



Tales of Horror

01:470:227:01

Fall Semester 2016

Fridays, 9:50am – 12:50pm

3 credits

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Course Description

Frankenstein and Dracula, vampires and zombies, Doppelgängers, ghosts, and artificial humans continue to haunt the cultural imagination throughout the centuries. This course explores tales of horror through some of their most spellbinding creatures and fantasies in a period ranging from the Brothers Grimm to surrealist cinema: We will consider the historical or political context and the psychoanalytical underpinnings in each horrific tale and we will pay close attention to the ways a narrative (text or film) establishes, safeguards, or releases its horrific kernel. We will reflect the ways in which horror enters German Expressionism and why moving images relate particularly well to the uncanny and will explore the similarities and differences in the way film and literature explore horror. Readings include E.T.A. Hoffmann's "The Sandman," Mary Shelley's *Frankenstein*, the figure of the devil in Jeremias Gotthelf's "The Black Spider" and Edgar Allen Poe's "The Black Cat," the vampire in Bram Stoker's *Dracula*, and two short stories by Franz Kafka. Filmic contributions range from Murnau's *Nosferatu* and Wiene's *The Cabinet of Dr. Caligari* to Louis Buñuel's *Un Chien Andalou* and Alfred Hitchcock's *The Birds*. Theoretical reflections are provided by Lotte Eisner, Shoshana Felman, Sigmund Freud, Barbara Johnson, Siegfried Kracauer, Laurence A. Rickels, and Slavoj Žižek.

Taught in English. No prerequisites.

Course Goals:

This course satisfies SAS Core Curriculum Requirements **AHo and AHp**.

Arts and Humanities Goal o: Student is able to examine critically philosophical and other theoretical issues concerning the nature of reality, human experience, knowledge, value, and/or cultural production.

Arts and Humanities Goal p: Student is able to analyze arts and/or literature in themselves and in relation to specific histories, values, languages, cultures, and/or technologies.

By the end of this course students will be able to: demonstrate an understanding of the structure, meaning, and function of horror narratives; demonstrate an understanding of their authors' values and ideas; critically reflect on our value system and the interrelatedness of horror narratives and their historical, cultural, and theoretical contexts; formulate well-organized written interpretations grounded in textual evidence and supported by secondary literature; be able to propose a thesis and support it with appropriate evidence. Assessment will be based on participation in class evaluation of assigned written work. Please keep in mind the attendance policy (as outlined below).

Course Learning Goals

Final Grade:

Class Participation and regular blog posts	25%
3 Response Papers (6pp. each)	45%
Group presentation (in class and online)	10%
Final Paper (10pp.)	20%

Grade distribution:

A=90-100%; B+=85-89; B=80-84; C+=75-79; C=70-74; D=65-69; F=64 and below

Required Books*

- Sigmund Freud, *The Uncanny* (Penguin Classics, 2003) **ISBN-10:** 0142437476 **ISBN-13:** 978-0142437476
- Jeremias Gotthelf, *The Black Spider* (New York Review Book Classics, 2013) **ISBN-10:** 1590176685 **ISBN-13:** 978-1590176689
- Franz Kafka, *The Metamorphosis, In the Penal Colony, and Other Stories* (Touchstone, 2000) **ASIN:** B00HTJZ6JK
- Mary Shelley, *Frankenstein* (Penguin Classics, 2003) **ASIN:** B00BP001TK **ISBN-13:** 9780141439471
- Bram Stoker, *Dracula* (Penguin Classics, 2003) **ASIN:** B004SCEJK8

*All other materials on the syllabus are available on Sakai. You must **print out** course materials from Sakai and have a copy of them with you in class.

Required films

All films are on reserve at the Rutgers Media Center (Douglass Library, 8 Chapel Drive, New Brunswick, NJ 08901). Except for the short film *An Andalusian Dog* all films must be viewed **before class begins**:

- *The Shining* (available for rent (\$2,99) via Amazon)
- *Nosferatu: A Symphony of Horror* (Youtube: <https://www.youtube.com/watch?v=rcyzubFvBsA>)
- *The Cabinet of Doctor Caligari* (Youtube: <https://www.youtube.com/watch?v=xrg73BUxJLI>)

Departmental Policies

Attendance

You must attend regularly and arrive prepared; if you expect to miss one or two classes, please use the University absence reporting website <https://sims.rutgers.edu/ssra/> to indicate the date and reason for your absence. An email is automatically sent to me. Those who miss more than two class sessions without a compelling excuse should expect a one-step reduction in the course grade (i.e. an A becomes a B+, a B+ becomes a B). Every additional three absences may entail a further one-step grade-reduction. Three late arrivals count as one absence. Note: It is the responsibility of students who have been absent (for any reason) to find out what they have missed and obtain materials that may have been handed out.

Cell Phones

Cell phones and all other technological devices (beepers, iPods, MP3players...) must be turned off during class out of respect for the instructor and fellow students. Please schedule all important phone communications outside of class time.

Disability Support Services

Students who may be requesting accommodations due to disabilities are encouraged to familiarize themselves with procedures and policies regarding disability support services at the following website: <http://disabilityservices.rutgers.edu/>. It is recommended that students seeking accommodations begin filing paperwork as soon as possible as the documentation review process may take up to 30 business days. Students are encouraged to speak with teachers about these issues at the beginning of the term. All such conversations will be kept strictly confidential.

Academic Integrity

Violations of academic integrity are an extremely serious matter, and can lead to a student's failing the course and being referred to the University's Office of Student Conduct for disciplinary action. When referring to ideas other than your own, always acknowledge your sources clearly and completely, whether you are quoting or paraphrasing. Note also that use of online translation services is not permitted as a tool for generating work that you submit for course credit. Please see the University's policies on academic integrity at <http://academicintegrity.rutgers.edu/>, and discuss with your instructor any questions you may have about this and related issues.

Tentative Course Schedule

Fri 09/09	Introduction Grimm Brothers: "Cinderella"
UN/MOURNING	
Fri 09/16	Sigmund Freud: "Mourning and Melancholia" Grimm Brothers: "The Juniper Tree"
Fri 09/23	Tieck: "The Blonde Eckbert" (1797) Kubrick, <i>The Shining</i> (1980)
MAN, MONSTER, MOTHER	
Fri 09/30	1st Essay due Mary Shelley, <i>Frankenstein</i> (1818)
Fri 10/07	<i>Frankenstein</i> , cont.; Johnson: "My Monster, My Self"
DOPPELGÄNGER	
Fri 10/14	E. T. A. Hoffmann: "The Sandman" (1826) Sigmund Freud: "The Uncanny" (1919)
DEVILS	
Fri 10/21	Edgar Allen Poe: "The Black Cat" (1843); Zizek: "Diabolical Evil and 'The Black Cat'"
Tue 10/28	2nd Essay due Jeremias Gotthelf: "The Black Spider" (1842)
VAMPIRES	
Thu 11/04	Bram Stoker, <i>Dracula</i> (1897)
Fri 11/11	FILM: <i>Nosferatu: A Symphony of Horror</i> (dir. Murnau, 1922) Eisner, <i>The Haunted Screen</i> (excerpts)
HORRORS OF INTERPRETATION	
Fri 11/18	Henry James: "The Turn of the Screw" (1898) Felman: "Turning the Screw of Interpretation"
NIGHTMARES AND ANGST	
Wed 11/23	3rd essay due Franz Kafka: "A Country Doctor" (1918)
EXPRESSIONIST AND SURREALIST HORROR CINEMA	
Fri 12/02	Outline of final paper due (hard copy!) FILM: <i>The Cabinet of Doctor Caligari</i> (dir. Wiene, 1920) Kracauer, <i>From Caligari to Hitler</i> (excerpts); Eisner, <i>The Haunted Screen</i> (excerpts)
Fri 12/09	Term Paper Workshop FILM: <i>Un Chien Andalou</i> (dir. Buñuel, 1929)

Final paper due: Friday, December 16