

**WESTERN UNIVERSITY  
FILM STUDIES, DEPARTMENT OF ENGLISH STUDIES  
FILM 2166A-650 SPECIAL TOPICS IN FILM GENRE, SUMMER 2018  
THE ZOMBIE FILM**

Dr. Barbara S. Bruce

Email: [bbruce2@uwo.ca](mailto:bbruce2@uwo.ca)

**Please read the following information completely and carefully:**

**WELCOME** to Special Topics in Film Genre: The Zombie Film!

This course was developed for Western's Owl and Distance Studies by Dr. Barbara Bruce and will be taught by Dr. Bruce this term. The course provides an introduction to the study of genre, a survey of zombie films, and analyses of films from a number of different perspectives. The lectures are supplemented by secondary articles, all of which are posted in Owl. You are further encouraged to discuss course material with your classmates, through the Forum in Owl Sakai, and with your professor. As a result, you are in the advantageous position of studying a cross-section of a genre and a wide range of interpretations. You should come away from this course with an enriched understanding of how this popular genre developed, of the variety of zombie films, and of the variety of critical responses to them.

Please do not hesitate to ask me questions or to let me know if you encounter any problems or see any errors in the course. We try to keep the course as up-to-date as possible, but sometimes a web link may no longer function if the URL has changed, an image in a lecture will disappear (often for some inexplicable reason), etc. This syllabus contains important information about the course requirements, expectations for the course, how to contact the professor, assignments and grade distributions, grading criteria, submission of assignments, plagiarism, Western's "Information for Students," and the reading and assignments schedule. You are responsible for all information documented in this syllabus.

**IMPORTANT INFORMATION ABOUT THIS ONLINE COURSE**

This course demands as much time and effort from you as a conventional lecture-based university course in Film Studies. You are required to participate in the course regularly, as you would in a classroom setting, which means watching the assigned films, reading the lectures and the assigned articles, and engaging with the material, the professor, and your classmates. As in any university course, then, you will have to devote several hours a week to the work to keep up with the reading and complete the assignments. I recommend you schedule a specific time for this course each week, just as if you were attending a regular class.

This course is designed for Owl, which operates as an online classroom. Whether from home, from the computers provided by the university, or from the public library, you must ensure that you have access to the internet on a regular and consistent basis. (This means that, in the event of a service interruption to your internet connection at home, you are expected to find another way to access the course materials: for instance, by working at a computer lab on campus or in a public library.)

**COURSE DESCRIPTION**

The zombie film has been enjoying unprecedented popularity in the past decade or more, but this horror subgenre has a much longer history. Analyzing representative films from the twentieth and twenty-first centuries, this course will consider how the subgenre has developed over the past century, how the zombie as symbol has evolved, and why the zombie continues to resonate with filmmakers and filmgoers alike. We'll examine such influences on the genre as German Expressionism and psychoanalytic theories, and explore the idea that such films reflect the cultural anxieties of their respective times and places in relation to such issues as gender, sexuality, race, youth, the hegemony, capitalism, technology, religion, and the environment.

### **COURSE OBJECTIVES**

Successful students who complete the course will be able to:

- offer an understanding of the importance of historical/national perspectives and how social norms and customs and the construction and consumption of films are products of time, events, and context;
- explain how the dominant concerns/thematics in an era of film history may be used to signify social status, subjectivity, cultural identity, gender and sexuality, race and ethnicity, political power, and state nationalism;
- develop their ability to analyze films critically and to formulate and produce essays that have effective theses with clear, well-articulated intents and logical arguments supported by adequate evidence from the film(s) under discussion;
- explain various theoretical and rhetorical approaches to cinema, with specific attention to their concepts, to their historical, cultural, and intellectual contexts, and to their application to different films;
- develop research skills, which will augment their knowledge of the field of study, and the ability to incorporate the results of this research into their essays;
  - o among the basic research skills are the abilities to collect relevant bibliographic material on a prescribed topic (online and in the library), to engage critically with the scholarly literature with an assessment of the relative merits of an argument in essays and other written/oral assignments, and to articulate their own positions within a particular scholarly discussion;
- develop further their written/oral communication skills in the clear and organized presentation of an argument/hypothesis within the prescribed word limits of the research essays and time limit of the final exam.

### **UNIVERSITY POLICY ON PREREQUISITES**

From the Senate: "Unless you have either the requisites for this course or written special permission from your Dean to enroll in it, you will be removed from this course, and it will be deleted from your record. The decision may not be appealed. You will receive no adjustment to your fees in the event that you are dropped from a course for failing to have the necessary prerequisites."

From the professor: there are no prerequisites for this course. Any upper-year student may enroll.

### **REQUIRED FILMS**

Each student is responsible for finding/acquiring the films assigned for this course. If you are on campus, all the films are available for viewing in the Film Resource Library, located in the Arts and Humanities Building, Room 1G19. If you are not on campus, see "Finding

the Films” on the Syllabus page on the course website in Owl for suggestions on where to find the films.

### REQUIRED TEXT

The readings for each unit of the course are posted along with the lectures in the Course Content page in Owl.

### Recommended Texts

If you are not familiar with the history of the horror genre, you might want to look at a book like Paul Wells’s *The Horror Genre: From Beelzebub to Blair Witch* (Wallflower P, 2001) or David Skal’s *The Monster Show: A Cultural History of Horror* (Faber and Faber, 1993). For an overview of genre studies, I recommend *Film Genre: From Iconography to Ideology* by Barry Keith Grant (Wallflower P, 2007).

For a more comprehensive overview of the zombie subgenre, see Jamie Russell’s excellent and fun *Book of the Dead: The Complete History of Zombie Cinema* (FAB, 2008). A good resource for terms and concepts in the study of film is Susan Hayward’s *Cinema Studies: The Key Concepts* (Routledge, 2006).

### STUDENT RESPONSIBILITIES AND GRADE STRUCTURE

ASSIGNMENT	DUE DATE	LENGTH	VALUE
Participation	weekly		10%
Close Reading 1	Friday, June 1	600-700 words	15%
Close Reading 2	Friday, June 29	700-900 words	15%
Close Reading 3	Friday, July 20	900-1050 words	25%
Final Exam	tba	3 hours	35%

\*see the explanation for the two due dates below

### COURSE INFORMATION

#### COURSE CONTENT

To find the lectures for the course, click on the “Course Content” icon found on the course’s Home Page in Owl and then the “Units” folder. You’ll see twelve units, each of which corresponds to one week of the course. Click on the appropriate unit to find the lecture and discussion topics. Use the menu at the left of the page to navigate through the unit.

#### PARTICIPATION

As in a classroom setting, students are required to engage in discussions of the films and of the assigned readings with your classmates via posts in the Forums page in Owl. This component of the course is worth 10% of the final grade. Achieving a high mark for this component is quite easy and can have a significant impact on your grade.

#### Requirements

To receive full marks, you must post in the Forums page at least 20 scholarly discussions covering at least 10 of the twelve weeks of the course. That is, you must engage in discussions of at least 10 films on the course. A student will typically post 2 discussions for each of 10 films on the course. The discussions should address different topics or, at least, different aspects of the same topic. You may certainly post more than two discussions in a

week, but in any given week, you cannot receive credit for more than 2 discussions and thus no more than 10 points (see the notes on grading, below).

You should check the discussions for each unit daily and follow the threads even if you have already submitted two posts. You should also, of course, read the discussions that may result from your posts, and you may want to post additional comments or questions. As well, the professor or other students may have posted clarifications, explanations, etc. of which you should be aware.

Discussion topics or specific questions are included with each lecture and can also be found by clicking on "View Full Description" under the unit number in Forums. Each post will consist of your response to one of the given discussion topics/questions or to a discussion a classmate has already posted. Alternatively, you may raise a different issue or pose and respond to a question of your own, providing it addresses a scholarly issue. Each posting should be several sentences in length: in other words, it should be short- to medium-length paragraph.

Discussions must be posted no later than 11:59 p.m. Sunday each week. For the first two units of the course, however, students will have two weeks to post discussions, to allow for the time needed initially to acquire the films. For Units 3 to 12, students must post their discussions by the end of each week.

### **How to post a discussion**

Click on "Forums" in the left-hand menu on the course's home page and then on the unit for which you want to post a discussion. Alternatively, in Course Content, choose the unit for which you want to post a discussion and then "Unit x Discussion." Click on "Start a New Conversation" or click "Reply" to an already-existing post. Type or paste your discussion in the Message box that has opened, and when you have finished, click on "Post."

### **How the Discussions Are Graded**

Since the discussions in Forums replace in-class discussions, they should be seriously considered and analytical. Each posting will be graded according to the rubric I have posted at the top of the Forums home page. Under "Film 2194A 650 Forum," click on "View Full Description" to see the rubric.

Appropriately academic postings will receive full credit (again, read the grading rubric). Thin or overly brief postings will get partial marks only. Trite, irrelevant, or offensive postings will be discounted. Avoid stating merely whether you liked or disliked a film since this is irrelevant: your job is to be analytical.

At the stroke of midnight, the minute after the deadline for the unit's posts, Owl will lock the unit's forum and hide it from view. As soon as I can in the week after the deadline, I will review all the posts, assign marks accordingly, and post the marks in Gradebook in Owl. I will then restore the forum for viewing only.

Discussions will be graded using a point system. Each post is worth a maximum of 5, and so for two posts, a student will receive a maximum of 10 per unit. For full marks, a student will post two discussions per unit for ten units or post a total of twenty discussions spread

out over the twelve lecture units. At the end of the course, I will post your total as a percentage.

For the most part, the Forum page is where you engage with your fellow students. I will interject, however, if a student has posted a problematic reading or an error, if I want to emphasize a particular point or issue that has been raised, or if a student seems to need or asks for some help to push his/her ideas further.

## **ASSIGNMENTS**

To find the topics for the writing assignments, click on the “Assignments” folder on the course home page in Owl. You will also submit your written assignment through the same folder.

### **Close Analysis Assignments**

The Close Analysis assignments are designed to develop the student’s ability to analyze the specific details of a film and to show the relationship between form and content—that is, between the cinematic technique used by the filmmaker(s) and the ideas or themes conveyed by the film.

For Close Analysis 1, you will be assigned a specific element, motif, or brief scene in a film from the course to analyze. For Close Analysis 2, you will be assigned a specific scene or sequence from a film from the course to analyze. For Close Analysis 3, you will choose a zombie film not included on the course from a list to be determined by the professor and then choose a motif, scene, or sequence from the film to analyze. The topics and choice of films for each reading will be posted well before the due dates.

This type of assignment differs from a conventional essay in that you do not have to develop a thesis in the way you would for a critical or theoretical essay. However, your analysis must still have a beginning, middle, and end and must present an argument. Begin with an introduction that includes a statement that focuses and summarizes the argument you will be presenting, an argument about the significance or meaning of the element, motif, sequence, or scene. The rest of the analysis should also be organized into paragraphs, each one focusing on a specific point and beginning with a topic sentence that highlights the main point of that paragraph. End your analysis with a succinct conclusion.

In your paper, you must analyze the *specific* details of the film. Vague and/or generalized discussions of the films, and especially mere plot summaries, will receive low grades. In developing your analysis, you should consider narrative details—setting, plot, characters, and symbols—as well as such cinematic details as sets, props, costume/make-up, lighting, and performance or figure behaviour, camera angles and distance, sound.

In the Assignment Information subpage under Course Content in Owl, I have provided a document with information that will help you to write these assignments. It includes a list of questions to help you develop your analysis.

Grading will also depend on organization and the quality of the writing. I cannot emphasize enough the importance of good writing skills. Students should make good use of a writing handbook, such as *Checkmate* or *The Little Brown Handbook*, and if necessary, the [Writing Support Centre](#). They offer drop-in and on-line services. If you have difficulties with the

English language or if you have a learning, reading, or writing disability, please speak to me immediately and contact the Student Development Centre in UCC.

### Topics

For each essay, topics will be posted in the Assignments folder. Students may *not* develop their own topics.

### Formal features

The assignments must be written according to the standard **Modern Language Association (MLA)** essay style in typed, double-spaced, 12-point font with 1" margins. Note that in the MLA style, your name, the course number, your professor's name, and the date must appear double spaced in the upper-left corner of the first page. The title should appear centred, one double space below this information. Please consult *MLA Handbook* for the proper format. Please *do not* submit your assignments with title pages, which are not used in the MLA format.

### Citations

All bibliographic notation must use the MLA method of parenthetical notation and include a Works Cited page. For more information, consult the *MLA Handbook*, 8<sup>th</sup> ed. (some information on the MLA method can be found in the [Purdue Online Writing Lab](#)).

### Assignment Length

Ensure you are within the assigned word limit. If your analysis is short or long, expand or edit your work carefully until you are within 10% of the word limit. If an analysis is short of or exceeds the word limit by more than 10%, I will deduct marks at my discretion to a maximum of one full grade. In some cases, if an assignment exceeds the word limit by 50% or more, it will be returned unmarked to the student and late penalties will apply until an edited analysis is returned; if an analysis is short by 50% or more, it will receive a failing grade.

### Due Dates

The assignments must be posted no later than 11:59 p.m. Friday of the week each is due. Assignments handed in late without prior permission will be returned with a grade only, no comments, and 3% per day late, including weekends (i.e., 6% for Saturday and Sunday), deducted from the grade assigned to your paper. Papers submitted after the assignment has been returned to the rest of the class will not normally be accepted unless accommodation has been granted by an academic counsellor.

The due date for Close Reading 3 is July 20—one week before the end of classes. This means that I have very little time to mark and return the assignment. For this last assignment, then, I will only read it and assign it a mark. If you want full comments on this assignment, you must submit it one week earlier: by 11:59 p.m. on Friday, July 13.

### Submitting Your Assignments

To submit an assignment, in Owl click on "Assignments" in the menu on the Home Page and then on the appropriate assignment folder. Assignments are submitted to and marked in Turnitin. Follow the instructions to upload your assignment, and make sure you receive confirmation that your submission has been uploaded. I recommend you print or screen capture your confirmation.

Paper copies or assignments emailed without permission will not be accepted, and late penalties will apply until the assignment is submitted in Owl. In case of a lost assignment, the student is always responsible; in other words, if a student claims an assignment has been lost, a replacement must be provided that same day, and late penalties will apply. See “Keep a Copy!”, below.

### **Planning Your Term**

I recommend strongly that you *map out all your due dates and exam dates* at the beginning of the term and plan your research, writing, and study times accordingly. Saying that you have a busy week is not an acceptable reason for an extension, since you always have advanced notice of deadlines.

### **Extensions**

All requests for extensions must be made through Academic Counselling in your home faculty. The student must ask for it well in advance of the due date (preferably at least a week in advance) and have a good reason for the extension backed by documentation. Extensions do not apply to tests and exams.

If you miss an exam or an assignment due date, or if you require an extension at the last minute on medical or compassionate grounds, you must notify your professor *and* your academic counsellor *immediately*. Proper documentation (a doctor's note, for example) will be required and must be given to the academic counsellor (never to your professor) as soon as possible.

In all cases, if the academic counsellor believes the student has a valid need for an extension, the academic counsellor will then contact your professor. Only once the professor has been contacted by your academic counsellor will s/he grant the extension or schedule a make-up exam.

### **Keep a copy!**

Always keep a paper copy of each of your papers and save electronic copies of each file on your computer *and* on an external hard drive, a USB key, or a cloud. Retain all assignments at least until you receive your official final grade for the course from the Registrar's Office. If you plan to go on to grad school, keep everything!

### **Grading**

All papers are rigorously marked according to the Grading Rubric, which gives the criteria for each grade level and which is posted in Owl, under Course Content/Additional Assignment Information.

**Returning Assignments:** I will do my very best to return assignments within three weeks of the due date. If you wish to discuss the comments or grade you have received with me, ***you must wait for at least three days after the assignment has been returned to you***—no exceptions.

If you believe an assignment has been unfairly graded for whatever reason and you to launch an appeal, you must follow the procedures prescribed by the university. See the

“[Undergraduate Student Academic Appeals](#)” document posted on the University Secretariat’s “[Rights and Responsibilities](#)” webpage and in the Academic Calendar.

In brief, though, you must first consult with the person who marked your paper. If a TA marked your paper and you are still not satisfied after s/he has reexamined the assignment, you must then consult with the professor. The professor will consult with the TA, to ensure the proper procedures have been followed, and if they have, the professor will then review the assignment and contact you with a decision. If you are still not satisfied after the professor reexamined the assignment, you must make a request for academic relief in writing to the Chair of the Film Studies department.

### **Gradebook in Owl**

I will record your marks as percentages in Gradebook. At the end of term, before the final exam, I will post your Course Work Mark. The marks for the final exam and your final grade will not be posted in Owl.

Students should always keep track of their marks during the term. If a grade posted in Gradebook does not match the grade on a test or assignment, let me know immediately.

### **FINAL EXAM**

TBA: the three-hour final exam will be scheduled by the Registrar’s Office for some time in the examination period for the Spring/Summer Distance Studies courses, July 30-August 2.

### **FINAL GRADES**

All assignments worth more than 5% of your final grade, including the final exam, *must* be completed: failure to do so will lead to an automatic F for the course. Your final grades are released by the Registrar’s Office, not your instructor.

### **ACADEMIC INTEGRITY**

The University Senate’s Preamble to its “Scholastic Discipline for Undergraduate Students” document reads as follows: “Members of the University Community accept a commitment to maintain and uphold the purposes of the University and, in particular, its standards of scholarship. It follows, therefore, that acts of a nature which prejudice the academic standards of the University are offences subject to discipline. Any form of academic dishonesty that undermines the evaluation process, also undermines the integrity of the University’s degrees. The University will take all appropriate measures to promote academic integrity and deal appropriately with scholastic offences.”

The Senate adds, “Scholastic offences are taken seriously and students are directed to read the appropriate policy, specifically, the definition of what constitutes a Scholastic Offence.” This information is posted on the University Secretariat’s “[Rights and Responsibilities](#)” webpage in the PDF “[Undergraduate Students – Scholastic Discipline](#).” The Senate continues, “Plagiarism and other scholastic offences will be prosecuted to the fullest extent that university regulations allow. In its academic calendars, Western University defines plagiarism as “The act or an instance of copying or stealing *another’s words or ideas* and attributing them as one’s own” (emphasis added).

Western University subscribes to **Turnitin**, a plagiarism-prevention service, and the Senate states, “All required papers may be subject to submission for textual similarity review to the

commercial plagiarism-detection software under license to the University for the detection of plagiarism. All papers submitted for such checking will be included as source documents in the reference database for the purpose of detecting plagiarism of papers subsequently submitted to the system. Use of the service is subject to the licensing agreement, currently between The University of Western Ontario and Turnitin.com (<http://www.turnitin.com>).”

All assignments in this course will be submitted through Owl and checked by and marked it Turnitin. This service is *not* used on the assumption that most students plagiarize, rather to deter a small minority of students who may be tempted to plagiarize and to protect all students from academic theft. As well, we do not rely solely on Turnitin: other measures are in place to ensure students hand in their own, original work.

Further, the Senate notes that “Computer-marked multiple-choice tests and/or exams may be subject to submission for similarity review by software that will check for unusual coincidences in answer patterns that may indicate cheating.”

If you are not sure what plagiarism is or what constitutes an academic offence, *ask!* The university assumes that all students have read “[Scholastic Discipline for Undergraduate Students](#)” and are thus knowledgeable about academic integrity. Remember, ignorance is no excuse.

### **TALKING TO YOUR PROFESSOR**

Because online students work at different times and because I don’t live in London, no office hours are scheduled for this course. Instead, students who wish to talk to me may do so by email or phone.

#### **Email**

I am happy to communicate with students via e-mail, but I can’t always answer emails instantly; please allow 48 hours for a response, and remember that I may not (but often do) check email after the end of workdays or on weekends (therefore, emails received Friday to Sunday will be answered no later than Tuesday).

#### **Telephone**

Students wanting to engage in an extended conversation about the course work—discussions or questions about the films and lecture material, assigned readings, close readings, the exam, or course expectations or results, etc.—should contact me by email to set up a time when we will talk by phone. We will establish a convenient time for both of us, you will provide me with your phone number, and I will call you at the agreed-upon time.

I sincerely encourage you to make use of me, your professor. Do not hesitate to contact me to talk or ask questions about any topic or issue, including assignments, difficulties you are having with the course, suggestions for further reading, or clarification and expansion of issues raised in class. Unfortunately, most students wait until the last minute or until all hell is breaking loose before consulting their instructors. Please see me well ahead of deadlines and the onset of nervous breakdowns.

### **FURTHER INFORMATION FOR STUDENTS**

You may need special arrangements to meet your academic obligations during the term because of disability, medical issues, or religious obligations. Contact the appropriate

person (myself, an academic counsellor, a staff member in Student Services, etc.) as soon as possible after the need for accommodation is known to exist.

Medical Illness: Please go to the website for information on the university [Policy on Accommodation for Medical Illness](#). *Academic accommodation cannot be granted by the instructor or department.*

If you require accommodation for religious observance, see the [Accommodation for Religious Holidays](#) page posted on the University Secretariat's "[Rights and Responsibilities](#)" webpage and in the Academic Calendar.

Students with disabilities should contact the [Student Development Centre](#) to obtain assistance and/or letters of accommodation.

Learning Skills: go to [SDC's Learning Skills Services](#), Rm 4100 WSS. From the SDC: "LS counsellors are ready to help you improve your learning skills. They offer presentations on strategies for improving time management, multiple-choice exam preparation/writing, textbook reading, and more. Individual support is offered throughout the Fall/Winter terms in the drop-in Learning Help Centre and year-round through individual counselling."

Complaints: If students have a complaint concerning a course in which they are enrolled, they must first discuss the matter with the instructor of the course. If students are still not satisfied, they should then take the complaint to the English Studies Office, Arts and Humanities Building, Room 2G02.

These regulations are in place because a failure to follow these procedures creates the potential for injustices of various kinds affecting either the instructor or the students themselves, or both parties. Concerns should not be allowed to fester but should be raised with the instructor in a timely manner, so that they can be addressed in time to make a difference to the course.

If you are having difficulties coping with the pressures of academic life or life in general, please seek assistance immediately from an academic counsellor in your home faculty and/or from someone in [Psychological Services](#) or [Health and Wellness Services](#). Never hesitate to seek assistance for any problem you may be having. Consult the [Current Students](#) page on Western's website to apprise yourself of all the assistance available to students.

For further information, including the regulations governing Term Work, Exams, Faculty Office Hours, Academic Relief (appeals, petitions, complaints), and other matters, please see the [Academic Policies](#) page in the University Secretariat's website and the [Student Services](#) pages in the Academic Calendar and the Western Student Guide, SAO Handbook, and other publications posted on the [Academic Calendars](#) webpage.

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## COURSE SCHEDULE

NB: the screening and reading list is subject to change.

Legend for film technical specifications: m = minutes; c = colour; b/w = black & white; sil = silent

**Note!** The Works Cited, or bibliography, for the course readings is posted on the Syllabus page in Owl.

## Unit: Dates – Topics, Films, Readings, Assignments,

### Unit 0 – Orientation

Students should take time to familiarize themselves with Owl and the course and to read carefully this syllabus in its entirety and the Introductory materials in Course Content/Units.

### Unit 1 – May 7-11 – Introduction to the Course and to the Zombie Film

Required Film: *Das kabinett des Doktor Caligari* [*The Cabinet of Dr. Caligari*] (Wiene, Germany, 1919, 72m, b/w, sil)

Required Readings: Stephanie Boluk and Wylie Lenz, “Introduction: Generation Z, the Age of Apocalypse,” and Cory James Rushton and Christopher Moreman, “Introduction: Race, Colonialism, and the Evolution of the ‘Zombie’” (book chapters)

**Spoiler Alert!** Rushton and Moreman give away the ending of Romero’s *Night of the Living Dead*, so if you’ve never seen it and don’t know what happens in the film, you might want to watch the film before you read the article.

### Unit 2 – May 14-18 – The Caribbean Tradition: Voodoo and the Colonial Zombie

Required Films: *White Zombie* (Halperin, USA, 1932, 69m, b/w) and *I Walked with a Zombie* (Tourneur, USA, 1943, 69m, b/w)

Required Reading: Gyllian Phillips, “*White Zombie* and the Creole: William Seabrook’s *The Magic Island* and American Imperialism in Haiti” (book chapter), and J. P. Telotte, “Narration and Incarnation: *I Walked with a Zombie*” (journal article)

### Unit 3 – May 22-25 – The Invasion Narrative in the 1950s

Monday, May 21: Happy Victoria Day!

Required Film: *Invasion of the Body Snatchers* (Siegel, USA, 1956, 80m, b/w)

Required Reading: Katrina Mann, “‘You’re Next!’: Postwar Hegemony Besieged in *Invasion of the Body Snatchers*” (journal article)

### Unit 4 – May 28-June 1 – Hammer Horror and the British Zombie

Required Film: *The Plague of the Zombies* (Gilling, UK, 1966, 91m, c)

Required Reading: Andrew Mangravite, “The House of Hammer,” and Brian Wilson, “Notes on a Radical Tradition: Subversive Ideological Applications in the Hammer Horror Films” (journal articles)

Close Reading 1 due Friday, June 1 by 11:59 p.m.

### Unit 5 – June 4-8 – The Game-Changer

Required Film: *Night of the Living Dead* (Romero, 1968, 96m, b/w)

Required Reading: R. H. W. Dillard, “*Night of the Living Dead*: It’s Not Like Just the Wind That’s Passing Through,” and Robin Wood, “An Introduction to the

American Horror Film.” (book chapters)

**Unit 6 – June 11-15 – The Game-Changer, Part II**

Required Film: *Dawn of the Dead* (Romero, USA, 1978, 126m, c)

Required Reading: Kyle William Bishop, “The Idle Proletariat: *Dawn of the Dead*, Consumer Ideology, and the Loss of Productive Labour” (journal article)

**Unit 7 – June 18-22 – The Italian Zombie Film**

Required Film: *Zombi 2* (Fulci, Italy, 1979, 91m, c)

**Unit 8 – June 25-29 – The Teen Zombie Film**

Required Film: *Night of the Comet* (Eberhardt, USA, 1984, 95m, c, 1.85:1)

Close Reading 2 due Friday, June 29 by 11:59 p.m.

**Unit 9 – July 3-6 – The Angry Zombie**

Monday, July 2: Happy Canada Day +1!

Required Film: *28 Days Later . . .* (Boyle, UK, 2002, 113m, c)

Required Reading: C. Christopher Williams, “Birthing an Undead Family: Reification of the Mother’s Role in the Gothic Landscape of *28 Days Later*” (journal article)

**Unit 10 – July 9-13 – The Corporate Zombie**

Required Film: *Resident Evil* (Anderson, UK/Germany/France, 2002, 100m, c)

Required Reading: Stephen Harper, “‘I Could Kiss You, You Bitch’: Race, Gender and Sexuality in *Resident Evil* and *Resident Evil 2: Apocalypse*” (journal article)

**Unit 11 – July 16-20 – The Rom-Zom-Com**

Required Film: *Shaun of the Dead* (Wright, UK/France/USA, 2004, 99m, c)

Close Reading 3 due Friday, July 20 by 11:59 p.m.

**Note!** assignments handed in on this due date will receive only a mark. Students who want comments on this assignment must submit it one week earlier, by 11:59 p.m. on Friday, July 13.

**Unit 12 – July 23-27 – The Nazi Zombie**

Required Film: *Død snø [Dead Snow]* (Wirkola, Norway, 2009, 91m, c)

Required Reading: Cynthia J. Miller, “The Rise and Fall—and Rise—of the Nazi Zombie in Film” (book chapter)

**Summary and Review**

**Enjoy the course, and good luck!**