

Term Information

Effective Term Spring 2020

General Information

Course Bulletin Listing/Subject Area Women's, Gender&Sexuality Sts
Fiscal Unit/Academic Org Women's, Gender&Sexuality Sts - D0506
College/Academic Group Arts and Sciences
Level/Career Undergraduate
Course Number/Catalog 4527.02
Course Title Studies in Gender and Cinema: The British Horror Film in London
Transcript Abbreviation Gender&Cinema UK
Course Description Study abroad in London, UK for study of the British horror film tradition through the lens of feminist film theory, with emphasis on genre, historical contexts, production modes, and archival research. Course work will include engagement with museums, film studios, West End Theater, horror tourism, and review of scripts available at the British Film Institute and at Leicester University.
Semester Credit Hours/Units Fixed: 3

Offering Information

Length Of Course 14 Week, 12 Week, 8 Week, 7 Week, 6 Week, 4 Week
Flexibly Scheduled Course Never
Does any section of this course have a distance education component? No
Grading Basis Letter Grade
Repeatable No
Course Components Lecture
Grade Roster Component Lecture
Credit Available by Exam No
Admission Condition Course No
Off Campus Always
Campus of Offering Columbus

Prerequisites and Exclusions

Prerequisites/Corequisites WGSST 1110 strongly encouraged.
Exclusions
Electronically Enforced No

Cross-Listings

Cross-Listings

Subject/CIP Code

Subject/CIP Code 05.0207
Subsidy Level Baccalaureate Course
Intended Rank Junior, Senior

Requirement/Elective Designation

The course is an elective (for this or other units) or is a service course for other units

Course Details

Course goals or learning objectives/outcomes

- Analyze texts using a feminist lens.
- Identify the core arguments of key texts and apply different interpretive frameworks to texts.
- Articulate clear and cohesive thoughts through writing.
- Recognize texts as rooted in specific intellectual, ideological, and cultural traditions.
- Demonstrate close reading of films through examination of cinematic techniques and narrative development.
- Analyze the impact of genre, studio, film, and cultural histories on individual films.
- Analyze and compare scripts and finished films.
- Utilize and understand the scholarly value of archive material.
- Analyze and write about cultural experiences through observation and through the decentering of one's lived experience.

Content Topic List

- Feminist, psychological, and genre theories of the horror film.
- Gender, sexualities, race, and disability in the horror film.
- History of British horror films.
- Script and archive study.

Sought Concurrence

No

Attachments

- 4527.02 Mizejewski Syllabus (SU20).docx: WGSST 4527.02 Syllabus
(Syllabus. Owner: Stotlar, Jacqueline Nicole)
- Curriculum Map - All Courses.xlsx: WGSS Curriculum Map - All Courses
(Other Supporting Documentation. Owner: Stotlar, Jacqueline Nicole)
- Curriculum Map - UG Major.xlsx: WGSS Curriculum Map - Major
(Other Supporting Documentation. Owner: Stotlar, Jacqueline Nicole)

Comments

Workflow Information

Status	User(s)	Date/Time	Step
Submitted	Stotlar, Jacqueline Nicole	12/26/2018 03:25 PM	Submitted for Approval
Approved	Winnubst, Shannon	12/26/2018 09:08 PM	Unit Approval
Approved	Heysel, Garrett Robert	12/27/2018 10:34 AM	College Approval
Pending Approval	Jenkins, Mary Ellen Bigler Hanlin, Deborah Kay Oldroyd, Shelby Quinn Vankeerbergen, Bernadette Chantal Nolen, Dawn	12/27/2018 10:34 AM	ASCCAO Approval



PLEASE NOTE THAT IN ADDITION TO ALL ACADEMIC REQUIREMENTS OUTLINED IN THIS SYLLABUS, STUDENTS ARE ALSO BOUND TO ALL STUDY ABROAD PROGRAM EXPECTATIONS OUTLINED BY THE OHIO STATE UNIVERSITY OFFICE OF INTERNATIONAL AFFAIRS.

**SYLLABUS: WGSST 4527.02
STUDIES IN GENDER AND CINEMA:
THE BRITISH HORROR FILM IN LONDON
MAYMESTER 2020**

Course overview

Classroom Information

Format of instruction: Lecture

Meeting Days/Times: Mon.-Fri. 10-12 plus afternoon excursions

Location: TBD

Instructor

Instructor: Dr. L. Mizejewski

Email address: mizejewski.1@osu.edu

Mobile phone number: 614-292-2467

Office hours: By appointment

Course description

This course examines film texts and film history through a feminist lens, interrogating the intersections of gender, race, class, sexuality, and physical ability in the conventions of cinematic representation. This semester's topic is the horror film, an especially rich genre for feminist study because of its focus on bodies and bodily difference, enabling these films to explore themes of sexuality, race, disability, and reproduction. Our approach will equally emphasize these social issues as well as psycho/sexual theories of horror, focusing on the horror film as a body genre, intrinsically attuned to questions of difference.

As a study-abroad course, this offering enables students to study the British horror film tradition with access to scripts and other archival material at the British Film Institute and the De Montfort University special collection on Hammer Studios, which produced a distinctive tradition of postwar horror films. Our location also enables students to visit and write about a number of London museums, film sites, and studios, and to see two horror-themed West End plays. Students will also be able to evaluate the gendered dimensions of horror-as-tourism in London and meet scholars and media experts who will be guest lecturers. Finally, this is an opportunity for cross-cultural understanding and adaptation to the life and culture of a diverse global city.

Course learning outcomes

Course goals	Learning outcomes
The successful student will be able to question dominant assumptions about what seems “natural” “human” and “normal by critically speaking, thinking, and writing.	Analyze texts using a feminist lens.
	Identify the core arguments of key texts.
	Apply different interpretive frameworks to texts.
	Articulate clear and cohesive thoughts through writing.
The successful student will be able to work and learn compassionately and collaboratively.	Decenter one's lived experience. Recognize texts as rooted in specific intellectual, ideological, and cultural traditions
The successful student will be able to engage films as aesthetic texts and as products of genre, studio, cinema, and social histories.	Demonstrate close reading of films through examination of cinematic techniques and narrative development.
	Analyze the impact of genre, studio, film,

	<p>and cultural histories on individual films</p> <p>Analyze and compare scripts and finished films.</p> <p>Interpret a film or scene by applying film and feminist theories in conjunction with the skills above.</p> <p>Utilize and understand the scholarly value of archive material.</p>
<p>The successful student will develop critical thinking skills through immersion in and reflection on cultural sites and practices of the host country.</p>	<p>Analyze and write about cultural experiences.</p>

Course materials

All the films are available through the OSU Media Library at drm.osu.edu. The assigned essays are available in the Readings file on Carmen.

Required equipment:

Students must have a laptop with wireless capacity in order to access course materials, including the films, and to upload assignments onto Carmen. Make certain you buy a power adapter plug for UK electrical outlets. You will need duo-identification to log on to Carmen, so if you do not have a phone with cellular coverage for the states, please contact ODEE for information on how to obtain an alternate device from OSU.

Grading and instructor response

Grades

--Excursion blog and essay: For each of our excursions, students will post a 200-word blog that your engagement with the site/experience as well as photos that represent your experience there. By the end of the third week, choose one of these blogs to expand and develop into a 500-word essay about how this experience connects to course material. Students are expected to read each others' blog postings so that we can brainstorm during class about how postings can be expanded into essays. See Assignments on Carmen for grading rubrics. **Excursion blog (ongoing assignment): 15% of grade.; excursion essay DUE MAY 25, 15 % of grade.**

--Archive reflections: Throughout our time in London, we will have access to the special collections at the British Film Institute archive, and we will also have an afternoon at the Hammer films archive at De Montfort University, Leicester. Both archives contain primary material such as correspondence, pressbooks, lobby cards, publicity stills, and other ephemera

pertaining to the films we study in class. For this assignment, choose one archive item or group of items (i.e. set of letters) as the topic of a 500-word essay, using the prompts on the Carmen assignment about the significance of primary material and our engagement with that material for film studies. You can begin your BFI search online at <https://www.bfi.org.uk/sites/bfi.org.uk/files/downloads/bfi-guide-to-searching-scripts-documents-and-ephemera.pdf>. An excel document on Carmen lists the materials available at De Montfort. **500 word essay DUE MAY 18. 15% of grade.**

--**Script study and presentation:** Students will be assigned to read and study in the BFI archive a script or screenplay of one of the course films and then prepare an oral presentation for the class on the day we discuss that film. We will study models for this kind of study, via the scholarship of Alison Peirse, during the first week of class. A list of questions and study points for script study can be found in Assignments on Carmen. **DUE ON DAY OF FILM DISCUSSION. 25 % of grade.**

--**Scene/screen/theory final project:** Building on your script study, this assignment asks you to choose and analyze one scene from the film you selected for that earlier assignment. Your paper should a) draw on what you learned from the script about that scene, b) analyze the scene's relationship to the entire film, and c) apply one of the theories we have studied in this class. See the guidelines on Carmen for details. On the last day of class, you will present your scene and an oral summary of your analysis for the class. **1000-word essay DUE MAY 29. 30 % of grade.**

Assignment or category	Percentage of grade
Excursion blog	15
Excursion essay	15
Script/study presentation	25
Archives reflection	15
Analysis Paper # 2	15
Final Project	30
Total	100

See course schedule, below, for due dates

Late assignments

Late assignments go down one half grade for each day late.

Grading scale

93–100: A
90–92.9: A-
87–89.9: B+
83–86.9: B
80–82.9: B-
77–79.9: C+
73–76.9: C
70–72.9: C-
67–69.9: D+
60–66.9: D
Below 60: E

Instructor feedback and response time

Contact Preference

Please contact me by email. I will respond to emails within 24 hours on class days.

Grading and feedback

Students can expect written assignments to be graded within four days and class presentations graded within 48 hours. For the blogs, I will provide feedback at the end of Week One and again the end of Week Two, and will assign a grade by the end of Week Four.

Attendance, participation, and discussions

Student participation requirements

--**Attendance is required!** Because this course covers a great deal of material and engages in many activities in just four weeks, attendance and participation in classes and on excursions are crucial for success. Students have one excused absence to use for medical or personal problems before their final grade goes down one-half grade: 1 unexcused absence = one-half grade; 2 unexcused absences=one full grade, etc. Please note that absence from a course excursion or activity counts as one full absence. Contact me immediately if an emergency arises that will mandate multiple absences.

Discussion and communication guidelines

The following are my expectations for how we should communicate as a class. Above all, please remember to be respectful and thoughtful.

- **Writing style:** Your blogs can be written informally, but the papers should be academic essays, written clearly and without grammar or spelling errors that would make the paper difficult to read. See the guidelines on Carmen.
- **Tone and civility:** Please express your ideas respectfully during class discussions and listen carefully to others. We'll work on this by learning how evidence and theoretical assumptions shape different interpretations of gender, race, class, and spectatorship issues in cinema.
- **Citing your sources:** See the paper guidelines for each assignment on how to document your sources. Also see the plagiarism policy in this syllabus.
- **Backing up your work:** When you write your blogs, it's a good idea to write them out in a Word document and then paste them to your page.

Course schedule (tentative)

Week One

May 4: **Introduction to Feminist Film Theory and the Horror Genre**

May 5: **Archive, Text, and Theory I**

Assigned film: *Night of the Demon* (1957)

Peirse, "The Script, The Séance and The Censor"

Excursion: British Film Institute Special Collections

May 6: **Archive, Text, and Theory II**

Assigned film: *The Awakening* (2011)

Peirse, "How to Write A Horror Film"

Guest lecturer: Prof. Alison Peirse

Excursion: London Film Museum

May 7: **Social and Psychological Theories of the Horror Film**

Freud, "The Uncanny"

Williams, "Body Genres"

Clips: *Frankenstein* (1931) and *Bride of Frankenstein* (1935)

May 8: **Transgender Readings of Frankenstein**

Stryker, "My Words to Victor Frankenstein"

Assigned film: *The Rocky Horror Picture Show* (1975)

Excursion: Oakley Court, Windsor (filming location, *Rocky Horror Picture Show*)

Week Two

May 11: **Gender and the Hammer Horror Film Tradition**

Assigned film: Fisher, *Curse of Frankenstein* (1957)

Jancovich, "Horror Stars, Psychological Films"
 Harper, "Terence Fisher and Transylvania"

May 12 **All-day excursion: Hammer Film Archives, De Montfort University.
 Leicester**

May 13 **Class, Race, and Sexualities in the British Gothic I**
 Assigned film: *The Innocents* (1961)
 Raw, Laurence. "Hollywoodizing Henry James: Jack Clayton's *The Innocents*
 (1961)."

May 14 **Class, Race, and Sexualities in the British Gothic II**
 Assigned film: *The Haunting* (1963)
 Mullen, Elizabeth. "Haunting Hill House on the Silver Screen."
 Excursion: Gothic London's Magnificent Seven (private
 cemeteries/filmmaking sites)

May 15: **Revisions of the Gothic**
 Assigned film: *The Woman in Black* (2012)
 Scullion, Val. "Susan Hill's *The Woman in Black*: Gothic Horror for the 1980's"
 Cox, "Maternal Rage in Susan Hill's *The Woman in Black*"
 Excursion: *The Woman in Black* (West End Theater Production)

Week Three

May 18 **Female Audiences and the British Horror Film**
 Assigned film: *Séance on a Wet Afternoon* (1964)
 Peirse, Alison. "The Feminine Appeal of British Horror Cinema."

May 19 **The Serial Killer Tradition: Whitechapel Murders**
 Assigned film: *The Lodger* (1926)
 Smith, Claire. "Whitechapel Murders on Film" and "Feminist Film Theory."
Archives essay due today on Carmen
 Excursion: Whitechapel Tour

May 20 **Whitechapel, cont'd.**
 Assigned film: *Murder by Decree* (1976)
 Burnip, Richard. "Holmes and the Ripper in *A Study in Terror* and *Murder by
 Decree*."
 Excursion: The Crime Museum

May 21 **Masculinities and the Horror Film**
 Assigned film: *Wicker Man* (1973)
 Claydon, "Masculinity and Deviance: *Wicker Man*, *Tommy* and *The Rocky
 Horror Picture Show*"

Excursion: Pinewood Studios, Iver Heath

May 22 **Masculinities, cont'd.**
Assigned film: Kubrick, The Shining (1980)
Hornbeck, “Domestic Violence in The Shining”

Week Four

May 25 **Disability, Sexualities, and Horror**
Fisher, *Phantom of the Opera* (1962)
Williams, “When the Woman Looks”
Excursion: *Phantom of the Opera*, West End London Theater

May 26 **The Final Girl and Theories of the Abject**
Assigned film: Cameron, *Alien* (1979)
Creed, “Horror and the Monstrous Feminine”

May 27 **The abject, cont'd.**
Assigned film: Cornish, *Attack the Block* (2011)
Excursion: Peckham Picture Playhouse, South London (setting of *Attack the Block*)

May 28: Guest speaker: Prof. Marianne Colbran, London School of Economics, former
writer for the BBC

May 29: Conclusions and sharing final projects

Other course policies

Academic integrity policy

It is the responsibility of the Committee on Academic Misconduct to investigate or establish procedures for the investigation of all reported cases of student academic misconduct. The term “academic misconduct” includes all forms of student academic misconduct wherever committed; illustrated by, but not limited to, cases of plagiarism and dishonest practices in connection with examinations. Instructors shall report all instances of alleged academic misconduct to the committee (Faculty Rule 33355487). For additional information, see the [Code of Student Conduct](#).

As defined in University Rule 3335-31-02, plagiarism is “the representation of another’s works or ideas as one’s own; it includes the unacknowledged word for word use and/or paraphrasing of another person’s work, and/or the inappropriate unacknowledged use of another person’s ideas.” It is the obligation of this department and its instructors to report **all** cases of suspected plagiarism to the Committee on Academic Misconduct. After the report is filed, a hearing takes place and if the student is found guilty, the possible sanctions range from failing the class to

suspension or expulsion from the university. Although the existence of the Internet makes it relatively easy to plagiarize, it also makes it even easier for instructors to find evidence of plagiarism. It is obvious to most teachers when a student turns in work that is not his or her own and plagiarism search engines make documenting the offense very simple. Always cite your sources' always ask questions **before** you turn in an assignment if you are uncertain about what constitutes plagiarism. To preserve the integrity of OSU as an institution of higher learning, to maintain your own integrity, and to avoid jeopardizing your future, **DO NOT PLAGIARIZE!**

Other sources of information on academic misconduct (integrity) to which you can refer include:

- The Committee on Academic Misconduct web pages ([COAM Home](#))
- *Ten Suggestions for Preserving Academic Integrity* ([Ten Suggestions](#))
- *Eight Cardinal Rules of Academic Integrity* (www.northwestern.edu/uacc/8cards.htm)

Accommodations for accessibility

The University strives to make all learning experiences as accessible as possible. If you anticipate or experience academic barriers based on your disability (including mental health, chronic or temporary medical conditions), please let me know immediately so that we can privately discuss options. To establish reasonable accommodations, I may request that you register with Student Life Disability Services. After registration, make arrangements with me as soon as possible to discuss your accommodations so that they may be implemented in a timely fashion. SLDS contact information: slds@osu.edu; 614-292-3307; slds.osu.edu; 098 Baker Hall, 113 W. 12th Avenue.

Student Support Policies and Resources

Mental Health Services. As a student you may experience a range of issues that can cause barriers to learning, such as strained relationships, increased anxiety, alcohol/drug problems, feeling down, difficulty concentrating and/or lack of motivation. These mental health concerns or stressful events may lead to diminished academic performance or reduce a student's ability to participate in daily activities. The Ohio State University offers services to assist you with addressing these and other concerns you may be experiencing. If you or someone you know are suffering from any of the aforementioned conditions, you can learn more about the broad range of confidential mental health services available on campus via the Office of Student Life's Counseling and Consultation Service (CCS) by visiting ccs.osu.edu or calling [614-292-5766](tel:614-292-5766). CCS is located on the 4th Floor of the Younkin Success Center and 10th Floor of Lincoln Tower. You can reach an on call counselor when CCS is closed at [614-292-5766](tel:614-292-5766) and 24 hour emergency help is also available through the 24/7 National Suicide Prevention Hotline at 1-800-273-TALK or at suicidepreventionlifeline.org.

Title IX. Title IX makes it clear that violence and harassment based on sex and gender are Civil Rights offenses subject to the same kinds of accountability and the same kinds of support applied to offenses against other protected categories (e.g., race). If you or someone you know has been sexually harassed or assaulted, you may find the appropriate resources at <http://titleix.osu.edu> or by contacting the Ohio State Title IX Coordinator, Kellie Brennan, at titleix@osu.edu.

As an instructor, one of my responsibilities is to help create a safe learning environment on our campus. I also have a mandatory reporting responsibility related to my role as an instructor. It is my goal that you feel able to share information related to your life experiences in classroom discussions, in your written work, and in our one-on-one meetings. I will seek to keep information you share private to the greatest extent possible. However, I am required to share information regarding sexual misconduct or information about a crime that may have occurred on Ohio State's campus with the University. Students may speak to someone confidentially by calling 1-866-294-9350 or through the [Ohio State Anonymous Reporting Line](#).

Recovery Support. The Collegiate Recovery Community (CRC) is a supportive peer community on campus for students in recovery from a substance use disorder or who may be currently struggling with substance use. The CRC is located in room 1230 of Lincoln Tower and meets regularly on Wednesdays at 5pm. Stop by or visit go.osu.edu/recovery or email recovery@osu.edu for more information.

Student Advocacy. The Student Advocacy Center can assist students with appeals, petitions and other needs when experiencing hardship during a semester. Learn more at <http://advocacy.osu.edu/>.

Bibliography

- Burnip, Richard. "'Reason Run Riot': Holmes and the Ripper in *A Study in Terror and Murder by Decree*." *Journal of Popular Film & Television* 45.2 (2017): 101–113.
- Claydon, E. Anna. "Masculinity and Deviance in British Cinema of the 1970s: Sex, Drugs and Rock 'n' Roll in *Wicker Man*, *Tommy* and *The Rocky Horror Picture Show*." *Don't Look Now: British Cinema in the 1970s*. Ed. Paul Newland. London: Intellect Press, 2010. 133–142.
- Cox, Donna. "'I Have No Story to Tell!': Maternal Rage in Susan Hill's *The Woman in Black*." *Intertexts* 4.1 (2000): 74–88.
- Creed, Barbara. "Horror and the Monstrous Feminine: An Imaginary Abjection." *The Dread of Difference: Gender and the Horror Film*. 2nd Edition. Austin: U of Texas P, 2015. 37-67.
- Freud, Sigmund. "The Uncanny." 1919. *Norton Anthology of Theory and Criticism*. Ed. Vincent Letich. New York: W.W. Norton, 2001. 929-52.

- Harper, Sue. "Beyond the Forest: Terence Fisher and Transylvania." *Studies in European Cinema* 3.2 (2006): 143–151.
- Hornbeck, Elizabeth. "Who's Afraid of the Big Bad Wolf? Domestic Violence in *The Shining*." *Feminist Studies* 42 .3 (2016): 689-719.
- Jancovich, Mark. "'It's About Time British Actors Kicked Against These Roles in 'Horror' Films': Horror Stars, Psychological Films and the Tyranny of the Old World in Classical Horror Cinema." *Historical Journal of Film, Radio & Television* 33. 2 (2013): 214–233.
- Mullen, Elizabeth. "Synaesthetic Specters: Haunting Hill House on the Silver Screen." *Image (&) Narrative* 24 (2009): 118-130.
- Peirse, Alison. "The Feminine Appeal of British Horror Cinema." *New Review of Film & Television Studies* 13. 4 (2015): 385–402.
- . "How to Write a Horror Film: *The Awakening* (2011) and Development Practices in the British Film Industry." *Film Studies* 14.1 (2016): 54-74.
- . "The Script, The Séance and The Censor: Writing *Night Of The Demon* (1957)." *Historical Journal of Film, Radio and Television* 38.1 (2018): 73–94.
- Raw, Laurence. "Hollywoodizing Henry James: Jack Clayton's *The Innocents* (1961)." *Henry James Review* 25.1 (2004): 97–109.
- Scullion, Val. "Susan Hill's *The Woman in Black*: Gothic Horror for the 1980's." *Women: A Cultural Review* 14.3 (2003): 292–305.
- Smith, Claire. "Whitechapel Murders on Film and Feminist Film Theory." *Jack the Ripper in Film and Culture*. London: Palgrave, 2016. 25-56.
- Stryker, Susan. "'My Words to Victor Frankenstein above the Village of Chamounix': Performing Transgender Rage." *GLQ: A Journal of Lesbian and Gay Studies* 1.3 (1994): 237–54.
- Williams, Linda. "Film Bodies: Gender, Genre, and Excess." *Film Quarterly* 44. 4 (1991): 2-13.
- . "When the Woman Looks." *The Dread of Difference: Gender and the Horror Film*. 2nd Edition. Austin: U of Texas P, 2015. 17-36.