

**ENG 4133: Film Studies (Global Folk Horrors)**  
**Summer B 2024**  
**Class #15472, Section 151C**

**Instructor Name:** Bryce Patton

**Office Hours:** Monday and Wednesday from 12:30 pm to 1:30 pm in Library West or by appointment

**Instructor Email:** bryceapaton@ufl.edu

**Course meeting times & locations:** Monday, Tuesday, Wednesday, Thursday, and Friday from 11 am to 12:15 pm in Turlington 2334

**Screening Times:** We will have two weekly film screenings from 2:00 p.m. to 4:45 p.m. on Mondays and Wednesdays in Rolfs Hall 0115. These screenings are mandatory and will count toward attendance.

**Course website:** Canvas

**Course Description:**

In the climactic moments of Robert Egger's 2015 folk horror film *The Witch*, a demonic voice asks a young woman, "Wouldst thou like to see the world?" In this course, we will follow the voice's advice and go on a journey around the globe, exploring various cultures' relationships to folklore and horror as conveyed through their cinema.

The class features units focusing on folk horror films from different parts of the world. We will watch and analyze a diverse group of horror films from Scotland, Guatemala, Japan, South Korea, the US, and Australia. As we view the films, we will read critical and historical texts which will help us attempt to answer the following questions:

- How do we define the horror film genre?
- Why do we like to watch horror films?
- Is there something distinctly cinematic about folklore?
- What can we learn about a culture from its folk horror films?

**General Education Objectives:**

- This course confers General Education credit for Composition (C), and also fulfills 6,000 of the university's 24,000-word writing requirement (WR).
- *Composition courses* provide instruction in the methods and conventions of standard written English (grammar, punctuation, usage), as well as the techniques that produce effective texts. Composition courses are writing intensive. They require multiple drafts submitted to your instructor for feedback before final submission.
- Course content should include multiple forms of effective writing, different writing styles, approaches and formats, and methods to adapt writing to different audiences, purposes and contexts. Students should learn to organize complex arguments in writing using thesis statements, claims and evidence, and to analyze writing for errors in logic.
- The University *Writing Requirement (WR)* ensures students both maintain their fluency in writing and use writing as a tool to facilitate learning. To receive Writing Requirement

credit, a student must receive a grade of C or higher and a satisfactory completion of the writing component of the course. This means that written assignments must meet minimum word requirements totaling 6000 words.

### **General Education Learning Outcomes:**

At the end of this course, students will be expected to have achieved the following learning outcomes in content, communication and critical thinking:

- **Content:** Students demonstrate competence in the terminology, concepts, theories and methodologies used within the academic discipline.
- **Communication:** Students communicate knowledge, ideas and reasoning clearly and effectively in written and oral forms appropriate to the discipline. Students will participate in class discussions throughout the semester to reflect on assigned readings.
- **Critical Thinking:** Students analyze information carefully and logically from multiple perspectives, using discipline-specific methods, and develop reasoned solutions to problems.

### **Required Texts:**

There are two required “textbooks” which we will experience in their entirety for this course. One is Kiera-La Janisse’s 2021 documentary *Woodlands Dark and Days Bewitched: A History of Folk Horror* and the other is Noël Carroll’s classic text *The Philosophy of Horror*. Janisse’s documentary (along with most of the other films we will watch throughout the class) will be available through the streaming service Shudder and I highly encourage each student to subscribe to the service for the duration of the course. Along with viewing Janisse’s film and reading Carroll’s book, we will read excerpts, which will be provided on Canvas, from the following books:

- *Folk Horror: Hours Dreadful and Things Strange*
- *The Routledge Companion to Folk Horror*
- *We Don’t Go Back: A Watcher’s Guide to Folk Horror*
- *Women Make Horror: Filmmaking, Feminism, and Genre*
- *Robin Wood on the Horror Film*
- *Possessed Women, Haunted States: Cultural Tensions in Exorcism Cinema*
- *Contemporary Thai Horror Film: A Monstrous Hybrid*
- *The Philosophy of Horror or Paradoxes of the Heart*
- *A Companion to the Horror Film*
- *Folk Horror: New Global Pathways*

**Assignments:**

Assignment	Word Count	Percentage	Due Date
“Alphabet Game” paragraphs for each film	200 words x 10 posts = 2,000 Words	10%	Weekly
Class Presentation & Discussion	N/A	20%	Each student will select one day to present at the beginning of the course
Midterm Exam	1,500 Words	30%	7/26
Final Exam	3,000 Words	40%	8/9
Total	6,500 words	100%	

## **Assignment Descriptions:**

### **“Alphabet Game” Posts for each Film:**

For each film we watch, I will provide a worksheet featuring a list of the letters of the alphabet. As you watch the film, try to find a detail in the film that corresponds to each letter of the alphabet and write it down next to the corresponding letter. These could be any detail you see or hear in the film (i.e. objects, a word of dialogue, a name). Then, once the film is over, I would like you to pick one of those words and write a brief analysis of the film utilizing your selection as the argumentative focus. What can that word teach us about the film? Your entry should generate knowledge about the selected movie and possibly reflect on cinema in general.

You will then submit these paragraphs to a Canvas discussion board.

### **Class Presentation and Discussion:**

Each student will select one day where they will give a presentation on a film. They will be expected to give a 15-minute presentation and then lead the class in a discussion of a screened film or the day’s reading.

### **Midterm Exam:**

For the midterm exam, students will be given a list of six essay questions. They will select three questions to answer in roughly 500-word responses. This will be a take-home exam, and students will have a week to write their responses.

### **Final Exam:**

The final exam will be formatted like the midterm exam but will require students to write three 1,000-word responses.

### **Course Policies:**

1. You must complete all *assignments* to receive credit for this course.
2. *Attendance:* You can have at the most three unexcused absences. After the third unexcused absence, you will be unable to pass the class. Excused absences can include many things from religious observances, school sanctioned events, family emergencies, and sickness. If you need to miss a class and are worried that the absence will not be excused, I encourage you to reach out to me through email or to speak with me during office hours or after/before class. Please refer to the UF attendance policy for more information and feel free to come to me if you have any questions (<https://archive.registrar.ufl.edu/catalog/catalogarchive/03-04-catalog//student-information/academic-regulations/attendance-policies.html>)
3. *Tardiness:* Latecomers must see me after class so I can change the attendance record.

4. *Screening Expectations:* I expect all students to attend weekly scheduled screenings. During screenings, students are not allowed to use their cell phones/laptops. I encourage students to bring a notebook to write notes on the film as it plays.
5. *UF's policy on Sexual Harassment:* The University of Florida is committed to providing a safe educational, working, and residential environment that is free from sexual harassment or misconduct directed towards any and all members of the community: <https://titleix.ufl.edu/about/title-ix-rights/>
6. *Paper Format & Submission:* All work will be submitted to Canvas and will generally follow MLA guidelines. For each assignment, I will supply an assignment sheet that goes into more detail on the formatting of the assignment.
7. *Late Papers/Assignments:* Late work will be marked down one full letter grade for each actual day late.
8. *Paper Maintenance Responsibilities.* Keep duplicate copies of all work submitted in this course. Save all returned, graded work until the semester is over.
9. *Academic Honesty and Definition of Plagiarism.* The Honor Pledge binds UF students: "We, the members of the University of Florida community, pledge to hold ourselves and our peers to the highest standards of honor and integrity by abiding by the Honor Code. On all work submitted for credit by students at the University of Florida, the following pledge is either required or implied: 'On my honor, I have neither given nor received unauthorized aid in doing this assignment.'" The Honor Code (<https://sccr.dso.ufl.edu/policies/student-honor-code-student-conduct-code/>) specifies a number of behaviors that are in violation of this code and the possible sanctions:  
A Student must not represent as the Student's own work all or any portion of the work of another. Plagiarism includes but is not limited to:
  - a. Stealing, misquoting, insufficiently paraphrasing, or patch-writing.
  - b. Self-plagiarism, which is the reuse of the Student's own submitted work, or the simultaneous submission of the Student's own work, without the full and clear acknowledgment and permission of the Faculty to whom it is submitted.
  - c. Submitting materials from any source without proper attribution.
  - d. Submitting a document, assignment, or material that, in whole or in part, is identical or substantially identical to a document or assignment the Student did not author.>
10. Students with *disabilities* who are requesting accommodations should first register with the Disability Resource Center (352-392-8565, <https://disability.ufl.edu/>), which will provide appropriate documentation to give your instructor early in the semester.
11. *Students who are in distress* or who are in need of counseling or urgent help: please contact [umatter@ufl.edu](mailto:umatter@ufl.edu) or 352-392-1575 so that a team member can reach out to you. UF's Counseling and Wellness Center offers additional support: 352-392-1575, or contact them online: <https://counseling.ufl.edu/>
12. For information on UF Grading policies, see: <https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>
13. *Grade Appeals.* In 1000- and 2000-level courses, students may appeal a final grade by filling out a form available from Carla Blount, Program Assistant, in the Department office (4008 TUR). Please contact Ms. Blount at [cblount@ufl.edu](mailto:cblount@ufl.edu) Grade appeals may result in a higher, unchanged, or lower final grade.
14. *Course Evaluations.* Students are expected to provide feedback on the quality of instruction in this course by completing online evaluations. Toward the end of the

semester, you will receive email messages requesting that you do this online:  
<https://ufl.bluera.com/ufl/>

15. *Policy on environmental sustainability*. Whenever possible, I will use paper-sparing electronic media to distribute our course materials. Consider purchasing electronic editions of assigned texts when they are available or used copies of print texts. If you do not elect to keep your print books, consider sharing them with others after the semester ends. (For example, you could donate them to the Alachua County [Friends of the Library](#) annual book sale.)

### **Films:**

*The Wicker Man* (Robin Hardy, 1973)

*The Babadook* (Jennifer Kent, 2014)

*Woodlands Dark and Days Bewitched: A History of Folk Horror* (Kiera-La Janisse, 2021)

*Clearcut* (Ryszard Bugajski, 1991)

*La Llorona* (Jayro Bustamante, 2019)

*Ringu* (Hideo Nakata, 1998)

*The Exorcist* (William Friedkin, 1973)

*The Witch* (Robert Eggers, 2015)

*Beyond the Hills* (Cristian Mungiu, 2013)

*Midsommar* (Ari Aster, 2019)

*The Wailing* (Na Hong-jin, 2016)

*Huesera: The Bone Woman* (Michelle Garza Cervera, 2022)

*The Medium* (Banjong Pisanthanakun, 2021)

**Note:** The films included in this course may include topics and images that some people find difficult or disturbing, including but not limited to violence, rape, racism, sexism, homophobia, sex, nudity, drug use, gun violence, suicide, death, religious themes, and animal violence. If you feel that you may be triggered or negatively impacted by viewing these graphic images, I encourage you to look at the parental content guide for each film on IMDB. If you feel that you may be made too uncomfortable by these subjects, I suggest looking through the content guides following the first class period so you can switch to another course if needed.

### **Class Schedule:**

I reserve the right to change the course schedule this semester; I will always notify you in advance of any changes and will post revisions on Canvas.

Date	Films/Readings	Assignments Due
<b>Week 1: What is Folk Horror?</b>		
M 7/1	Discussion of Syllabus & a brief introduction to folk horror	
M 7/1	<b>Film Screening #1</b> <i>The Wicker Man</i> (Robin Hardy, 1973) (88 mins)	
T 7/2	<b>Film Discussion</b>  <b>Reading:</b> “Hours Dreadful and Things Strange” (Adam Scovell) from <i>Folk Horror: Hours Dreadful and Things Strange</i>	
W 7/3	<b>No Class</b>	
W 7/3	<b>Out-of-Class Screening</b> <i>Woodlands Dark and Days Bewitched: A History of Folk Horror</i> (Kiera-La Janisse, 2021) (194 mins) & <i>Ringu</i> (Hideo Nakata, 1998) (95 mins)	
R 7/4	<b>No Class (Independence Day)</b>	
F 7/5	<b>No Class (Independence Day)</b>	
<b>Week 2: Why Horror?</b>		
M 7/8	<b>Film Discussion</b> Discussion of both Janisse’s documentary and Nakata’s film in relation to folk horror	
M 7/8	<b>Film Screening #5</b> <i>The Witch</i> (Robert Eggers, 2015) (92 mins)	
T 7/9	<b>Film Discussion</b>	<b>Alphabet Game Post #1</b> due before class
W 7/10	<b>Reading:</b> “The Nature of Horror” (Noël Carroll) from <i>The Philosophy of Horror or Paradoxes of the Heart</i>	

<b>W 7/10</b>	<b>Film Screening #6</b> <i>Midsommar</i> (Ari Aster, 2019) (148 mins)	
<b>R 7/11</b>	<b>Film Discussion</b>	<b>Alphabet Game #2</b> due before class
<b>F 7/12</b>	<b>Continued Discussions</b>	
<b>Week 3: Gender, Motherhood, and Folk Horror</b>		
<b>M 7/15</b>	<b>Reading:</b> “Visual Pleasure and Narrative Cinema” (Laura Mulvey) & “When the Woman Looks” (Linda Williams) from <i>The Dread of Difference: Gender and the Horror Film</i>	
<b>M 7/15</b>	<b>Film Screening #5</b> <i>Huesera: The Bone Woman</i> (Michelle Garza Cervera, 2022) (93 mins)	
<b>T 7/16</b>	<b>Film Discussion</b>	<b>Alphabet Game Post #3</b> due before class
<b>W 7/17</b>	<b>Reading:</b> “Women Make (Write, Produce, Direct, Shoot, Edit, and Analyze) Horror” (Alison Peirse) from <i>Women Make Horror: Filmmaking, Feminism, and Genre</i>	
<b>W 7/17</b>	<b>Film Screening #6</b> <i>The Babadook</i> (Jennifer Kent, 2014) (94 mins)	
<b>R 7/18</b>	<b>Film Discussion</b>	<b>Alphabet Game #4</b> due before class
<b>F 7/19</b>	<b>Mid-Term Discussion</b>	



<b>Week 4: Folk Horror and Politics</b>		
<b>M 7/22</b>	<b>Reading:</b> “Metaphysics and Horror, or Relation to Fictions” (Noël Carroll) from <i>The Philosophy of Horror or Paradoxes of the Heart</i>	
<b>M 7/22</b>	<b>Film Screening #7</b> <i>Clearcut</i> (Ryszard Bugajski, 1991) (98 mins)	
<b>T 7/23</b>	<b>Film Discussion</b>	<b>Alphabet Game Post #5</b> due before class
<b>W 7/24</b>	<b>In-Class Screening:</b> <i>Granito: How to Nail a Dictator</i> (Paco de Onis & Pamela Yates, 2011) (104 mins)	
<b>W 7/24</b>	<b>Film Screening #8</b> <i>La Llorona</i> (Jayro Bustamante, 2019) (97 mins)	
<b>R 7/25</b>	<b>Film Discussion</b>	<b>Alphabet Game #6</b> due before class
<b>F 7/26</b>	<b>Reading:</b> “ <i>La Llorona</i> : Turning Horror into Light” (Francisco Goldman)	<b>Midterm exam</b> due by 11:59 pm
<b>Week 5: Unit 3: Religious Folk Horror and Exorcism</b>		
<b>M 7/29</b>	<b>Reading:</b> “An Introduction to the American Horror Film” (Robin Wood) from <i>Robin Wood on the Horror Film</i> & “Plotting Horror” (Noël Carroll) from <i>The Philosophy of Horror or Paradoxes of the Heart</i>	
<b>M 7/29</b>	<b>Film Screening #9</b> <i>The Exorcist</i> (William Friedkin, 1973) (121 mins)	

<b>T 7/30</b>	<b>Film Discussion</b>	<b>Alphabet Game Post #7</b> due before class
<b>W 7/31</b>	<b>Reading:</b> “The Politics of Possession” (Christopher J. Olson & CarrieLynn D. Reinhard) from <i>Possessed Women, Haunted States: Cultural Tensions in Exorcism Cinema</i>	
<b>W 7/31</b>	<b>Film Screening #10</b> <i>Beyond the Hills</i> (Cristian Mungiu, 2012) (150 mins)	
<b>R 8/1</b>	<b>Film Discussion</b>	<b>Alphabet Game #8</b> due before class
<b>F 8/2</b>	<b>Discussion of Final Exam</b>  <b>Reading:</b> “Beyond the Hills: Offscreen Cinema” (Doru Pop)	
<b>Week 6: Religious Folk Horror and Exorcism (continued)</b>		
<b>M 8/5</b>	<b>Reading:</b> “Why Horror?” (Noël Carroll) from <i>The Philosophy of Horror or Paradoxes of the Heart</i>	
<b>M 8/5</b>	<b>Film Screening #3</b> <i>The Medium</i> (Banjon Pisanthanakun, 2021) (131 mins)	
<b>T 8/6</b>	<b>Film Discussion</b>	<b>Alphabet Game Post #9</b> due before class
<b>W 8/7</b>	<b>Reading:</b> “Regional and International Success in the Digital Age: Folk Horror and a Southeast Asian Model” (Mary Jane Ainslie) from <i>Contemporary Thai Horror Film: A Monstrous Hybrid</i>	

<b>W 8/7</b>	<b>Film Screening #4</b> <i>The Wailing</i> (Na Hong-Jin, 2016) (156 mins)	
<b>R 8/8</b>	<b>Film Discussion &amp; Final Class Discussion</b>  <b>Reading:</b> “South Korean Horror Cinema” (Daniel Martin) from <i>A Companion to the Horror Film</i> “ <i>The Wailing</i> ” (Howard David Ingham) from <i>We Don’t Go Back: A Watcher’s Guide to Folk Horror</i>	<b>Alphabet Game Post #10</b> due before class
<b>F 8/9</b>	<b>No Class</b>	<b>Final Exam</b> due by 11:59 pm