English 103: Horror Rhetorics
Chapman University, Fall 2022

Instructor: Montéz Jennings
Class Meeting Day(s) & Time(s): : MoWeFr 10:00AM – 10:50AM
Classroom: Doti Hall 104
Students Hours: By request
Email Address: mojennings@chapman.edu
Phone (optional): 443-873-3501
Course Description:
Terror has been around in many forms for centuries to evoke emotions within the masses. Horror, especially the film genre as we know it, has evolved. Horror is a facet of storytelling used to interpret society centered around a villain, monster, or victim. In this course, students will examine both the rhetorical and social importance of writing about and interpreting horror films. Students will examine the views and values of the societal structures concerning horror film villains. The course will explore themes of race, gender, religion, mental health, and other pillars of society through the monsters, villains, and threats of these films. Students will produce rhetorical and creative texts by analyzing media from various sources and authors. We will consider these questions throughout the semester:

- Who are the villains and why are their victims important?
- How do we characterize these villains?
- What do these films tell us about our current societal views and values?

ENG 103 Catalog Description:
Composition seminar devoted to rhetorical understanding and competence in a variety of specific academic contexts. Students may choose from a range of composing topics, each with its own sets of expectations, genres, forms, purposes, and audiences. Attention will focus on multimodal composing in differing discourse communities, but all sections of Eng up lish 103 address rhetorical effectiveness in composition. Some sections of this course may be offered as hybrid courses or online only.

Course Student Learning Outcomes:
>   **Written Inquiry Learning Outcome**
>   Written Inquiry course will compose texts that:
>   Establish active, genuine, and responsible authorial engagement
>   Communicate a purpose—an argument or other intentional point/goal
>   Invoke a specific audience
>   Develop the argument/content with an internal logic/organization

Integrate references, citations, and source material logically and dialogically, indicating how forms of evidence relate to each other and the author's position
Compose with rhetorically effective use of language, form and genre, voice and tone, and style

Textbook:
Losh, Elizabeth, et al. *Understanding Rhetoric: A Graphic Guide to Writing*. 3rd, Boston, Bedford/St. Martins, 2021.

Additional Texts and Films:
All readings below are posted via Canvas.

Atwood, Kyle. "The Origin of Slasher Movies." *ReelRundown*, ReelRundown, 2 Sept. 2019, https://reelrundown.com/movies/The-Origin-of-Slasher-Movies.

Balasopoulos, Antonis. "'The Demon of (Racial) History: Reading Candyman.'" Gramma: Journal of Theory and Criticism 5 (1997): 25–47. Print.

Blaine, Diana York. "Death on Display: The Ideological Function of the Mummies of the World Exhibit." *The Power of Death: Contemporary Reflections on Death in Western Society*, edited by Maria-José Blanco and Ricarda Vidal, 1st ed., Berghahn Books, 2015, pp. 153–66. *JSTOR*, http://www.jstor.org/stable/j.ctt9qd3qf.17. Accessed 22 Jun. 2022.

Boger, Jillian. "Manipulations of Stereotypes and Horror Clichés to Criticize Post-Racial White Liberalism in Jordan Peele's *Get out* ." *Virtual Commons - Bridgewater State University*, 2018, https://vc.bridgew.edu/grad_rev/vol3/iss1/22/.

Brown, Sherronda J. "The Brilliance of Lupita Nyong'o and Black Womxnhood in 'US'." *WYV Archive*, 16 Apr. 2022, https://wyvarchive.com/lupita-nyongo-us/.

Crowley, Sharon, and Debra Hawhee. "Ancient Rhetoric: The Beginnings." *Ancient Rhetorics for Contemporary Students*, 4th ed., Pearson, Boston, MA, 2012, pp. 1–28.

Cullors, Adia. "Predating the Pain: Black Horror in Focus." *WYV Archive*, 16 Apr. 2022, https://wyvarchive.com/predating-the-pain-black-horror-in-focus/.

Cheyne, Ria. "Horror: Fearful Bodyminds." *Disability, Literature, Genre: Representation and Affect in Contemporary Fiction*, Liverpool University Press, 2019, pp. 27–52. *JSTOR*, https://doi.org/10.2307/j.ctvsn3pp7.5. Accessed 23 Jun. 2022.

Clover, Carol J. "Her Body, Himself: Gender in the Slasher Film." *Representations*, no. 20, 1987, pp. 187–228. *JSTOR*, https://doi.org/10.2307/2928507. Accessed 23 Jun. 2022.

Garrett, Jacob. "Taking a Look in the Mirror: :the Inversion of Middle Class Fears of Urban Decay and the Representation of Racial Violence in Bernard Rose's Candyman." *Digital Literature Review*, 23 Apr. 2020, https://openjournals.bsu.edu/dlr/article/view/DLR.7.0.87-100.

Giffney, Noreen, et al. "The Werewolf as Queer, The Queer as Werewolf, and Queer WerewolvesPhilli." *Queering the Non/Human*, Ashgate, Aldershot, England, 2008, pp. 159–183.

GILL, PAT. "The Monstrous Years: Teens, Slasher Films, and the Family." *Journal of Film and Video*, vol. 54, no. 4, 2002, pp. 16–30. *JSTOR*, http://www.jstor.org/stable/20688391. Accessed 23 Jun. 2022.

Grant. "The Horror, the Horror: Stigma on Screen - the ... - the Lancet Psychiatry." *Thelancet.com*, The Lancet, 30 Oct. 2014. https://www.thelancet.com/journals/lanpsy/article/PIIS2215-0366(14)00014-5/fulltext.

Gunner, Jeanne and Doug Sweet. "Basics of Rhetoric." *Grounds for Writers: Critical Perspectives for Readers*. Pearson, 2007.

Harris, Mark H. "Slasher Movies Are a 'Cut' above the Rest." *LiveAbout*, LiveAbout, 17 Feb. 2019, https://www.liveabout.com/slasher-movies-1873211.

Kee, Chera. "'They Are Not Men . . . They Are Dead Bodies!': From Cannibal to Zombie and Back Again." *Better Off Dead: The Evolution of the Zombie as Post-Human: The Evolution of the Zombie as Post-Human*, edited by Deborah Christie and Sarah Juliet Lauro, Fordham University Press, 2011, pp. 9–23. *JSTOR*, http://www.jstor.org/stable/j.ctt1c84gh2.6. Accessed 23 Jun. 2022.

Lant, Antonia. "The Curse of the Pharaoh, or How Cinema Contracted Egyptomania." *October*, vol. 59, 1992, pp. 87–112. *JSTOR*, http://www.jstor.org/stable/778832. Accessed 22 Jun. 2022.

Latif Opinion | 19 MAR 19, Nadia. "Unmasking Hollywood Horror's Racial Stereotypes." *Frieze*,
19 Apr. 2019, https://www.frieze.com/article/unmasking-hollywood-horrors-racial-stereotypes.

Lunsford, Andrea A., et al. "Taking A Closer Look: Writing Analytically ." *Everyone's an Author*, 3rd ed., W. W. Norton & Company, New York, NY, 2020, pp. 202–239.

Mann, Craig Ian. "Bark at The Moon." *Phases of the Moon: A Cultural History of the Werewolf Film*, Edinburgh University Press, Edinburgh, Scotland, 2020, pp. 1–11.

MCCLELLAND, BRUCE A. "Back from the Dead: Monsters and Violence." *Slayers and Their Vampires: A Cultural History of Killing the Dead*, University of Michigan Press, 2006, pp. 15–30. *JSTOR*, http://www.jstor.org/stable/10.3998/mpub.22395.7. Accessed 22 Jun. 2022.

Miller, Catriona. "You Can't Escape: Inside and Outside the 'Slasher' Movie." *International Journal of Jungian Studies*, vol. 6, no. 2, 2014, pp. 108–119., https://doi.org/10.1080/19409052.2014.907820. Accessed 23 June 2022.

Navarro, Meagan. "'The Wolf Man' and the Tragic History of Werewolves in Horror." *Bloody Disgusting!*, 7 July 2020.
https://bloody-disgusting.com/editorials/3622171/wolf-man-tragic-history-werewolf/.

REESE, DIANA. "A Troubled Legacy: Mary Shelley's *Frankenstein* and the Inheritance of Human Rights." *Representations*, vol. 96, no. 1, 2006, pp. 48–72. *JSTOR*, https://doi.org/10.1525/rep.2006.96.1.48. Accessed 23 Jun. 2022.

Sills, Isabella, "Music and Infrasound in Horror Movies - How They Can Be Used To Enhance Horror Films" (2020). *Student Scholar Symposium Abstracts and Posters*. 393.
https://digitalcommons.chapman.edu/cusrd_abstracts/393

Silver, Alain, et al. "Monsters as (Uncanny) Metaphors: Freud Lakoff , and the Representation of Monstrosity in Cinematic Horror." *The Horror Film Reader*, Limelight Editions, Pompton Plains, NJ, 2000, pp. 167–187.

Trencansky, Sarah. "Final Girls and Terrible Youth: Transgression in 1980s Slasher Horror." *Journal of Popular Film and Television*, vol. 29, no. 2, 2 Apr. 2010, pp. 63–73., https://doi.org/10.1080/01956050109601010.

WEBB, JEN, and SAMUEL BYRNAND. "Some Kind of Virus: The Zombie as Body and as Trope." *Zombie Theory: A Reader*, edited by SARAH JULIET LAURO, University of Minnesota Press, 2017, pp. 111–23. *JSTOR*, https://doi.org/10.5749/j.ctt1pwt6zr.11. Accessed 23 Jun. 2022.

Zigarovich, Jolene. "The Trans Legacy of *Frankenstein*." *Science Fiction Studies*, vol. 45, no. 2, 2018, pp. 260–72. *JSTOR*, https://doi.org/10.5621/sciefictstud.45.2.0260. Accessed 23 Jun. 2022.

Films:
We will watch 10 films this semester. Films should be available via Swank (Leatherby Library's Digital Streaming). However, films are also available for rent via Amazon.

Carpenter, John, director. *Halloween.* Compass International Pictures , 1978.

Coppola, Francis Ford, director. *Bram Stoker's Dracula*. Columbia Pictures Industries, 1992.

Craven, Wes, director. *A Nightmare on Elm Street*. New Line Cinema, 1984.

Hitchcock, Alfred, director. *Psycho.* Paramount Pictures, 1960.

Honda, Ishirō, director. *Godzilla.* Toho Company, 1954.

Romero, George A, and John Russo, director. *Night of the Living Dead*. Los Angeles, CA: Continental Distributing, Inc, 1968.

Rose, Bernard, director. *Candyman*. TriStar Pictures, 1992.

Sholder, Jack, director. *A Nightmare on Elm Street II: Freddy's Revenge.* New Line Cinema, 1985.
Waggner, George, director. *The Wolfman*. Universal Pictures, 1941.

Whale, James, director. *Frankenstein.* Universal Pictures, 1931.

Attendance:
Since this course is based on writing, reading, and discussion, your participation is crucial to the success and the dynamics of the class. Each class meeting is important, and because much of our time will be spent doing interactive activities, students who are absent will often find it difficult to catch up on their own. There will be a daily attendance sheet. In general, students who miss more than five classes tend to fail. If you need accommodations, reach out to me via email. *Note that, according to the university catalog, Chapman University "recommends as a minimal policy that students who are absent 20 percent of the course should be failed" (i.e., if you miss more than five class meetings). However, due to the ongoing COVID-19 pandemic, my attendance policy will be flexible in the case of seminar members who are required to observe COVID-related isolation or quarantine.* It is your responsibility to do all assigned reading and work for any missed class sessions, and to contact me via email for class details. All assignments, due dates, handouts, and presentations will be posted on Canvas and are available in your weekly schedule below in a pdf or docx.

Preparation:
Because a good deal of class time is spent in groups, you should come to class prepared to participate so that your classmates may benefit from your contributions. We all teach and learn in this course--I do not believe in the professor being the only person speaking or teaching. I don't have all the answers, and I look forward to learning as much as teaching in this course. You should direct your questions and comments in class to your colleagues as much as to me. I encourage you to talk in class and to encourage your colleagues to do the same.
My definition of a prepared student is the following:
- One who has all relevant class materials with them (notebook, pen, electronic device or whatever you use to take notes/ engage with texts—bring a copy of the reading to class *every session*);
- One who has thoroughly read the assigned texts;
- One who is awake and alert and willing to participate.

Late Assignments:
All assignments should be completed on time. However, arrangements should be made with me prior to the due date should an extension be necessary. If there has not been an arrangement for an extension, assignments will receive an automatic 10% permanent reduction in grade. Students have up to four days to complete late work. (Example, if an assignment is due Monday, students have until Friday 11:59 PM to turn in the assignment).

Disruptive Behavior:
Our classroom is an intimate community, one where all ideas and perspectives (*see diversity and equity statement below) are allowed. To create an environment of collaborative learning, we need to respect the opinions of our peers. Show this respect by asking engaging questions, listening (rather than waiting to speak), and speaking in a mature manner. Vulgar, rude, obnoxious or immature behavior is not acceptable. This includes verbal and physical harassment, interruptions while others are speaking, and any other kinds of rude behavior. While participation is necessary for successful discussion, don't dominate a conversation. Allow others to add their opinions as well. Let's make this an enjoyable and productive experience for everyone. If a student becomes disruptive, abusive, or offensive, I will ask him/her to leave. This will <u>always</u> result in an absence and depending on the severity of the incident may result in referral to the department and the Dean of Students. Any student who feels threatened or uncomfortable in this class should immediately contact me.

***Electronic Devices should be used as note taking devices. I encourage the use of laptop and tablet computers for notetaking and research purposes only. Use of computers for social and entertainment purposes during class will be considered a disruptive behavior.

Tardy Instructor
If, due to unforeseen emergencies, the instructor does not arrive at the scheduled start time for class, students are to wait fifteen minutes (unless otherwise notified by the division.) If they do not receive notification to wait for their instructor via email or Canvas announcement, after fifteen minutes the students may leave with no penalty for absence or assigned work due for that class meeting. In the event of instructor tardiness or reschedule, I will send a message beforehand via email or Canvas.

University Policies and Procedures:
Chapman University's Academic Integrity Policy
Chapman University is a community of scholars that emphasizes the mutual responsibility of all members to seek knowledge honestly and in good faith. Students are responsible for doing their own work and academic dishonesty of any kind will be subject to sanction by the instructor/administrator and referral to the university Academic Integrity Committee, which may impose additional sanctions including expulsion. Please see the full description of Chapman University's policy on Academic Integrity at
http://www.chapman.edu/academics/academic-integrity/.
Students are expected to abide by ethical standards in preparing and presenting material which demonstrates their level of knowledge, and which is used to determine grades. Such standards are founded on basic concepts of integrity and honesty. These include, but are not limited to, the following areas:

1. Students shall not plagiarize, which is defined as:
    1. Stealing or passing off as one's own ideas or words of another;
    2. Using a creative production without crediting the source.
2. Students shall not cheat, which is defined as:

1. Using notes, aids, or the help of other students on texts or exams in ways other than those expressly permitted by the teacher;
2. Misreporting or altering the date in laboratory or research projects involving the collection of data.
3. Students shall not furnish materials or information in order to enable another student to plagiarize or cheat.

If you are caught at any time plagiarizing an assignment or cheating on a quiz or exam, I will determine the severity of the situation, and will inform you of the consequences. You may be given a warning, you may receive an F on an assignment, or you may receive an F in the course.

Emergency Response Message

Take note of the safety features in and around the classroom. Also, please study the posted evacuation routes. The most direct route of progress may not be the safest. Running out of the building during earthquakes may be dangerous. During strong earthquakes, it is recommended to duck, cover, and hold until the quaking stops. Follow the guidance of your instructor. Your cooperation during emergencies can minimize the possibility of injury to yourself and others.

Americans with Disabilities Act (ADA) Statement

In compliance with ADA guidelines, students who have any condition, either permanent or temporary, that might affect their ability to perform in this class are encouraged to contact the Disability Services Office. If you will need to utilize your approved accommodations in this class, please follow the proper notification procedure for informing your professor(s). This notification process must occur more than a week before any accommodation can be utilized. Please contact Disability Services at (714) 516–4520 or visit www.chapman.edu/students/student-health-services/disability-services if you have questions regarding this procedure or for information or to make an appointment to discuss and/or request potential accommodations based on documentation of your disability. Once formal approval of your need for an accommodation has been granted, you are encouraged to talk with your professor(s) about your accommodation options. The granting of any accommodation will not be retroactive and cannot jeopardize the academic standards or integrity of the course.

Equity and Diversity

Chapman University is committed to ensuring equality and valuing diversity. Students and professors are reminded to always show respect as outlined in Chapman's Harassment and Discrimination Policy. Any violations of this policy should be discussed with the professor, the Dean of Students, and/or otherwise reported in accordance with this policy. Students with Disabilities: Please contact me early in the semester if you have a documented disability, so that we can discuss what accommodations, if any, I might make to help you to succeed in this class. Click here to read Chapman University's Policy Statement for Assisting Students with Disabilities. Violations of this policy should be discussed with the professor, the Dean of Students and/or otherwise reported in accordance with this policy. This is a space for students to learn and grow. We will not create an environment that prohibits growth, learning, or enjoyment

of the course. Ignorant and/or derogatory comments made regarding race, gender, orientation, body, origin, or etc… will not be tolerated. When collaborating and interacting with peers, the goal is to be a decent human being.

Chapman University Statement on Diversity & Inclusion
Chapman University is deeply committed to enriching diversity and inclusion through on-going efforts to cultivate a welcoming campus climate for all members of the Chapman community. We strive to provide an inclusive academic curriculum, promote equity and access in recruitment and retention, and develop meaningful outreach programs and partnerships with our diverse local communities. We value diversity and inclusion in the learning environment and believe it is vital to the fulfillment of the university mission. It is our conviction that an inclusive learning environment facilitates complex, critical and creative thinking and that differences in identities, values, beliefs and perspectives are fundamental to a comprehensive education.

At Chapman the term diversity implies a respect for all and an understanding of individual differences including race, color, religion, sex, gender identity, gender expression, pregnancy, national origin, ancestry, citizenship status, age, marital status, physical disability, mental disability, medical condition, sexual orientation, military or veteran status, genetic information and any other characteristic protected by applicable state or federal law, so that all members of the community are treated at all times with dignity and respect.

Religious Accommodation at Chapman University

Religious Accommodation at Chapman University is consistent with our commitment of creating an academic community that is respectful of and welcoming to persons of differing backgrounds. We believe that every reasonable effort should be made to allow members of the university community to fulfill their obligations to the university without jeopardizing the fulfillment of their sincerely held religious obligations. Please review the syllabus early in the semester and consult with your faculty member promptly regarding any possible conflicts with major religious holidays, being as specific as possible regarding when those holidays are scheduled in advance and where those holidays constitute the fulfillment of your sincerely held religious beliefs. Please see the full description of Chapman University's policy on Religious Accommodation at
https://www.chapman.edu/about/our-family/leadership/provosts-office/religious-accomodation.aspx

Student Support at Chapman University

Psychological Counseling:
Over the course of the semester, you may experience a range of challenges that interfere with your learning, such as problems with friends, family, and or significant other relationships; substance use; concerns about personal adequacy; feeling overwhelmed; or feeling sad or anxious without knowing why. These mental health concerns or stressful events may diminish your academic performance and/or reduce your ability to participate in daily activities. You can learn more about the resources available through Chapman University's Student Psychological Counseling Services
here: **https://www.chapman.edu/students/health-and-safety/psychological-counseling/**.

Fostering a community of care that supports the success of students is essential to the values of Chapman University. Occasionally, you may come across a student whose personal behavior concerns or worries you, either for the student's well-being or yours. In these instances, you are encouraged to contact the Chapman University Student Concern Intervention Team who can respond to these concerns and offer
assistance: https://www.chapman.edu/students/health-and-safety/student-concern/index.aspx.
While it is preferred that you include your contact information so this team can follow up with you, you can submit a report anonymously. 24-hour emergency help is also available through Public Safety at 714-997-6763

Writing Center:
The Writing Center offers Teams/ Zoom meetings and written feedback on papers and multimodal projects. Access our services via our **Canvas page**. **Click here to join the course**. Even though everyone in Chapman's network can view this site without joining, this step is needed to add it to your Dashboard as well as to submit documents for tutoring services.

The Writing Center currently offers the following services:

Asynchronous Tutoring:

- No need to attend an appointment (you'll schedule a time slot for a tutor to work on your draft but won't attend a meeting)
- A tutor will respond with written feedback by the end of your selected time slot
- For papers (or project equivalents--we look at all types of assignments including presentations, videos, etc.) up to 22 pages.

Synchronous Teams/ Zoom Tutoring

- Meet with a tutor in real-time through Teams/ Zoom
- Appointments are 1 hour long. Use the time for prewriting, brainstorming, and/or getting tutor feedback on a draft.

Grades:

Grades will be calculated by a 1000-point system.

- Attend all class sessions. Discussion is the central aspect of this course. **Missing more than 4 separate class sessions will start to negatively effect your final grade. Students will begin to lose participation points because of missing classes.**

·**The student is responsible for all administrative procedures: adds, drops, withdrawals, etc.**

Point Breakdown		
Area of Evaluation	**Total Possible**	**Percent**
Scholarly Contribution	150	15%
Discussion Post	150	15%
Discussion Facilitation	100	10%
The Villain & You	100	10%
The Remake essay	100	10%
Create the Villain	200	20%
Final Presentation:	200	20%
● Proposal	50	5%
● Annotated Bibliography	50	5%
● Reflection	50	5%
● Presentations/Visuals	50	5%
Total	**1000**	100%

A = 1000-930	**4.0 (exceptional)**	**C** = 769-730	**2.0 (satisfactory)**
A- = 929-900	**3.7**	**C-** = 729-700	**1.7**
B+ = 899-870	**3.3**	**D+** = 699-670	**1.3 (unsatisfactory)**
B = 869-830	**3.0 (very good)**	**D** = 669-630	**1.0**
B- = 829-800	**2.7**	**D-** = 629-600	**0.7 (minimum passing)**
C+ = 799-770	**2.3**	**F** = 599-0	**0.0 (failing)**

Assignments:
Scholarly Contribution:
Your participation grade will be based on the quality of your comments, your preparedness, turning in questions, participation in class discussions, active involvement in group activities, and in-class responses.

Discussion Post:
During the semester you will engage with films and readings that require a close read. You must complete **10 discussion posts** during the semester. (You do not need to complete a discussion post every week). For discussion posts, you will choose a specific quote, clip, or scene from a film and analyze this. (Students should cite at least 2 quotes from weekly materials- readings or film). Analyze the film or cultural text using rhetorical theories from the class to show how the film/text makes arguments about our cultural values, norms, repressions, marginalizations, etc. Posts should be at least 500 words. Students should respond to one student's post weekly in at least 350 words.

Discussion Facilitation:
Create one discussion question to contribute to the class, and let this be a guide for your facilitation. Explain why you selected this topic for the week. You will lead the discussion by creating questions to engage your peers in the week's topic. You will provide your analysis of the readings and films in your presentation.

Villain & You:
Students will choose the villain they most identify with or find most effective based on film, readings, and class discussion. This paper will deconstruct the villain and examine choices made by the writer and/or director. Evaluate the importance of choice, the kairos, and audience appeal. Think about what the villain does, the setting, and the real issue of the character.

The Remake:
Students will choose a horror film that has been "rebooted" or remade for modern audiences.

Create the Villain:
Students will create an "origin story," with motives for their villains. This will also include a synopsis of the film that would feature their villain and the "victims." Within this, students will explore rhetorical devices/choices in creating a villain and film synopsis. In 500-750 words explain the choices of your creation.

Final Presentation:
Students will form groups of three to create a visual presentation that explains and/or expands a rhetorical idea in reference to the topic of the course. Students will apply things they have learned alongside external research to complete the project. The final presentation will consist of four separate parts including the presentation itself.

Course Calendar:

	DATE	What are we doing today?	What should I do before class:	After class/ Assignment Due:
1	1/30	Class Introduction: Welcome! Defining Horror	**Discussion Post 1** **Tudor, 'Why Horror?"**	**Sign up for Discussion facilitation date** **GGTW: Why Rhetoric**
	2/1	What is Rhetoric? Why do we "rhetoric?"	**GGTW: Why Rhetoric**	**Sweets, "Basics of Rhetoric"**
	2/3	Introduction to old rhetoric(s)	**Sweets, "Basics of Rhetoric"**	**Watch *Dracula, 1992*** **GGTW: 2 Strategic reading**
2	2/6	Reading Dracula, strategically	**Watch *Dracula, 1992*** **GGTW: 2 Strategic reading**	**"Monsters as Uncanny"**
	2/8	Villainy: What does it mean to be a villain?	**"Monsters as Uncanny"**	**"Back From the Dead"**
	2/10	Evolution of the "dead."	**"Back From the Dead"**	**Discussion Post 2** **"Ancient Rhetorics"**
3	2/13	*The Mummy* unwrapped I	**"Ancient Rhetorics"**	**"The Curse of the Pharaoh"**
	2/15	**No Physical Class**	**"The Curse of the Pharaoh"**	

	2/17 Zoom Class		"Death on Display"	Wolfman, 1941 Discussion Post 3
4	2/20	Under the moon: man vs. beast vs. man-beast. Understanding the beast.	Wolfman, 1941 "Phases of The Moon: Bark at the Moon"	"The Werewolf as Queer, The Queer as Werewolf
	2/22	No Physical Class	"The Werewolf as Queer, The Queer as Werewolf	GGTW: 3 Writing Identities
	2/24	Zoom Class Who gets to write? *We are all authors and we write together :-)	GGTW: 3 Writing Identities'	Frankenstein, 1931 Discussion Post 4 "Inheritance of Human Rights"
5	2/27	Gods, Humans, & Monsters: Going against the "natural."	Frankenstein, 1931 "Inheritance of Human Rights"	"Trans Legacy of Frankenstein"
	3/1	It's Alive: But what is it? Defining the self and the "monstrous."	"Trans Legacy of Frankenstein"	GGTW: 4 Argument Beyond
	3/3	For the case of ____: Composing persuasive arguments	GGTW: 4 Argument Beyond	Discussion Post 5 Godzilla, 1954
6	3/6	Human Vs. Nature. Vs. Human: Discussing the meaning behind Godzilla	Godzilla, 1954	

	3/8	**No Physical Class**		**"Godzilla's Footprint"**
	3/10	**Zoom Class**	**"Godzilla's Footprint"**	***Night of The Living Dead, 1968*** **Discussion Post 6**
7	3/13	**THE** zombie film: The origin of the zombie and the film that made them mainstream…	***Night of The Living Dead, 1968***	**Sign-up/ Create groups for Final Presentations** **"They're not men…"**
	3/15	History & Popular culture coincide: Short in class viewing of 3 part series.	**"They're not men…"**	**Zombie as Body, Trope**
	3/17	Zombies have become us: the evolution of the meaning of zombie, the type of zombies we will see next- speculation. Short in class viewing of 3 part series.	**Zombie as Body, Trope**	**Discussion Post 7** **Villain & You Due**
8	3/20	Break		
	3/22	Break		
	3/24	Break		

9	3/27	The Slasher Genre is born: Introduction to the genre Why do we enjoy the "slashers" so much?	**"Inside & Out the slasher genre"**	**"Slasher Movies Are a 'Cut' above the Rest." or "The Origin of Slasher Movies"**
	3/29	Slasher Genre Tropes: Where have we seen them and how have they developed? **No Physical Class**	**"Slasher Movies Are a 'Cut' above the Rest." or "The Origin of Slasher Movies"**	**"Jungian Archetypes"** **GGTW: 5 Composing Together**
	3/31	**Zoom Class** The archetypes we forget Creating & collaborating together	**"Jungian Archetypes"** **GGTW: 5 Composing Together**	*Psycho,1960* **"Horror: Fearful Bodyminds"** **Discussion Post 9**
10	4/3	"We all go a little mad sometimes…" The exploitation of the "mental" in cinema.	*Psycho,1960* **"Horror: Fearful Bodyminds"**	
	4/5	Sound and rhetoric: Sounds/music make the movie	**"Music and Infrasound in Horror Movies"**	
	4/7	**Peer Review Practice**		*Halloween, 1978* **"Her Body, Himself"** **Discussion Post 10**

11	4/10	The Night He Came Home: *Halloween,* **THE** Slasher film & intro to the final girl The "Final Girl"	*Halloween, 1978* **"Her Body, Himself"**	**"The Horror, the horror"**
	4/12	What's the problem with the "escapee?"	**"The Horror, the horror"**	
	4/14		**Project Proposals** **Annotated Bibliography**	**Project Proposals Due** **Discussion Post 11**
12	4/17	Dreams & Nightmares: Fred Krueger and the changing familial influence	*Nightmare on Elm Street, 1984*	**"The Monstrous Years…"**
	4/19	Life influencing film/film influencing life: 80s in USA	**"The Monstrous Years…"**	**GGTW: 6 Research**
	4/21	Researching together **Peer Review**	**Submit a draft of "Reboot Essay."** **GGTW: 6 Research**	**Discussion Post 12** **Scales, "Something is trying to get inside my body"Submit**
13	4/24	Queer Rhetoric	*Nightmare on Elm Street II, 1985* **Scales, "Something is trying to get inside my body"**	**Hoogestraat, "I Belong to a culture that includes…"**
	4/26	*Scream, Queen!* **: In class viewing** **Queer Rhetoric**	**Hoogestraat, "I Belong to a culture that includes…"**	
	4/28	*Scream, Queen!* **: In class viewing**		**Reading Candyman**

				Discussion Post 13 **"The Forbidden"** **On the remake: __ Due**
14	5/1	Introduction to race & class horror: Urban Legends	*Candyman, 1992* **"The Forbidden"** **"Reading Candyman"**	**Jacob Garrett, "Urban Decay…"**
	5/3	The man in the mirror: setting, society, and privilege	**Jacob Garrett, "Urban Decay…"**	**Hollywood Racial Stereotypes**
	5/5	How does Candyman change our horror villain and victim?	**"Hollywood Racial Stereotypes"**	**"Manipulations in 'Get Out'"** **Discussion Post 14** **Annotated Bibliography**
15	5/8	Starting with Jordan Peele: Familiarity in *Get Out*. How does one *Get Out?*	**"Manipulations in 'Get Out'"**	**"Black Womxnhood"**
	5/10	*Us:* What does this mean? What is Peele trying to tell us?	**"Black Womxnhood"**	**"Predating the Pain: Black Horror in Focus"**
	5/12	The future of "Black" horror? What is next in horror?	**"Predating the Pain: Black Horror in Focus"**	**Final Discussion Post due** **Create The Villain Due**
16	TBD	**Final/Final Presentations**		**Visual Presentations** **Reflections Due**