



LNDN FILM 3367
The City Made Strange: London on Screen in Horror and Science Fiction Cinema
CAPA London Film Program
Fall and Spring

Course Description

London has existed for more than two thousand years, and the ghosts of the recent and ancient past remain abroad in its streets and its culture. This course aims to explore the deep funds of strangeness and otherness that permeate London's places and spaces, through examining films and television series that show the city as a brimming reservoir of past and future shocks.

The course will examine science fiction, horror and noir/neo-gothic cinema and television from all eras, with a particular emphasis on works that take London itself as a major part of their story. These might be disaster or alien invasion films that see the city as a site of destruction or devastation, horror films which render a familiar city frightening and strange, or noir explorations of London's underbelly that expose sides of the city that are normally hidden.

The course will both present an alternative history of London on film, and also provide students with rich possibilities for the analytic study of film and television. Horror and science fiction are notorious as vessels for the expression of both social and political anxieties, and the selection of films would encourage analyses of both psychological content and broader contexts (areas might include, for instance, Cold War-era fears, body horror, racial or class concerns).

Readings will be both critical and complementary, and hope to locate uncanny London on film in relation not only to American cinematic tropes in genres such as horror, but also to the large fictional and occult literature which features London as a place of archaic energies and occult forces.

All students develop their basic skills in analysing film texts, and will also develop a good grasp of long-trends and recent themes in British horror and science fiction cinema. They will gain insight into the ways that film can reflect and respond to contemporary social and political conditions and events, and the way that film and television relate to literature. Students will gain an understanding of horror and science fiction as key genres in British film, and gain awareness of some key points at which these genres in British cinema and television differ from their counterparts in US film.

Course Aims

1. Understand and engage with the international history of cinema (as well as that of other visual media forms) and be able to place media texts within their social, political, cultural and historical contexts.
2. Have hands-on experience in at least one area of film and media production (e.g. photography, film, video, video installation, or digital imaging).
3. Be able to write clearly, coherently and skilfully about the cinema (its history, theory, aesthetics, and/or social/cultural context).

Requirements and Prerequisites

None.

Developmental Outcomes

Students should demonstrate: responsibility & accountability, independence & interdependence, goal orientation, self-confidence, resilience, appreciation of differences.

Assessment/Grading Policy

Descriptor	Alpha	UK	US	GPA
Excellent	A	75+	93+	4.0
	A-	70-74	90-92	3.7
Good	B+	66-69	87-89	3.3
	B	63-65	83-86	3.0
	B-	60-62	80-82	2.7
Average	C+	56-59	77-79	2.3
	C	53-55	73-76	2.0
Below Average / Poor	C-	50-52	70-72	1.7
	D+	46-49	67-69	1.3
	D	40-45	60-66	0.7 1.0
Fail	F	<40	<60	0

Grade Breakdown and Assessment of Learning Outcomes

Assessment Task	Grade %
Participation	10%
Short Essay	20%
Long Essay	40%
Multimedia Map	20%
Map Writeup	10%

Assignments

Written assessment would be in the form of one short essay and one long essay. Essay topics would be determined in tutorial sessions, but students will be asked to choose films which have not been part of the in-class viewing.

Students will also undertake practical work using Google My Map. The assignment over the term is to create your own interactive map of London. Your geographic scope must be London or a portion of London. Your thematic choice is your own; however, we ask that you create a theme and multimedia content that speaks specifically to the question of **the city made strange** or a **subset of that topic** in London.

For this assignment we want you to physically explore this space. We expect you to create:

- At least 6 map pins in your interactive map, all of which should make use of content that you create yourself, unless previous approval received to use pre-existing material
- The film clips for each pin should have a minimum length of 10sec each, with no maximum length
- No GIFS can be used to fulfil the 6 map pins
- You should certainly include any of the following
 - Audio interviews
 - Photographs
 - Panoramas
 - Other layered effects as you choose etc.

You will be required to attend a tutorial to discuss your thematic map choice in advance.

Two of your pins will be due after the first month of class, two at midterm and the final two or more pins and finished map by the end of term. Relevant dates are listed in the class schedule below.

A three page summary, providing a description of your map and contextualizing the pins will be due along with the map at the

end of term.

You will be required to have or create a Gmail account in order to create a Google My Map. You will then have to add both instructors as an editor so we can view your maps remotely. If you need any assistance with this process, please ask one of the course instructors.

As part of your participation mark, in addition to taking part in class discussions, you will be required to participate in an online blog with students on the Secret Pittsburgh course. You must make the required posts by the assigned deadlines. Details of the blog and posting assignments will be shared with you in a separate document/Courseweb posting.

It is vital that students come to class having read the set texts carefully and with ideas to contribute to the discussion. Screenings will be treated as classroom time: attendance is a course requirement. The attached syllabus should be understood as a provisional plan for what we will do in class.

Essays

Each student will complete one short essay of five pages, and one long essay of ten pages.

The first, short paper must take as its subject one of the films that the class has watched. Students may focus on any aspect of the film that interests them, and must discuss it critically. *References are not required, nor are they proscribed: in this paper students are encouraged to think independently and write an analysis without limiting their imaginative engagement with the film.* They may focus on formal cinematography, character development, plot, direction, acting, even a single shot, or single frame. Students are encouraged to think openly, and papers are marked according to the quality of ideas regarding the chosen subject, clarity and detail of observation, and coherence of critical analysis. Students are given detailed written feedback on this paper with their mark. The paper is an exercise in independent film analysis, without a strictly academic requirement for references, and it is intended to allow students who may not have written critically about film an open space in which to explore ways of thinking and writing about the subject.

The longer paper is also an open assignment, and students are encouraged to select their own subjects. They may select any area of the general subject – the city made strange – that is of interest to them, and are not limited to films that have been watched in class. However, it is recommended that they use films viewed in class as a starting point. It is possible to restrict the subject to a single film, as in the first paper, but in this paper students are also encouraged to go beyond the restricted remit of the first paper and to think more broadly – they may, for instance, examine the work of a director across several films; compare films on similar subjects or with similar themes; present a close or comparative analysis of formal or thematic features in a given film or films; and so on. **THIS PAPER REQUIRES ACADEMIC REFERENCING AND EVIDENCE OF INDEPENDENT RESEARCH.** All students are required to attend an individual tutorial to confirm and discuss their chosen subject. Papers should be analytical rather than descriptive and based on a clearly-stated thesis. Whilst the primary source will be student's analysis of their chosen film, written analysis must be supported by a minimum of five secondary sources, which should be cited in the text and in a final bibliography. Please refer here for citation guidelines: <http://pitt.libguides.com/citationhelp/mla8thedition> **STUDENTS MAY NOT REUSE MATERIAL FROM THEIR SHORT ESSAY IN THEIR LONG ESSAY AND IT IS ADVISED THEY CHOOSE A DIFFERENT FILM AND SUBJECT TO THAT FROM THEIR SHORT ESSAY.**

Relevant resources can be found in the CAPA Resource Centre and the Royal Borough of Kensington and Chelsea Central Library, as well as through student's institutional online access to scholarly journals.

Dress Code

None.

Required Readings:

Weekly readings will be made available in Xerox or electronic format when possible; some texts will need to be borrowed from a library or purchased in advance (most can be found online for relatively cheaply). It is imperative that students do the assigned readings before the tutorial for which they are assigned, as they will be required to discuss and evaluate these ideas in the sessions. Readings will be supplemented with screenings which are equally if not more critical to the course objectives.

See weekly course schedule below for assigned readings.

Selected Web Resources:

Here you'll find information about how to find research materials like articles and books, how to locate films and videos to watch, and where to go to learn about what's going on in the Pittsburgh film community. Please feel free to contact the **Staff of Stark Media Services Center** if you have any questions or suggestions, or if you require any additional assistance!

<http://pitt.libguides.com/c.php?g=12123&p=64813>

-'A Capital Place for Panic Attacks' by Mark Kermode, <http://www.theguardian.com/film/2007/may/06/features.review>

-An American Werewolf in London film location guide: <http://www.movie-locations.com/movies/a/amwerewolf.html#.VZOuhfVhBd>

-*British Horror Film Locations*, Derek Pykett, 2008

- Shaun of the Dead London film location guide: <http://www.buzzfeed.com/kimberleydadds/the-shaun-of-the-dead-guide-to-london#.ivj2rKaLrk>

SUNY-Oswego On-line Library Resources

Students are advised to review assignments and readings. If you do not have access to sufficient additional resources from your home institution to complete the coursework for this class, you may request access to the on-line library resources of SUNY-Oswego: <http://libraryguides.oswego.edu/c.php?g=500670>. To access this resource, you must request access during the first week of the program.

Weekly Course Schedule

Many of the films that we view this semester are rated 'R' or unrated and contain what may be considered potentially objectionable violence, language, and sexuality. If you foresee an objection to viewing any of the scheduled films, then I encourage you to see me immediately for alternate arrangements. We may use this potentially objectionable material as a platform for critical discussion.

SESSION ONE: 'Introducing The City Made Strange'

Introduction to the course, themes and concepts

Screening: *An American Werewolf in London*, dir. John Landis (1981)

Clip Reel: *Harry Potter and the Prisoner of Azkaban*, dir. Alfonso Cuaron (2004), *Dr Jeckyll and Mr Hyde*, dir. Rouben Mamoulian (1932), *Dr Jeckyll and Mr Hyde*, dir. Victor Fleming (1941), *Werewolf of London* dir. Stuart Walker (1935), *Thriller*, dir. John Landis (1983)

Reading:

Ackroyd, Peter. *London: The Biography*. Chapter 5, 'Loud and everlasting', pp.71-80, Chapter 53, 'The man who wasn't there', pp. 499-507

Creed, Barbara. *Phallic Panic: Film, Horror and the Primal Uncanny*. 'Fear of Fur: Bestiality and the Uncanny Skin Monster', pp.124-152

Freud, Sigmund, *The Uncanny*, 1919

Kipling, Rudyard and Stephen Jones. *The Mark of the Beast and Other Fantastical Tales*. London: Gollancz, 2007. Accessible at <https://repositorio.ufsc.br/bitstream/handle/123456789/134558/TheMarkOfTheBeastRudyardKipling.pdf?sequence=1>

Short Essay Assignment Distributed

SESSION TWO: Occult Bloomsbury and the British Museum

This session examines twin currents of dark and light magic, and central London's swirling history of the occult and esoteric.

The British Museum is the storehouse of thousands of sacred, ancient and contested objects, removed to London from their original homes during the years of British imperial expansion and exploration. Their combined presence makes the British Museum the locus of unresolved and restless historical energies. The most talismanic colonial mystery of all, the curse of Tutankhamun's tomb, can be explored by examining how the myth of 'the Mummy's Curse' was presented on screen in the classic horror films *The Mummy*.

Clip Reel: *The Mummy* (Terence Fisher, 1959); *The Mummy* (Karl Freund, 1932); *Night at the Museum* (Shawn Levy, 2006)

Reading:

Luckhurst, Roger. 'An Occult Gazetteer of Bloomsbury: An Experiment in Method', pp.50-62, in *London Gothic*, eds. Lawrence Phillips and Anne Witchard

Luckhurst, Roger, *The Mummy's Curse: The True History of a Dark Fantasy*. Oxford University Press, 2012, pp.134-151, pp.153-183

Morrison, Mark, *Modern Alchemy: Occultism and the Emergence of Atomic Theory*, Oxford University Press, 2007, pp. 12-29

Plomer, William. *The Case is Altered*, Hogarth Press, 1932, pp. 170-177

Map Assignment Distributed**SESSION THREE: Murder Most Foul**

From labyrinthine dark alleyways to rain soaked rooftops, we will unpick how London as a city, and its architecture, has been the inspiration for horrendous stories embodied in the literary and filmic figures of the monster and serial murderer unleashed upon a helpless city and its inhabitants.

Screening: *Frenzy*, dir. Alfred Hitchcock (1972)

Reading:

Ackroyd, Peter. *London: The Biography* chapter 28, 'Horrible murder', pp. 272-277, chapter 47 'A foggy day', pp.431-438

Bacon, Henry. *The Fascination of Film Violence*, pp. 1-10, pp. 17-24, pp. 122-135.

Foery, Raymond. *Frenzy: The Last Masterpiece*. Chapter 9, 'Shooting the Signature Sequences, Part II: Hitchcock as the Master of Mise-en-Scene and the Moving Camera', pp. 83-98

Short Essay and Map Assignment Tutorial**SESSION FOUR: A View To a Kill**

This session continues some of the threads from the previous week, but evolves the discussion by looking at the now cult classic *Peeping Tom* and its vitriolic reception in 1960. A filmmakers film, *Peeping Tom* is a shocking examination of the intimate relationships between violent cinema, filmmaker, and audience.

Screening: *Peeping Tom*, dir. Michael Powell, 1960

Reading:

Pirie, David *A New Heritage of Horror: The English Gothic Cinema*, pp. 113-119

Powell and Pressburger, BFI ScreenOnline, <http://www.screenonline.org.uk/film/id/444768/index.html>

'Michael Powell's *Peeping Tom*: the film that killed a career', David Gritten, August 27th, 2010, <http://www.telegraph.co.uk/culture/film/7967407/Michael-Powells-Peeping-Tom-the-film-that-killed-a-career.html>

SESSION FIVE: Death Lines

There is a city beneath the city: a subterranean London of underground rivers, cavernous tunnels, and ancient roads. This session looks at films that take the London tube as a storehouse of alien secrets, feral violence and malevolent visitors.

Clip reel: *Creep* (Patrick Brice, 2014), *Dr. Who: 'The Web of Fear'* (BBC, 1968) *Quatermass and The Pit* (Roy Ward Baker, 1967), *Death Line* (Gary Sherman, 1972), *Dark Days*, (Marc Singer, 2000)

Reading:

Ackroyd, Peter *London Under* (Chatto and Windus, 2011) 'Darkness Visible' pp.1-13

Ashford, David *London Underground: A Cultural Geography* (Liverpool University Press, 2013) pp.167-184

Phillips, Lawrence *What Lies Beneath: The London Underground and Contemporary Gothic Film Horror*, pp.172-182, in *London Gothic*, eds. Lawrence Phillips and Anne Witchard

SHORT ESSAY DEADLINE

SESSION SIX: Red Scare/Mob Tie

British cinema and television has long held a fascination with depictions of organised crime and London's criminal underbelly. From films portraying the legendary Kray twins to contemporary crime dramas like *Top Boy*, the bloody allure of criminal activity is a subject of endless dramatization. This session examines Cronenberg's exploration of the Russian mob in London's East End in *Eastern Promises*, as well as a brief examination of the tv series *McMafia*.

Screening: *Eastern Promises*, dir. David Cronenberg, 2007

Clip Reel: *McMafia* extracts

Reading:

Alexander Litvineko and Skripal poisonings news articles <https://www.bbc.co.uk/news/uk-19647226>
<https://www.bbc.co.uk/news/uk-48801205>

Glenny, Misha *McMafia: A Journey Through the Global Criminal Underworld*, 2008, pp. tbd

Bacon, Henry *The Fascination of Film Violence*, pp. 86-121

Bullough, Oliver 'How Britain Let Russia Hide Its Dirty Money', *The Guardian*, May 25th 2018
<https://www.theguardian.com/news/2018/may/25/how-britain-let-russia-hide-its-dirty-money>

FIRST TWO MAP PINS DUE

SESSION SEVEN: Future Shocks

Technological advance or societal collapse? Two views of future London: Quiribet's optimistic early sci-fi *The Fugitive Futurist* and Cuarón's classic dystopia *Children of Men*.

Screening: *The Fugitive Futurist* (Gaston Quiribet, 1924) / *Children of Men* (Alfonso Cuarón, 2006)

Clip reel: *Clockwork Orange* (Stanley Kubrick, 1971), *The Possibility of Hope* (Alfonso Cuarón, 2009), *V for Vendetta* (James McTeigue, 2006)

Reading:

Zizek, Slavoj 'The clash of civilisations at the end of history' <http://edelen.bengalenglish.org/wp-content/uploads/2008/06/children-of-men.doc>

Amago, Samuel 'Ethics, Aesthetics, and the Future in Alfonso Cuarón's *Children of Men*' *Discourse* 32.2 (2010): 212-235.

Kijowski, Jenny 'Alfonso Cuarón's *Children of Men* Piling up traumatic spectacles in a post-9/11 world' in *The City Since 9/11: Literature, Film, Television*, Wilhite, Keith ed., (Roman and Littlefield, 2016) pp.195-211

SESSION EIGHT: Long Essay and Map Tutorials

SESSION NINE: Stop...Hammer Time!

Schlocky but iconic, no production company is more closely associated with the history of horror in Britain than Hammer. This session looks at the legacy of Hammer films on contemporary British and international cinema.

Clip Reel: Selection from various Hammer horror titles

Reading:

Pirie, David *A New Heritage of Horror: The English Gothic Cinema*, selection tbd

Conterio, Martyn 'Where to Begin with Blumhouse Productions', March 18th 2019

<https://www.bfi.org.uk/news-opinion/news-bfi/features/where-begin-blumhouse-productions>

TWO ADDITIONAL MAP PINS DUE

SESSION TEN: Things That Go Bump in the Night

Screening: *Ghostwatch*, dir. Lesley Manning (1992), *The Enfield Haunting*, dir. Kristoffer Nyholm (2015)

Reading:

Josiffe, Chris *Gef!*, *Strange Attractor*, pp. tbd

Short Ghost Stories, tbd

Ghosts, poltergeists, spirits, messages from beyond the grave: the idea of the ghost is a human universal, and the ghost story is a staple of supernatural horror in both literature and cinema. This session looks at one of the most celebrated and well documented cases of all, the Enfield Haunting, and also examines one of the most celebrated media hoaxes, the 1992 BBC broadcast 'Ghostwatch'.

SESSION ELEVEN: GUEST LECTURE

SESSION TWELVE: Apocalyptic Visions

The iconic monuments of London are often subjected to destruction in apocalyptic and post-apocalyptic films. Filmmakers have relished imagining London abandoned in ruin, with busy streets and attractions abandoned, and distinctive features rendered unrecognisable. The class will examine films that imagine London as the scene of apocalyptic disasters wrought through fire, water and disease.

Clip Reel: *London Has Fallen*, dir. Babak Najafi (2016), *28 Weeks Later*, dir. Juan-Carlos Fresnadillo (2007), *The Day the Earth Caught Fire*, dir. Val Guest (1961), *28 Days Later*, dir. Danny Boyle (2002), *Deserted London (1950-1959)*, *Foggy London Town (1948)*, *Flood*, dir. Tony Williams (2007)

Reading:

Ballard, JG. *The Drowned World*, Chapter 10, 'Surprise Party', pp. 113-124, Chapter 11, 'The Ballad of Mistah Bones', pp. 124-135

Stulman Dennett, Andrea and Nina Warnke. 'Disaster Spectacles at the Turn of the Century', *Film History* Vol. 4, No. 2 (1990) pp.101-111

Wind Meyhoff, Karsten. 'Freak Ecology- An Introduction to the Fictional History of Natural Disaster', in Meiner, Carsten and Kristin Veel, eds. *The Cultural Life of Catastrophes and Crises*, De Gruyter, pp.295-308

Suggested Reading:

Wheatley, Dennis. *Black August*, Chapter 9, 'Burn Them! Burn Them!', pp. 105-117

SESSION THIRTEEN: Map Project Presentations

FINAL TWO MAP PINS DUE AND MAP WRITE UP

LONG ESSAY DUE

Attendance, Participation & Student Responsibilities

Attendance: CAPA has a mandatory attendance policy. Attendance is taken at the beginning of every class. Unless otherwise expressed by your instructor, the first time a student has an unexcused absence for a class, his/her grade will not be impacted. The second time a student has an unexcused absence in that class, it will result in a 3 percent reduction of the final grade (for example: an A- [92] will become an B+ [89]). The student will be placed on academic probation at this time. Three unexcused absences per class will result in failure of the course. A pattern of three absences in more than one course will result in dismissal from the program.

Excused Absences: Absences are only excused for medical reasons, for a family emergency or for a religious holiday. To request an excused absence, students must contact excused.absence@capa.org ahead of time and provide evidence (e.g. a doctor's note) of the reason for his/her absence, otherwise the absence will not be excused. Even if the student knows the absence will not be excused, the student should still contact CAPA to inform CAPA they will not be in class.

In addition to contacting excused.absence@capa.org, it is the responsibility of the student to contact his/her instructor and make up any missed assignments.

Class Participation: Students are expected to participate actively and critically in class discussions, and the participation portion of the class will be graded accordingly. Students must read assignments BEFORE the class, and come in on time. Participation is a vital part of your grade: students are expected to participate orally in seminars and in online forums and discussions in a critical and evaluative manner; to interact with the faculty and fellow students with respect and tolerance; and to actively engage in discussion. Derogatory or inflammatory comments about the cultures, perspectives or attitudes of others in the class will not be tolerated.

Any student who feels s/he may need an accommodation based on the impact of a physical, psychological, medical, or learning disability should contact the instructor and/or the director of academic affairs privately to discuss your specific needs.

Academic Integrity: A high level of responsibility and academic honesty is expected. Because the value of an academic course depends upon the absolute integrity of the work done by the student, it is imperative that a student demonstrates a high standard of individual honor in his or her scholastic work and class behavior. Plagiarism, self-plagiarism and cheating can result in dismissal from the program.

Self-plagiarism, copying an assignment entirely or partially to submit to a different class in an attempt to receive credit twice for one piece of work is unacceptable and considered cheating by duplication. Students risk receiving an "O" for any assignments in which they have duplicated their own work.

All substantial writing assignments (typically anything worth 20% or more of the final course grade) will be run through the plagiarism checking software Turnitin when submitted via CANVAS. See CAPA's Academic Standards and Policies for more information and resources on plagiarism.

Sexual Misconduct, Required Reporting, and Title IX: CAPA The Global Education Network is committed to encouraging a safe and healthy environment at our seven CAPA centers. This commitment includes the understanding of, and applicable adherence to, the guidelines outlined in Title IX of the Education Amendments of 1972. Title IX necessitates that US universities provide equity in all educational programs and activities without sex discrimination.

CAPA understands the implications of Title IX compliance for our institutional partners and thus endeavors to support this compliance as a vital aspect of partnership. The safety and security of all students during a program is a matter of crucial importance to CAPA. To facilitate this, CAPA encourages students to openly disclose any and all information that is Title IX relevant so that CAPA staff can provide support and connect students with appropriate resources. Because students may not understand the implications of Title IX abroad, CAPA will work to advise students about the resources available through Title IX and explain the importance of compliance in Title IX reporting. CAPA will work to build student confidence in CAPA's status as a mandated reporter by outlining the advantage of disclosure for the student, reassuring them that any information disclosed will not be used in an inappropriate manner, and stressing that individuals will only be informed on a need-to-know basis

Use of electronic equipment in class: All devices such as laptops, i-pods, i-pads, netbooks, notebooks and tablets, smartphones, cell phones, etc. are **NOT** allowed unless you have express permission from the faculty or you have been instructed to do so. If you require an accommodation to use any type of electronic equipment, inform the Associate Director of Academic Affairs at the beginning of Term.

Use of Electronic Translators: In Language courses students are NOT allowed to use electronic translators for writing texts in the target language: those submitting compositions and texts of whatever kind translated in such a fashion will receive a final F grade for the course.

Late Submission: Late submission of papers, projects, journal entries, pieces of homework and portfolios is only permitted with prior approval. A request must be made to the relevant Faculty member no later than two days prior to the due date. Late submission without prior approval will result in a full alpha grade penalty. In either case, work cannot be submitted after feedback has been provided to the rest of the class on the relevant assessment or one week after the due date whichever comes first, after which point a grade of F will be given for the assessment.

Behaviour during Examinations: During examinations, you must do your own work. Unless specifically instructed by the lecturer or instructor, talking during an exam is not permitted, nor may you compare papers, copy from others, or collaborate in any way. Any failure to abide by examination rules will result in failure of the exam, and may lead to failure of the course and disciplinary action.