability to understand the techniques used to arouse audience response in a film, and analyze individual applications of those techniques, particularly focused on the visual, auditory, and symbolic codes applied in horror cinema.
- Demonstrate familiarity with ways of defining genre.
- Show your familiarity some systems of influence, repetition and novelty in the horror genre.
- Demonstrate a knowledge of cultural and historical forces at work in the films studied.
- Demonstrate your understanding of the roles of audience, media, money, and culture in filmmakers’ decisions.
- Demonstrate your ability to compare the treatment of similar themes across films in an auteur’s canon.
- Use appropriate research skills to produce a high-quality scholarly or literary-critical paper.
Credit Hour Justification:

“Film Topics: Genre and Auteur” (3 credits) meets twice a week schedule for 75-minute sessions. The class will also meet for a 2.5-hour final examination or write an equivalent take home exam. Students are expected to complete a significant amount of weekly reading of primary, secondary, and theoretical material, as well as watch one or two feature films outside of class per week. The weekly reading and viewing will be accompanied by such assignments as reading quizzes, in-class and out-of-class writings, and class presentations. The amount of writing will average between 16-24 pages over the semester and will, at times, require substantial research. The required outside of class workload will average 6 hours per week.

Textbooks

Recommended
Some assigned movies will stream online either for free (through Youtube) or through one of the major subscription services: Hulu+, Netflix, or Amazon Prime. Other options will be made available (either group showings or films on reserve in the library), but streaming subscriptions, purchases, or DVD borrowing may be beneficial. It is your responsibility to make time to screen the films before Tuesday class time each week.

Some works may also be assigned through online copies or through electronic course reserves. It would be wise to print these out. Background information will frequently be provided in the form of web links or handouts: you’re responsible for reading and keeping up with these.

Course Policies

Phones
If you have a cell phone, please only use it when class activities require it. If you must receive calls due to some developing emergency, please set the phone to a silent setting. If you must talk on your phone due to some earth-shattering emergency, please leave our classroom to do so. Don’t ever text in class, unless you’ve been asked to look something up by the instructor. On exam days, please turn off and put away out of sight all electronic devices unless told otherwise.

Eating, Drinking, Sleeping and So On
Feel free to drink coffee or eat anything that's not loud, messy, and/or smelly. Please clean up after yourself, however. If you sleep in class, you will be woken up. At least feigning attention and interest is very important: please don't read the newspaper, listen on headphones, or send instant messages during class.

Note on Films (Content Warning)
The films we'll be watching this semester are often intentionally distressing. Horror invokes (perhaps cathartically) a host of negative reactions, including anxieties, fears, and physical level repulsion, as well as dealing with themes the culture that produces them finds taboo, traumatic, or threatening. I urge folks who anticipate discomfort to research the plot of the films, and sit near an exit in case you need to step out for a few minutes. http://doesthedogdie.com can be a good source of potentially distressing elements.

Reading, Viewing, Participation, and Note Taking
This course is reading intensive, and some of the works we will be studying will be quite difficult. Budget your time and read, watch and annotate ahead when necessary. Make time to see the films outside of class. Take notes as you read and view, and write out questions about your reading and viewing for use in
class. Talk about your reading outside of class. Ask questions in class. If you find anything particularly impenetrable and need help, feel free to drop by my office hours to chat about it. My job is to help you understand this stuff.

This course is taught largely as a dialogue—I ask and answer questions. The students who get the most out of the class are those who participate well in class discussion. If you can answer, do.

Contact by Email
Correspondence relating to this course must use your sfasu email account. The subject line must be ENG 246. I am not certain to respond to emails with any other subject line, especially if they resemble spam. I never accept assignments by email, and emails with attachments will not be opened.

Original Work
All work turned in for credit in this course must be original work this semester for this class. You may not “recycle” work turned in previously in other courses. Recycled work will not be accepted for credit if found to be recycled (and the ordinary late penalties will accrue while you write another paper).

Plagiarism
I take plagiarism very seriously. According to SFASU Policies and Procedures:

Academic dishonesty includes both cheating and plagiarism. Cheating includes but is not limited to (1) using or attempting to use unauthorized materials to aid in achieving a better grade on a component of a class; (2) the falsification or invention of any information, including citations, on an assigned exercise; and/or (3) helping or attempting to help another in an act of cheating or plagiarism. Plagiarism is presenting the words or ideas of another person as if they were your own. Examples of plagiarism are (1) submitting an assignment as if it were one's own work when, in fact, it is at least partly the work of another; (2) submitting a work that has been purchased or otherwise obtained from an Internet source or another source; and (3) incorporating the words or ideas of an author into one's paper without giving the author due credit.

Please read the complete policy at [http://www.sfasu.edu/policies/academic_integrity.asp](http://www.sfasu.edu/policies/academic_integrity.asp)

If a student’s paper contains plagiarized material, the student will meet with me, and I will determine the outcome, which typically involve penalties from an un-revisable zero on the paper to an F for the course. In addition, an Academic Dishonesty Form will be filed. If you have questions about what constitutes plagiarism, or fear you may not have properly cited something, please talk to me immediately.

Attendance and Absences
Regular attendance is required for success in this course. Lectures and discussions will highlight what sorts of things will be on the tests, there will be frequent short writing assignments and quizzes may be given at the beginning or the end of classes. Please arrive on time. No homework or in-class assignments may be made up unless your absence is excused or has been pre-arranged with me at least a full day in advance. If you miss a class for a university-excused reason, you must (by the second day you return to class) present me with a typed memo explaining the reason for your absence, and you should attach any documentation (such as a note from your doctor) to this memo.

Regardless of the reason for your absence, you are responsible for all information and work covered in class. If you missed homework or in-class assignments during an excused absence, it is your responsibility to find out what you’ve missed and arrange with me to make it up.

After four unexcused absences, every additional unexcused absence will result in a deduction of 5
percentage points from your total grade. Usually, that total will already be quite low due to missed quizzes and poor test preparation.

In accordance with university policy, after six absences (the equivalent of three weeks of missed class) for any reason whatsoever, you may be unable to earn a passing grade in the course. Please keep an eye on your absences.

**Late Major Papers and Free Homework Late**

Each student has one (1) free late homework assignment: to use it, write “Oops” clearly at the top of the completed assignment and turn it in within one week of the assigned due date (and before the last day of class). Other than this “oops” assignment, no late homework will be accepted without a university-approved absence or a very compelling excuse (my judgment) in writing, detailing your reasons and providing evidence as necessary.

Major papers turned in after the beginning of the class period on which they are due will be considered late, and will have one full letter grade (10 percentage points) deducted from their final grade. Another full letter grade will be deducted for each weekday that passes after the due date. The easiest way to receive a very poor grade in this course is to turn things in late. Do not turn in papers under my office door. If you turn them in to English office staff, email me about it immediately. I am not responsible for the loss of papers turned in that way, or your subsequently lower grade.

**Turnitin Submission**

In addition to the paper copy turned in during class, all major papers must be turned in to turnitin (through D2l) in electronic copies. I may choose to grade either the electronic or paper copies of major assignments, depending on the time, so you must make them both available. Turnitin submissions are due at the same time the paper is due in class. Students are responsible for making sure the turnitin copy and the paper copy are identical, and that the paper is successfully posted. No major paper will be awarded a score other than 0 without a turnitin submission.

**Midterm Grades**

All 100 and 200 level classes now report midterm grades. Please take these scores in the context of the percentage of the course projects complete at that time. A passing score at midterm is no guarantee of a passing final grade. Neither is a failing score necessarily impossible to recover from. See the grade breakdown and do the math.

**Extra Credit**

Several times during the semester, I will announce extra credit assignments. Extra credit will only be assigned in class (it will not be posted on the website). Please do not ask me for individual extra credit. Any extra credit assignments I given will be applied to the homework / quiz score, and will be offered to everyone. With extra credit, the daily work score will top at 100%.

**Withheld Grades**

I do not give Withheld grades lightly. A grade of WH will be assigned only if the student cannot complete the course work because of unavoidable circumstances. Students must complete the work within one calendar year from the end of the semester in which they receive a WH, or the grade automatically becomes an F. If students register for the same course in future terms the WH will automatically become an F and will be counted as a repeated course for the purpose of computing the grade point average.

**Students with Disabilities**

To obtain disability related accommodations, alternate formats and/or auxiliary aids, students with disabilities must contact the Office of Disability Services (ODS), Human Services Building, and Room
Assignments and Grade Determination

**Grade Breakdown**

<table>
<thead>
<tr>
<th>Assignment</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Quizzes, film responses, daily work</td>
<td>20%</td>
</tr>
<tr>
<td>Audio or video group project: pod or screencast</td>
<td>15%</td>
</tr>
<tr>
<td>Midterm exam</td>
<td>20%</td>
</tr>
<tr>
<td>Proposal for film analysis</td>
<td>5%</td>
</tr>
<tr>
<td>Film analysis / term paper</td>
<td>20%</td>
</tr>
<tr>
<td>Final exam</td>
<td>20%</td>
</tr>
</tbody>
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**Percentage Grade**

- 90-100  = A
- 80-89   = B
- 70-79   = C
- 60-69   = D
- 0-59    = F

**Short Film Responses**

Often, (usually every week if we don’t have other writing due on Tuesday) I’ll have you write some relatively informal response to the film viewing and readings for a day. These should be typed, should attempt MLA format as accurately as you can unless otherwise specified, and will have other requirements as posted. The intention is to get you thinking and recording what you think about the works, and to prepare you for class.

- 5 = Excellent, flawless: Very insightful, and otherwise dazzlingly good. I think "wow! I wonder if I can get a copy to teach with next semester!" This is a rare score.
- 4.5 = Very good: Accomplishes everything needed with style and economy, reflects a strong understanding of the subject matter, and has no very significant errors. I think "good!"
- 4 = Good: Does the work expected, and contains only errors that might be expected of the average careful student at this point in the semester. I think "okay."
- 3.5 = Needs some work: Ideas may be incomplete or unfocused, organization may be sloppy. May be "off" in tone or style. I think "well, okay, I guess."
- 3 = Needs a lot of work: May be unclear in spots, or have numerous, embarrassing, or unprofessional errors. I think "well, maybe next time."
- 2 = Unacceptable: Fails to accomplish some aspect of the assignment, or has a variety of unprofessional errors. I think "maybe he or she had a high fever or something."
- 1 = Token effort: Wrong assignment or shows very little work. Accomplishes little of what the assignment asks. Reflects a fundamental misunderstanding of the assignment or a deficit of effort or skill. I think "why did I ever get into this line of work?" A paper with a name on it and a sentence, turned in on time.
- 0 = Didn't turn paper in: I think "hmm, I wonder if he or she has dropped the course?"

**Reading / Viewing Quizzes**

Often, at the beginning or end of the class period, I will ask one question, answerable by one well-
constructed sentence, about something we've read or viewed. They will be graded on a three point scale, as follows:

0 You weren't there to take the quiz or didn't put your name on it.
1 You have your name on the paper, and what you have written is indeed a sentence.
2 Your answer represents a good attempt, and shows that you've read the work with some care, but isn't entirely correct.
3 The sentence answers the question and indicates that you've read well and attentively.

I don't intend these to be hard or trick questions, but they will require that you read and remember what you have read or seen. If you have an excused absence on a day when we have a reading quiz, you must bring a memo to me within two class periods explaining your absence and providing what documentation is possible. Then I will ask you another question about that day's reading. If you come in late and don't turn in a signed paper, or you have an unexcused absence and miss a quiz, you will receive a 0.

**Screencast or Podcast assignment: Thursday, Feb 20**
**New Media / Screencast / Podcast Presentation**
Film analysis for popular audiences often includes more than academic papers, and academic paper writing fails to teach some communications skills that are valuable in the world of teaching, business, and cultural production. Working either alone or in a group of 2-4, you will pick an, and make an informative, enthusiastic and engaging screencast, podcast, or video (with supporting web text) that teaches some elements of a horror film or a series of films to a wider non-academic audience while incorporating contextual and academic research and the fruits of close viewing, to be released into the wilds of the internet. Make it matter, and show how your topic matters to your specific, carefully-defined audience in 2020. You’ll turn in the presentation, any scripts you made, and a brief paper from each participant detailing the process. The process, documentation of research and sources, and individual contributions will constitute 20% of the grade, the final product 80%.

**Midterm exam: Thursday, Feb 27**
An online exam with both objective questions (primarily focusing on the accurate use and definition of film and narrative terms) and a brief take-home essay. Will be completed outside of class, and turned in through D2L.

**Proposal for term paper: Tuesday, April 7**
A page or two that describes an analytical approach and a film or films, documenting initial research and arguing that a particular topic will make a lively and interesting paper.

**Term paper: Full Rough Draft due for Tuesday, April 28**
Final Draft due (in class and on paper) Thursday, April 30

A researched paper of 4-6 pages that analyzes a film, bringing in formal and thematic elements as well as cultural, political, generic, production, or audience considerations. More detailed prompts and rubrics will be available.

Final exam: Turned in at or before, Thursday, May 7 10:45-1:15 A take-home essay exam exploring major themes or elements learned in the course. There may be an objective section dealing with terms, concepts, movements, and definitions, as well as a thematic essay and an evaluative essay (about how well the course did).

Extremely Tentative Schedule:

The following is an extremely tentative schedule of topics we will address and films we might watch. The viewing schedule may change as the semester progresses. Daily readings and responses will be assigned each day on D2L. The D2L day-by-day will constitute the real adjusted schedule for all assignments.

Week 1—Introduction Watch Early horror film clips The Haunted House, etc.
Week 2—Watch Nosferatu, elements from horror 1920s-50s. Recommended: Tod Browning Dracula
Week 3—Suggestive Horror / horror and mise en scene Watch The Haunting Recommended: Hell House, The Changeling
Week 4—Gender, society, and the reactionary horror film. Watch The Exorcist
Week 5—Auteurism and Horror Watch The Shining (references to Amityville Horror)
Week 6—Into the suburbs / Spielbergian affect Watch Poltergeist
Screencast or Podcast project due, Thursday, February 20
Week 7—Infusions from the slashers: Watch Nightmare on Elm Street
Midterm exam due, Thursday, Feb 27
Week 8—International influences / cultural comparison Watch Ringu and The Ring
Week 9—Spring Break
Week 10---Found Footage Watch The Blair Witch Project and Paranormal Activity
Week 11—Horror and Humor, Horror and Old Age Watch Bubba Ho-tep
Week 12—The Twist film Watch The Sixth Sense Recommended Angel Heart, Jacob’s Ladder
Week 13—Post modern horror Cabin in the Woods, Recommended You May Be the Killer
Proposal due: Tuesday, April 7
Easter: April 9
Week 14—Gender and horror: Film TBA (Ginger Snaps, Jennifer’s Body?)
Week 15—Race, appropriation, and horror: Watch Get Out vs The Skeleton Key.
Week 16—Grab bag: Watch Hereditary Finish class discussions--Prompt for final exam essay portion given out
Peer review of analysis paper, Tuesday, April 28
Analysis paper due (in class and on paper) Thursday, April 30
Final exam due: Turned in at or before, Thursday, May 7 10:45-1:15