



UNIVERSITY OF ZADAR
UNIVERSITAS STUDIORUM IADERTINA
 Form 1.3.2. *Syllabus*

Course	American Horror Genre				Year	2020/2021		
Study programme	MA Program in English; philology				ECTS	4		
Department	Department of English							
Level of study programme	<input type="checkbox"/> Undergraduate	<input checked="" type="checkbox"/> Graduate		<input type="checkbox"/> Integrated	<input type="checkbox"/> Postgraduate			
Type of study programme	<input type="checkbox"/> Single major <input checked="" type="checkbox"/> Double major	<input checked="" type="checkbox"/> University		<input type="checkbox"/> Professional	<input type="checkbox"/> Specialized			
Year of study	<input type="checkbox"/> 1.	<input type="checkbox"/> 2.	<input type="checkbox"/> 3.	<input checked="" type="checkbox"/> 4.	<input type="checkbox"/> 5.			
Semester	<input type="checkbox"/> Winter	<input type="checkbox"/> I.	<input type="checkbox"/> II.	<input type="checkbox"/> III.	<input type="checkbox"/> IV.	<input type="checkbox"/> V.		
	<input checked="" type="checkbox"/> Summer	<input type="checkbox"/> VI.	<input type="checkbox"/> VII.	<input checked="" type="checkbox"/> VIII.	<input type="checkbox"/> IX.	<input type="checkbox"/> X.		
Status of the course	<input type="checkbox"/> Compulsory	<input checked="" type="checkbox"/> Elective	<input checked="" type="checkbox"/> Elective course offered to students from other departments		Teaching Competencies	<input type="checkbox"/> YES <input checked="" type="checkbox"/> NO		
Workload	2	L	1	S	E	<input checked="" type="checkbox"/> YES <input type="checkbox"/> NO		
Location and time of instruction	Hall 143			Language(s) in which the course is taught		English		
Course start date	Feb 24, 2021			Course end date	Jun 2, 2021			
Enrollment requirements	Enrollment in the 2 st semester of the MA Program in English, philology							
Course coordinator	Marko Lukić, PhD, Associate Professor							
E-mail	mlukic@unizd.hr			Office hours	By appointment			
Course assistant								
E-mail				Office hours				
Mode of teaching	<input checked="" type="checkbox"/> Lectures	<input checked="" type="checkbox"/> Seminars and workshops		<input type="checkbox"/> Exercises	<input type="checkbox"/> E-learning	<input type="checkbox"/> Field work		
	<input checked="" type="checkbox"/> Individual assignments	<input type="checkbox"/> Multimedia and network		<input type="checkbox"/> Laboratory	<input type="checkbox"/> Mentoring	<input type="checkbox"/> Other		
Learning outcomes	<ul style="list-style-type: none"> • Critical assessment of different narratives in relation to their social, political and cultural context • Understanding and analysis of the cultural context and influence of the genre • Understanding and use of basic and advanced literary and cultural theoretical concepts in the analysis of genre production 							
Learning outcomes at the program level	Upon completion of the course, students will be able to: <ul style="list-style-type: none"> • Recognize and describe relevant concepts and ideas • Connect different theoretical approaches and concepts • Apply a critical and self-critical approach during discussions • Act ethically during individual and group work • Be familiar with and understand certain social and cultural aspects related to the American horror genre • Be able to analyze relevant theoretical approaches and concepts in the field of contemporary cultural and literary theory 							
Assessment criteria	<input checked="" type="checkbox"/> Class attendance	<input type="checkbox"/> Preparation for class	<input type="checkbox"/> Homework	<input type="checkbox"/> Continuous evaluation	<input checked="" type="checkbox"/> Research			
	<input type="checkbox"/> Practical work	<input type="checkbox"/> Experimental work	<input checked="" type="checkbox"/> Presentation	<input type="checkbox"/> Project	<input type="checkbox"/> Seminar			
	<input type="checkbox"/> Test(s)	<input type="checkbox"/> Written exam	<input checked="" type="checkbox"/> Oral exam	<input checked="" type="checkbox"/> Other: final seminar paper				
Conditions for permission to take	Attending 70% of the lectures and seminars							



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the exam			
Exam periods	<input type="checkbox"/> Winter	<input checked="" type="checkbox"/> Summer	<input checked="" type="checkbox"/> Autumn
Exam dates		TBA	TBA
Course description	Given the presence, influence, and constant development of the horror genre within the diverse spectrum of creative media, the course intends to frame and present some of its key developmental stages. Special emphasis will be placed on the American version of the genre which, relying on the European tradition of Gothic literature, creates its own distinctive expression primarily during the period of American Romanticism. It is here that voices like W. Irving, N. Hawthorne, C.B. Brown, E.A. Poe, and other literary authors, simultaneously advance world literature, while also defining the framework of the (American) genre. In addition to these literary templates, the course will explore the processes of adaptation of literary works, and the creation of new narratives within media such as film, television or computer games. With a diachronic-thematic overview, the course will explore the connection of certain authorial works with the period within which they are created, i.e. the ways in which the American horror genre indicates and articulates national political, social and cultural anxieties. In addition, special attention will be paid to the analysis of multiple theoretical concepts and discourses associated with this genre, more precisely, the correlation of dominant socio-cultural phenomena/narratives and the unrestrained genre-conditioned articulation and critique.		
Course content			
	No	Title	Readings
	1	Introductory lecture (review of the thematic units, materials, course structure, obligations)	Course Syllabus
	2	European literary tradition (British Romanticism, European Gothic genre)	Selected theoretical texts
	3	American Romanticism; adaptation and modernization of stereotypes; the influence of the American environment	Selected theoretical texts
	4	Washington Irving - "Rip Van Winkle", "The Legend of Sleepy Hollow"; the development of the American short story, the influence of folklore on the development of the genre	Washington Irving - "Rip Van Winkle", "The Legend of Sleepy Hollow"
	5	Nathaniel Hawthorne („Young Goodman Brown “, „The Birth-Mark “)	Nathaniel Hawthorne („Young Goodman Brown “, „The Birth-Mark “)
	6	Edgar Allan Poe („The Philosophy of Composition “, „The Murders in the Rue Morgue “, „The Narrative of Arthur Gordon Pym of Nantucket “	Edgar Allan Poe („The Philosophy of Composition “, „The Murders in the Rue Morgue “, „The Narrative of Arthur Gordon Pym of Nantucket “
	7	Early film adaptations (1930-1940, Universal Horror, screen adaptation and adaptation of classic literary texts)	Selected theoretical texts
	8	Small-Town Horrors; H.P. Lovecraft, Ray Bradbury, Shirley Jackson, Stephen King, the concept of "silent majority"	Shirley Jackson “The Lottery”, Ray Bradbury <i>Something Wicked This Way Comes</i>
	9	The character of the serial killer; Robert Bloch - <i>Psycho</i> ; Bret Easton Ellis - <i>American Psycho</i> ; Thomas Harris - <i>Silence of the Lambs</i> ; John E. Douglas - <i>Mindhunter</i>	Thomas Harris - <i>Silence of the Lambs</i> ; John E. Douglas/David Fincher - <i>Mindhunter</i>
	10	Post-Vietnam trauma, George Romero - <i>Night of the Living Dead</i> ; the question of consumerism and the redefinition of the American dream	George Romero - <i>Night of the Living Dead</i> , <i>Dawn of the Dead</i>
	11	The Imaginary of the American Suburbia; John Carpenter - <i>Halloween</i> , Wes Craven - <i>Nightmare on Elm Street</i>	John Carpenter - <i>Halloween</i> , Wes Craven - <i>Nightmare on Elm Street</i>
12	Body horror; Final Girl concept; <i>Saw</i> ; <i>Hostel</i>	James Wan - <i>Saw</i> ; Eli Roth - <i>Hostel</i>	



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	13	Dark Americana; David Lynch and the Surrealism of the American Dream	David Lynch – <i>Blue Velvet</i>			
	14	Modernization and nostalgia of contemporary American horror; <i>Twilight</i> ; <i>Stranger Things</i> ; Lovecraft and <i>Call of Cthulhu</i>	<i>Stranger Things</i> (selected episodes), selected theoretical texts			
	15	Closing lecture				
Required reading/viewing	1. C. Kevin i K. Laura (ur.)- <i>The Palgrave Handbook to Horror Literature</i> (2018) (selected chapters) 2. Richard H. Millington- <i>The Cambridge Companion to Nathaniel Hawthorne</i> (2004) (selected chapters) 3. Kevin J. Hayes (ur.)- <i>The Cambridge Companion to Edgar Allan Poe</i> (2002) (selected chapters) 4. Washington Irving - "Rip Van Winkle", "The Legend of Sleepy Hollow" 5. Nathaniel Hawthorne („Young Goodman Brown “, „The Birth-Mark “) 6. Edgar Allan Poe („The Philosophy of Composition “, „The Murders in the Rue Morgue “, „The Narrative of Arthur Gordon Pym of Nantucket “ 7. Shirley Jackson “The Lottery” 8. Ray Bradbury - <i>Something Wicked This Way Comes</i> 9. Thomas Harris - <i>Silence of the Lambs</i> 10. David Fincher – <i>Mindhunter</i> (selected episodes) 11. George Romero - <i>Night of the Living Dead, Dawn of the Dead</i> 12. John Carpenter – <i>Halloween</i> 13. Wes Craven - <i>Nightmare on Elm Street</i> 14. James Wan – <i>Saw</i> 15. Eli Roth - <i>Hostel</i> 16. David Lynch – <i>Blue Velvet</i> 17. Matt Duffer, Ross Duffer - <i>Stranger Things</i> (selected episodes)					
Additional reading	1. Fred Botting – <i>Gothic</i> (2013) 2. Jeffrey Andrew Weinstock (ed.) - <i>The Cambridge Companion to American Gothic</i> (2017) 3. Jerrold E. Hogle (ed.) - <i>The Cambridge Companion to the Modern Gothic</i> (2014)					
Internet sources						
Assessment criteria of learning outcomes	Final exam only					
	<input type="checkbox"/> Final written exam		<input checked="" type="checkbox"/> Final oral exam		<input type="checkbox"/> Final written and oral exam	<input type="checkbox"/> Practical work and final exam
	<input type="checkbox"/> Only test/homework	<input type="checkbox"/> Test/homework and final exam	<input checked="" type="checkbox"/> Seminar paper	<input type="checkbox"/> Seminar paper and final exam	<input type="checkbox"/> Practical work	<input checked="" type="checkbox"/> other forms: presentation
Calculation of final grade	1 ECTS – attendance 2 ECTS – activity during lectures and seminars 2 ECTS – seminar paper/final exam 40% of the final grade is premised on attendance, reading activities, and active participation 60% of the grade is premised on the seminar paper and the final exam					
Grading scale	>60	% Failure (1)				
	60-70	% Satisfactory (2)				
	70-80	% Good (3)				
	80-90	% Very good (4)				
	90-100	% Excellent (5)				
Course evaluation procedures	<input checked="" type="checkbox"/> Student evaluations conducted by the University <input type="checkbox"/> Student evaluations conducted by the Department <input type="checkbox"/> Internal evaluation of teaching <input checked="" type="checkbox"/> Department meetings discussing quality of teaching and results of student evaluations <input type="checkbox"/> Other					
Note /Other	In accordance with Art. 6 of the <i>Code of Ethics</i> of the Committee for Ethics in Science and Higher					



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	<p>Education, “the student is expected to fulfil his/her obligations honestly and ethically, to pursue academic excellence, to be civilized, respectful and free from prejudice.”</p> <p>According to Art. 14 of the University of Zadar’s <i>Code of Ethics</i>, students are expected to “fulfil their responsibilities responsibly and conscientiously. [...] Students are obligated to safeguard the reputation and dignity of all members of the university community and the University of Zadar as a whole, to promote moral and academic values and principles. [...]”</p> <p>Any act constituting a violation of academic honesty is ethically prohibited. This includes, but is not limited to:</p> <ul style="list-style-type: none">- various forms of fraud such as the use or possession of books, notes, data, electronic gadgets or other aids during examinations, except when permitted;- various forms of forgery such as the use or possession of unauthorized materials during the exam; impersonation and attendance at exams on behalf of other students; fraudulent study documents; forgery of signatures and grades; falsifying exam results. <p>All forms of unethical behavior will result in a negative grade in the course without the possibility of compensation or repair. In case of serious violations the <i>Rulebook on Disciplinary Responsibility of Students at the University of Zadar</i> will be applied.</p> <p>In electronic communications only messages coming from known addresses with a first and a last name, and which are written in the Croatian standard and appropriate academic style, will be responded to.</p> <p>This course uses the Merlin system for e-learning, so students are required to have an AAI account.</p>
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