

Course HONS 3199.hn8
Course Title Global Horror Media
Professor Juan Llamas-Rodriguez
Term Spring 2022

Professor's Contact Information

Email Address juan.llamasrodriguez@utdallas.edu
A resource for proper email etiquette:
[\[medium.com/@lportwoodstacer/how-to-email-your-professor-without-being-annoying-af-cf64ae0e4087\]](https://medium.com/@lportwoodstacer/how-to-email-your-professor-without-being-annoying-af-cf64ae0e4087)
Allow up to 24 hours for responses to emails; 48 hours on weekends.

Office Hours On MS Teams by email appointment.

General Course Information

Prerequisites CV Honors students only.

Course Description How does the horror genre mediate social anxieties across different cultural contexts? This Collegium V Honors Reading Course explores a survey of horror films, tv shows, and shorts from around the world and introduces students to key defining features of the genre. Students will discuss a range of horror media texts by considering each texts' context of production and audiovisual style. Screenings and readings will illustrate how the tropes, narratives, and ideologies of the genre enable the popular representation of a wide variety of cultural topics.

Learning Outcomes Students will:

- Become familiar with trends and tropes within horror films and television shows from around the world.
- Develop facility with historically situated close textual analysis of audiovisual media.
- Advance proficiencies in critical thinking and writing.
- Incorporate insights from existing scholarship and media productions into one's own writing and research.

Class Platform Course readings, assignment instructions, and other materials are available via Box. Course announcements and assignment submissions are handled on eLearning.

Required Materials

Access to a subscription to Netflix is required for the duration of the semester. All other readings and screenings are available free online through the Box link on eLearning.

Course Policies

Grading Criteria	Class Engagement	40%
	Horror Journals	30%
	Short Papers	20%
	Final Project	10%
Class Materials	The instructor may provide class materials that will be made available to all students registered for this class as they are intended to supplement the classroom experience. These materials may be downloaded during the course, however, these materials are for registered students' use only. Classroom materials may not be reproduced or shared with those not in class, or uploaded to other online environments except to implement an approved Office of Student AccessAbility accommodation. Failure to comply with these University requirements is a violation of the Student Code of Conduct .	
Class Conduct	What you discuss in, create for, and share with this class reflects not only you as both a student and a civic subject, but it also reflects on me as your instructor, the class as a learning community, and UT Dallas as an academic institution.	
Conduct Requirements Related to Public Health Measures	UT Dallas will follow the public health and safety guidelines put forth by the Centers for Disease Control and Prevention (CDC), the Texas Department of State Health Services (DSHS), and local public health agencies that are in effect at that time during the Fall 2021 semester.	
Class Attendance	The University's attendance policy requirement is that individual faculty set their course attendance requirements. Regular and punctual class attendance is expected. Students who fail to attend class regularly are inviting scholastic difficulty.	
Class Participation	Regular class participation is expected. Students who fail to participate in class regularly are inviting scholastic difficulty. A portion of the grade for this course is directly tied to your participation in this class. It also includes engaging in group or other activities during class that solicit your feedback on homework assignments, readings, or materials covered in the	

lectures (and/or labs). Class participation is documented by faculty. Successful participation is defined as consistently adhering to University requirements, as presented in this syllabus. Failure to comply with these University requirements is a violation of the [Student Code of Conduct](#).

Class Recordings Students are expected to follow appropriate University policies and maintain the security of passwords used to access recorded lectures. Unless the Office of Student AccessAbility has approved the student to record the instruction, students are expressly prohibited from recording any part of this course. Recordings may not be published, reproduced, or shared with those not in the class, or uploaded to other online environments except to implement an approved Office of Student AccessAbility accommodation. Failure to comply with these University requirements is a violation of the [Student Code of Conduct](#).

Late Work I will automatically apply a no-penalty extension of 2 days for the first 3 late weekly journal entries that you turn in.

After those 3 no-penalty extensions have been exhausted, late submission of weekly entries will be penalized 10% (a full letter grade) for each 24-hour period beyond the deadline. Late submissions of major papers will be penalized 10% for each 24-hour period beyond the deadline. If you need any extensions, let me know well in advance, so we can make appropriate arrangements.

Late work will not receive written feedback by default, even if a no-penalty extension is applied. For feedback on a late assignment, please send an email request.

Accommodation Students with disabilities are encouraged to utilize the on-campus resources at the Office of Student AccessAbility. OSA is located in the Administration Building (AD 2.224), and OSA personnel can be reached at (972) 883-2098 or by email: studentaccess@utdallas.edu. They can provide documentation and details for accommodations to address your individual needs. If you need any special accommodations to complete this course successfully, please provide me with this information as soon as possible, so we can make appropriate arrangements.



For additional information regarding the ADA Section 504 of the Rehabilitation Act or the Rehabilitation Act of 1973, you may refer to the following links:

www2.ed.gov/policy/rights/guid/ocr/disabilityoverview.html
ada.gov/reg3a.html#Anchor-87516

Academic Support Services	The information contained in the following link lists the University's academic support resources for all students. Please see http://go.utdallas.edu/academic-support-resources .
Academic Honesty	All work must be original for this class. Unless you are specifically told to collaborate with classmates, complete your graded work individually. Plagiarism is using the words and materials of others as if they were your own. It is a serious offense with serious consequences. Use proper citation to indicate the use of other people's work to support and strengthen your own. All suspicions of plagiarism will be investigated. Please consult [utdallas.edu/dept/graddean/gspolDishonesty.htm]
Comet Creed	This creed was voted on by the UT Dallas student body in 2014. It is a standard that Comets choose to live by and encourage others to do the same: "As a Comet, I pledge honesty, integrity, and service in all that I do."
UT Dallas Syllabus Policies and Procedures	The information contained in the following link constitutes the University's policies and procedures segment of the course syllabus. Please review the catalog sections regarding the credit/no credit or pass/fail grading option and withdrawal from class. Please go to http://go.utdallas.edu/syllabus-policies for these policies.

Assignments and Academic Calendar

Screenings must be completed before the corresponding week's class session. Readings are highly recommended as supplement to the ideas raised by the screenings.

Week 1: Introduction	January 20
<p> Andrew Tudor, "Why Horror? The Peculiar Pleasures of a Popular Genre," in <i>Horror: The Film Reader</i> (Routledge, 2002): 47-55.</p> <p> <i>[REC]</i> (Jaume Balagueró and Paco Plaza, 2007, Spain)</p>	

Part I: Figures of Horror

Week 2: Undead Beings

January 27

■ Elise Hu, "[South Korea's Hit Zombie Film Is Also A Searing Critique Of Korean Society](#)," *NPR* (Sept. 1, 2016)

🎬 *Train to Busan* (Yeon Sang-ho, 2016, South Korea)

Week 3: Hauntings

February 3

■ Matthew Kirshenblatt, "[It Takes Two: Satan's Slaves](#)," *The Horror Doctor*

🎬 *Satan's Slaves* (Joko Anwar, 2017, Indonesia)

Week 4: Bodies

February 10

■ Samm Deighan, "[Changing Bodies](#)," *Diabolique Magazine* (Nov. 24, 2016)

🎬 *Evolution* (Lucile Hadžihalilović, 2015, France)

Week 5: Creatures

February 17

■ Alex Abad-Santos, "[How the Babadook became the LGBTQ icon we didn't know we needed](#)," *Vox* (June 25, 2017)

🎬 *The Babadook* (Jennifer Kent, 2014, Australia)

Week 6

NO CLASS.

Short Paper #1 due Thursday February 24 at midnight.

Part II: The Horrors of Man

Week 7: Violence

March 3

■ Sue Short, "[Horror](#)," in *The Routledge Companion to Media and Fairy-Tale Cultures* (Routledge, 2018): 532-539.

🎬 *Tigers are Not Afraid* (Issa López, 2017, Mexico)

Week 8: Colonialism

March 10

■ Sean Carleton, "[On Violence and Vengeance](#)," *Decolonization: Indigeneity, Education & Society* (October 24, 2014)

🎬 *Rhymes for Young Ghouls* (Jeff Barnaby, 2013, Canada)

Week 9: Migration

March 24

■ Madelaine Hron, "[Screening Refugees](#)," in *Refugee Imaginaries* (Edinburgh University Press, 2020): 331-334.

🎬 *His House* (Remi Weekes, 2020, United Kingdom)

Week 10


NO CLASS.

Short Paper #2 due Thursday March 31 at midnight.

Part III: Horror Remix

Week 11: Teen Flicks

April 7

 *Boca a boca* (Netflix, 2020, Brazil)

Week 12: Comedy

April 14

 Noël Carroll, "[Horror and Comedy](#)," *The New Statesman* (July 4, 2020)

 *One Cut of the Dead* (Shin'ichirō Ueda, 2017, Japan)

Week 13: Westerns

April 21

 Anahit Behrooz, "[Are You a Good Boy?](#)," *Girls on Tops* (July 17, 2020)

 *A Girl Walks Home Alone at Night* (Ana Lily Amirpour, 2014, USA/Iran)

Week 14: Animation

April 28

 Rich Johnson, "[Re-Animation: Regarding Animated Horror](#)," *Fangoria* (Feb 5, 2021)

 *Coyote* (Lorenz Wunderle, 2018, Switzerland)

Week 15

Course
Wrap-up.

Final Project due Thursday May 12 at midnight.

The descriptions and timelines contained in this syllabus are subject to change at the discretion of the Professor.