

DC 470 Psychotic Women in Horror  
Winter Quarter 2018  
Thursdays, 1:30 – 4:45  
CDM 708

**Professor: Shayna Connelly**  
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**Office Hours Cinespace: W 12:30- 1:15,  
4:45 – 5:30**  
**Office hours CDM: R 12:45 – 1:30 & 4:45  
– 5:30**

**COURSE DESCRIPTION:**

The intersection between mental instability and horror has a long history in cinema, with female protagonists often straddling the line between insanity and supernatural occurrence. Starting with the film *Gaslight* the class will explore hauntings and horror through female protagonists or female directors. Students will also develop creative work utilizing techniques that create dread, fear or disgust in the audience. The course will look at the power of belief, the allure of fear in entertainment and the relationship between cinema, history and feminism.

**PREREQUISITE: NONE**

**COURSE OBJECTIVES:**

- To understand our attraction to dread, fear and disgust and why supernatural stories endure;
- To analyze cinematic techniques that inspire dread;
- To explore the relationship between cinema, feminism and culture through supernatural stories;
- 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 that impacts an audience.

**TEXTBOOKS AND READINGS:**

*Ghostland* Colin Dickey  
*We Should All Be Feminists* Chimamanda Ngozi Adichie

Additional required handouts are listed on the syllabus and available on d2l.

**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:**

Attendance	10%
Online Discussion	20%
Fear Paper	5%
Scene analysis	15%
Midterm creative assignment	20%
Final (paper <u>or</u> short film)	30%

- Research paper: (proposal 10%, rough draft 15%, final draft 5%)
- Horror short: (pre-production 10%, rough cut 15%, fine cut w/sound design 5%)

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:****SUBSCRIBE TO NEWS ITEMS AND FAQ DISCUSSION BOARDS**

**1/4** SPIRITUALISM: WOMEN, GHOSTS, FEMINISM AND MADNESS

READ: CREED *HORROR AND THE MONSTROUS-FEMININE* AND *WE SHOULD ALL BE FEMINISTS*

HOMEWORK: WATCH *DON'T LOOK NOW* (ROEG, 1973) AND WRITE RESPONSE PAPER

**\*\*ONLINE DISCUSSIONS OPEN FROM 1/4 – 1/11\*\***

**WEEK 2:**

**1/11** THE UNCANNY: THE MIND AS A HAUNTED SPACE  
*LET'S SCARE JESSICA TO DEATH* (HANCOCK, 1971)

READ: DICKEY INTRODUCTION, CHAPTERS 1 – 2 & FREUD *THE UNCANNY*  
HOMEWORK: FILM ANALYSIS  
DUE: RESPONSE PAPER

**\*\*ONLINE DISCUSSION OPEN FROM 1/11 – 1/18\*\***

**WEEK 3:**

**1/18** THE RISE OF THE MALEVOLENT HOUSE  
*THE HAUNTING* (WISE, 1963)

READ: DICKEY CHAPTERS 3 - 5  
HOMEWORK: MIDTERM CREATIVE ASSIGNMENT  
DUE: FILM ANALYSIS

**\*\*ONLINE DISCUSSION OPEN FROM 1/18 – 1/25\*\***

**WEEK 4:**

**1/25** LIMINAL SPACES  
*RAVENOUS* (BIRD, 1999)

READ: DICKEY II AFTER HOURS (CHAPTERS 6 – 8)

**\*\*ONLINE DISCUSSION OPEN FROM 1/25 – 2/1\*\***

**WEEK 5:**

**2/1** LIMINAL BODIES: FEMALE HUNGER & IDENTITY POLITICS  
*RAW* (DUCOURNAU, 2016)

READ: THURSCHELL, *THE GHOST WORLDS OF MODERN ADOLESCENCE*  
HOMEWORK: FINAL RESEARCH PAPER OR HORROR SHORT PROPOSAL  
DUE: MIDTERM CREATIVE ASSIGNMENT

**\*\*ONLINE DISCUSSION OPEN FROM 2/1 – 2/8\*\***

**WEEK 6:**

**2/8** DERRIDA'S HAUNTOLOGY: THE ABJECT ARE AMONG US  
*POSSESSION* (ZULAWSKI, 1981)

READ: DICKEY, CHAPTERS 9 - 11

HOMEWORK: WORK ON FINAL

DUE: FINAL RESEARCH PAPER OR HORROR SHORT PROPOSAL

**\*\*ONLINE DISCUSSION OPEN FROM 2/8 – 2/15\*\***

**WEEK 7:**

**2/15** THE IMPACT OF 9/11  
*THE INVITATION* (KUSAMA, 2015)

READ: O'HARA, *MAKING THEIR PRESENCE KNOWN*

HOMEWORK: WORK ON FINAL

**\*\*ONLINE DISCUSSION OPEN FROM 2/15 – 2/22\*\***

**WEEK 8:**

**2/22** BLISSFUL MOTHERHOOD: TRAUMA AND GRIEF  
*THE BABADOOK* (KENT, 2014)

READ: O'FLINN *PRODUCTION & REPRODUCTION*

HOMEWORK: WORK ON FINAL

**\*\*ONLINE DISCUSSION OPEN FROM 2/22 – 3/1\*\***

**WEEK 9**

**3/1** FEMALE IDENTITY UNDER THREAT  
*UNDER THE SHADOW* (ANVARI, 2016)

READ: DICKEY, CHAPTERS 12 & 13

DUE: FINAL PAPER ROUGH DRAFT OR ROUGH CUT HORROR SHORT

**\*\*ONLINE DISCUSSION OPEN FROM 3/1 – 3/8\*\***

**WEEK 10**

**3/8** TRANSITORY STATES: MODERN LIVING IS KILLING US  
*PERSONAL SHOPPER* (ASSAYAS, 2016)

READ: DICKEY IV: USELESS MEMORY (CHAPTERS 14 – 16)

**\*\*ONLINE DISCUSSION OPEN FROM 3/8 – 3/15\*\***

**WEEK 11/ FINALS WEEK:**

**3/15** 2:00 – 5:00 The Horror of Finals  
Surprise film screening!

**\*\*\*\*\* FINAL RESEARCH PAPER DUE 3/15 @ 11:59 CST UPLOADED TO D2L \*\*\*\*\***

**OR**

**\*\*\*\*\* FINAL FILM DUE 3/15 @ 11:59 CST UPLOADED TO BOX THROUGH D2L \*\*\*\*\***

**COURSE POLICIES:**

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

**DESIRE TO LEARN** – The course uses D2I to post notes and assignments. Please visit <https://d2i.depaul.edu> and use your campus connect ID to enter the site.

**FAQ DISCUSSION BOARD** – Please post any questions you have about assignments, the course, logistics, etc. on the FAQ discussion board. Students are required to subscribe to this board (see d2i for instructions).

**HANDOUT & ASSIGNMENT COPIES** – Handout and assignment copies are available on [d2i.depaul.edu](https://d2i.depaul.edu). Written assignments will be submitted to a dropbox on d2i.

**FILE LABELING** – All files (.mov, mp4, PDF or word) must be labeled last name\_first name\_assignment . Also be sure to write your name on the paper you turn in or include a credit/slate with your name on any movie files.

**READING ASSIGNMENTS** – “The man who does not read has no advantage over the man who cannot read.” – Mark Twain

**STUDENT CLASS PREPARATION** – Students are required to bring paper and writing utensils to every class for note-taking and in-class exercises. Students are expected to complete all assigned work listed on the syllabus.

**STUDENT RESPONSIBILITIES** – Each student is responsible for being pro-active, managing their time well and meeting the expectations stated on the syllabus and checklists. The professor will not remind students of assignment deadlines – they are listed in at least 6 different locations on d2l and paper handouts. 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. Grades are tracked on d2l and students are expected to understand their standing in the class at all times.

**INTERNET ACCESS AND EMAIL** – Students must have 24-hour internet access and are responsible for reading all communications from the professor via email, news items and discussion boards. Update your email address in campus connect and check your junkmail box regularly.

**FILM VIEWING** – Students can watch films on 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. Deadlines are listed on the syllabus, assignment sheets and d2l. No emailed work will be accepted. Do not upload to d2l close to the deadline.

**STALLING TACTICS** – Submitting a blank, incorrect or corrupted document on d2l will receive zero credit.

**ACCEPTED FORMATS** – PDF and Word documents only. No JPEG, PNG or Pages files will be accepted. For film work .mov or .m4v files will be accepted. Test your exports on a Mac computer other than the one used to create the project before sending.

**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. Online attendance including film viewing is tracked.

**ILLNESS** – Do not attend class if you are ill (heavy cough, fever, vomiting) or think you might be coming down with something. 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 for up to a week. Every situation will be handled according to individual circumstance at the instructor's discretion. Students with long-term illnesses should contact the Dean of Students office to inquire about a medical withdrawal. **Absolutely no consideration will be given for those who request special treatment without advanced notice, even with a doctor's note.**

**INCOMPLETES** – No incompletes will be given.

**EXTRA CREDIT** – Extra credit is not designed to make up for missing assignments.

**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.

**PLAGIARISM** – Plagiarism on assignments or cheating on exams are serious offenses. Students caught plagiarizing earn a failing grade and/or fail the course depending on the egregiousness of the infraction. All cases of plagiarism result in 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.

**PROFESSOR AVAILABILITY** – I am available during office hours, which are listed at the top of the syllabus and online. You may email me at any time. Please note that I check my email and d2l several times a day, however I do not keep student hours and I am not available 24/7. If you need specific help with your work, give me at least 24 hours notice. I cannot help with last minutes questions on assignments. If you notice a problem on d2l (incorrect deadline, something locks before it should, etc.) or if you have a general question about an assignment or policy, post in the **FAQ discussion board**. Students who answer questions on the FAQ board earn extra credit.

**ADDRESSING THE PROFESSOR** – 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. The only time you should address me as 'Professor Connelly' is if you are writing an to multiple professors and are using titles for the others.

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

**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.

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:

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