

DC 270 Topics: The Supernatural In Film
Fall Quarter 2013
Wednesdays, 1:30 – 4:45
CDM 708

Instructor: Shayna Connelly

Office: CDM 408

Office hours: W 10:45 – 1:00, 4:45 – 5:30

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COURSE DESCRIPTION:

Supernatural horror articulates our deepest cultural anxieties about conformity, identity, technology and control. Using supernatural films as a guide, students reflect on what hauntings say about the human condition. The course goes beyond the horror genre to explore the relationship between figurative and non-figurative ghosts in films about reincarnation, doppelgängers, ghosts, possession, haunted houses and clairvoyants.

PREREQUISITE: NONE

COURSE OBJECTIVES:

- To understand our attraction to fear and why supernatural stories endure;
- To analyze cinematic techniques that inspire dread;
- To explore the relationship between cinema and culture through supernatural beliefs;
- To understand Freud's concept of *The Uncanny*, Derrida's 'hauntology', Freeland's 'art-dread' and the role of low-brow & high-brow culture in the discussion of the supernatural;
- To apply horror tropes and cinematic techniques in creative work.

TEXTBOOKS AND READINGS:

Horror Brigid Cherry (Routledge) ISBN 978-0-415-45668-5

Additional handouts provided by instructor

GRADING

Grades will be given for each assignment. Late work will not be accepted for grading. An assignment worth 10 points (10%) is equal to one full letter grade. In my experience, students who neglect to turn in even one assignment have difficulty passing the class. Extra credit (up to a letter grade per assignment) will be given to students who meet with the instructor during office hours to get individual feedback of their work.

GRADE BREAKDOWN:

Short writing assignments	20%	
Film analysis	20%	
Midterm creative assignment	20%	
Final research paper	30%	(proposal 5%, rough draft 15%, final draft 10%)
Participation and attendance	10%	

A = 100 – 93, A- = 92 – 90, B+ = 89 – 88, B = 87 – 83, B- = 82 – 80, C+ = 79 – 78, C = 77 – 73, C- = 72 – 70, D+ = 69 – 68, D = 67 – 63, D- = 62 – 60, F = 59 – 0.

WEEK 1:

9/11 GHOSTS AND CULTURE. THE ROLE OF 9/11 IN MODERN HAUNTINGS.
KINGDOM EPISODE 1 (VON TRIER, 1994)

READ: HANDOUT 1: O'HARA, *MAKING THEIR PRESENCE KNOWN*
WATCH: *KINGDOM*, EPISODE 2 ON COLTUBE
ASSIGN: WRITING ASSIGNMENT 1

WEEK 2:

9/18 THE RISE OF THE MALEVOLENT HOUSE
THE HAUNTING (WISE, 1963)

READ HANDOUT 2: WILSON, *HAUNTED HABITABILITY*
DUE: WRITING ASSIGNMENT 1
ASSIGN: FILM ANALYSIS

WEEK 3:

9/25 THE DEAD ARE AMONG US: DERRIDA'S HAUNTOLOGY
THEY CAME BACK (CAMPILLO, 2004)

READ: *HORROR*, CHAPTER 1

WEEK 4:

10/2 NEITHER HERE NOR THERE: LIMINILITY & THE SUPERNATURAL
BIRTH (GLAZER, 2004)

READ: *HORROR*, CHAPTER 2
DUE: FILM ANALYSIS
ASSIGN: MIDTERM CREATIVE ASSIGNMENT & WRITING ASSIGNMENT 2

WEEK 5:

10/9 CONTROL: POWERS OF THE MIND. FREUD'S UNCANNY
DON'T LOOK NOW (ROEG, 1973)

READ: *HORROR*, CHAPTER 3, AND PP 94 - 125 "THE LOOK OF HORROR CINEMA"

DUE: WRITING ASSIGNMENT 2

WEEK 6:

10/16 THE LYRICAL GHOST: DOPPLEGÄNGERS AS LIVING GHOSTS
THE DOUBLE LIFE OF VERONIQUE (KIESLOWSKI, 1991)

READ HANDOUT 3: THURSCHELL, *THE GHOST WORLDS OF MODERN ADOLESCENCE*

ASSIGN: FINAL RESEARCH PAPER PROPOSAL

DUE: MIDTERM CREATIVE ASSIGNMENT

WEEK 7:

10/23 POSSESSION: DEMON HAUNTINGS & EXORCISM
REQUIEM (LANGE, 2006)

READ: *HORROR*, CHAPTER 3, PP 125 - 166 "THE LOOK OF HORROR CINEMA" - END

DUE: FINAL RESEARCH PAPER PROPOSAL

WEEK 8:

10/30 ESCALATION: THE POWER OF CONTEXT AND FRAMING
The Entity (FURIE, 1982)

READ: *HORROR*, CHAPTER 4

WEEK 9

11/6 THE TROUBLE WITH GHOSTS. EMBODIMENT AND COMMUNICATION.
The Changeling (MEDAK, 1980)

DUE: FINAL PAPER ROUGH DRAFT

WEEK 10

11/13 HAUNTED SPACES REVISITED. THE MIND AS A HAUNTED SPACE
SESSION 9 (ANDERSON, 2001)

INDIVIDUAL MEETINGS ON FINAL PAPER

WEEK 11/ FINALS WEEK:

Wednesday, 11/20 2:00 – 5:00

UNWIND WITH A SCARY FILM! FILM TBD

******* FINAL RESEARCH PAPER DUE 11/19 @ 11:59 CST UPLOADED TO D2L OR YOU CAN BRING A HARD COPY TO CLASS ON 11/20 @ 2 PM. NO PAPERS WILL BE ACCEPTED AFTER 2 PM ON 11/20*******

COURSE POLICIES:

In addition to the DePaul University course policies (see student handbook), the following policies apply to this course:

STUDENT RESPONSIBILITIES – Students are responsible for meeting the expectations in the syllabus. The instructor will not remind students of assignment deadlines. In the event of an absence it is the student's responsibility to contact the instructor for homework assignments. You are still responsible for getting the assignment details and turning it in on time.

HANDOUT & ASSIGNMENT COPIES – Handout and assignment copies are available on d2l.depaul.edu

READING ASSIGNMENTS – Assigned readings are required. End of discussion.

FILM VIEWING – Students are required to watch the films in class. Leaving early or sleeping through a film will result in an absence. You cannot hide – I can tell what you're doing. In the event of illness, assignment or in the event that you are looking for entertainment, films from class (and a few more) are available to stream online at coltube. Go to <http://coltube.cdm.depaul.edu> and sign in using your campus connect information. Choose the correct course and term on the left in order to access films for the class.

DEADLINES – Late assignments will not be accepted for grading and written feedback will be given at the instructor's discretion. You will not be eligible for an A in the class unless you turn in all assignments on time.

ATTENDANCE – Attendance and attention in class are mandatory. Any absence (missing more than 15 minutes of class time per session) will impact your grade. Each student is allowed ONE absence (equal to two tardies) before your grade is affected.

ILLNESS – Do not attend class if you are ill (heavy cough, fever, vomiting) or think you might be coming down with something worse than a cold. If you show up visibly sick, you may be asked to go home. In order to prevent a consequence with the attendance and deadline policies, contact me by email prior to missing a class due to illness and continue to keep me posted until you return. As long as I am aware of your situation and you take an active role in catching up, allowances will be made for your situation. Every situation will be handled according to individual circumstance at the instructor's discretion. Students with long-term illnesses (more than 2 weeks) should contact the Dean of Students office to inquire about a medical withdrawal. **Absolutely no consideration will be given without advanced notice, even with a doctor's note.**

INCOMPLETES – No incompletes will be given.

COMPUTER/SMART PHONE USE – I can tell the difference between using your laptop to take notes and using it for other purposes. Turn off your phone during class. No screens during the films.

PLAGIARISM – Plagiarism on assignments or cheating on exams are serious offenses and earn the student a failing grade for the class and can lead to an Academic Integrity Violation. Students are expected to understand what constitutes original research and how to use proper citation methods. All papers are automatically run through anti-plagiarism software turnitin.com.

INSTRUCTOR AVAILABILITY – Please email any time you have a question or concern about the class. I try to respond to email within 24 hours, but during evenings and weekends it may take me longer to respond. If you are contacting me at the last minute about an assignment, you may not get a response before the deadline and no extensions will be granted. If you are unable to meet during my offices hours, contact me to make other arrangements.

STUDENTS WITH DISABILITIES – Students who feel they may need an accommodation based on the impact of a disability should contact me privately to discuss their specific needs. All discussions will remain confidential. To ensure that you receive the most appropriate reasonable accommodation based on your needs, contact me as early as possible in the quarter (preferably within the first week of class), and make sure that you have contacted:

The Center for Students with Disabilities (CSD) at +1 (773) 325-1677, Student Center #370.

ADDITIONAL ACCOMMODATIONS – This course includes instructional content delivered via audio and video. If you have any concerns about your ability to access and/or understand this material in its default format, please notify me within the first week of the course so accommodations can be made.

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CONTENT CHANGES – This syllabus may be amended as the course proceeds. You will be notified of all changes.

ADDRESSING THE INSTRUCTOR – Please call me by my first name in both emails and in person. If my kids' friends call me Shayna (rhymes with Dana), you can, too.