

STEPHANIE H. CHANG

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December 5, 2020

Dear GE committee,

My name is Stephanie Chang, and I am a CUTF fellow for the 2020-2021 academic school year. I am re-submitting my course, "Asian American Studies 98T (AAS 98T): Horror Film, American Empire, and the Racialized Other," to be considered by the GE committee.

In accordance to the committee's comments, I have made the following changes to my syllabus:

- 1) I have made the distinction between the films that will be watched in-class and those that are assigned films to be watched out-of-class. By making explicit the difference, my intention is that students will be able to better discern what they will be responsible for doing before coming to class. This difference has been marked on the syllabus with films either listed under "assigned films" or "in-class viewings."
- 2) I will only be showing excerpts of films rather than entire movies during class time (noted on the syllabus.) This way, I will be maximizing the limited time I have with students as well as allow more opportunity for in-class discussion.
- 3) I have adjusted the amount of assigned readings and films to even out the workload. Students will only be made responsible for 2-3 readings and 1-2 movies to watch out-of-class per week. Depending on the amount of films they have to watch, the amount of readings was adjusted (all noted on the syllabus.)
- 4) I provided more written guidance as how students best navigate the course schedule, both thematically and logistically. These instructions are included before the course schedule.
- 5) As recommended by the committee, I have removed the "suggested readings" from the syllabus.

All of these changes were made with the intention to articulate clearer workload and schedule expectations to the students. Thank you for this opportunity to re-submit; I found the feedback very helpful in clarifying the syllabus! It is my hope these changes better reflect my intentions for the course.

Best,
Stephanie Chang

General Education Foundations of Society and Culture (SC) Course Information Sheet
Please submit this sheet for each proposed course

Department, Course Number, and Title AAS 98T: Horror Film, American Empire and the Race

1 Check the recommended GE foundation area(s) and subgroup(s) for this course

Foundations of Society and Culture

- Historical Analysis
- Social Analysis

2. Briefly describe the rationale for assignment to foundation area(s) and subgroup(s) chosen.

While I feel this class integrates components from multiple areas, the category my class best fits into is the "Society and Culture" area. I feel this is so because I am approaching the analysis of a cultural site (the horror film) through a historical framework in order to explore political, social, cultural and economic arrangements and institutions. In the case of this class, I am focusing on American institutions including empire, capitalism, colonialism, and war. However, I am not just having students understand these historical, economic, political and social contexts. Rather, I want them to use course concepts, themes and ideas to critique how these institutions are given authority, and what kind of consequences emerge in doing so. More specifically, this class is centered on the structure of the American empire. The

3. "List faculty member(s) who will serve as instructor (give academic rank):

Professor Grace Kyungwon Hong

Do you intend to use graduate student instructors (TAs) in this course? Yes No

If yes, please indicate the number of TAs _____

4. Indicate when do you anticipate teaching this course over the next three years:

2019-20	Fall Enrollment _____	Winter Enrollment _____	Spring Enrollment _____
2020-21	Fall Enrollment _____	Winter Enrollment _____	Spring Enrollment X _____

5. GE Course Units

Is this an **existing** course that has been modified for inclusion in the new GE? Yes No

If yes, provide a brief explanation of what has changed:

Unit Guidelines: GE courses within the Society and Culture Foundation Area are all at least 5 units.
 Number of Units: **5**

6. Please present concise arguments for the GE principles applicable to this course.

General Knowledge

This class has two interrelated goals: 1) foster an understanding of the American empire and how it has shaped our understandings of race, gender, sexuality, and class and 2) develop a deeper understanding of horror cinema and how it may act as a resistive site of non-resolution, inarticulate-ability, and deviancy. By making the connection between these two subject matters, students will be

Integrative Learning

The major theoretical thrust of this class intersects the fields of Asian American Studies and Gender Studies to analyze horror cinema. The horror film is often written off as low brow, frivolous, not worthy of serious academic inquiry and typically deemed as a form of exploitative entertainment. By having students re-approach this cinematic form with serious tools to perform grounded critiques and

Ethical Implications

The main purpose of this class will be to have students learn how to interrogate structures of the American Empire through the site of a cultural production (the horror film.) The American Empire is a formidable and an elusive structure: its reach extends far beyond the boundaries of time and space as its presence (both material and non- material) horrifically alter livelihoods, leaving legacies of

Cultural Diversity

In this class, students will specifically addressing the concept of cultural diversity by discussing ways in which structures of race, gender, sexuality and class have been formulated by legacies and of empire. In doing so, we will be breaking down and troubling what "culture" and "diversity" entails in a cinematic and societal context. Furthermore, students will be watching several horror films that are

Critical Thinking

In this class, students will learn how to critically approach horror films and their potentialities. In order to help students with formulating their own theoretically grounded and supported assessments, I will be introducing a wide range of different kinds of scholarship.

I will be foregrounding Asian American cultural theory that situates

Rhetorical Effectiveness

Writing will be the primary way I will be evaluating the students, so there will be several assignments in which students will have to practice communicating their own analysis and arguments of films and course texts effectively. Students will have to complete a final paper due at the end of the course. The writing of the essay will be staggered throughout the quarter, with them having to complete a

Problem-solving

N/A (The class will be approaching course material more through analysis and critical thinking; less so through the lens of problem-solving.)

□ Library & Information
Literacy

The primary way students will be required to utilize the library and its resources will be through finding sources for their research paper. In order to help them with the process, there will be multiple in-class activities that will be guiding students in doing so. More specifically, these activities will help students to learn how to identify, read, comprehend, and utilize both scholarly and non-scholarly sources.

(A) STUDENT CONTACT PER WEEK (if not applicable write N/A)

1. Lecture:	0.25	(hours)
2. Discussion Section:	<u>1.58</u>	(hours)
3. Labs:	<u>N/A</u>	(hours)
4. Experiential (service learning, internships, other):	<u>N/A</u>	(hours)
5. Field Trips:	<u>N/A</u>	(hours)
(A) TOTAL Student Contact Per Week	<u>1.83</u>	(HOURS)

(B) OUT-OF-CLASS HOURS PER WEEK (if not applicable write N/A)

1. General Review & Preparation:	4	(hours)
2. Reading	<u>2.5</u>	(hours)
3. Group Projects:	<u>2</u>	(hours)
4. Preparation for Quizzes & Exams:	<u>N/A</u>	(hours)
5. Information Literacy Exercises:	<u>N/A</u>	(hours)
6. Written Assignments:	<u>3 hr</u>	(hours)
7. Research Activity:	<u>2 hr</u>	(hours)
(B) TOTAL Out-of-class time per week	<u>13.5</u>	(HOURS)
GRAND TOTAL (A) + (B) must equal at least 15 hours/week	<u>15.33</u>	(HOURS)

Asian American Studies 98T: Horror Film, American Empire, and the Racialized Other

Spring 2021

Course Information:

Wednesdays: 1:00-3:50 PM
Location: Public Affairs 355

Office Hours:

Wednesdays, 1:00- 3:00 PM *or by appointment*
Location: Rolfe Hall 3320

Instructor: Stephanie Chang

Email: schang3399@g.ucla.edu

Mailbox: My mailbox is located at the Gender Studies Office (Rolfe 1120) which is open Monday through Friday, 8:00AM- 5PM. If you need to drop off materials to me outside of class and office hours, you can place it in my mailbox. Please send me an email notifying me if you do so.

COURSE DESCRIPTION

Horror films are permeable; they reconfigure, contest and circulate broader feeling, sense and emotion as they simultaneously produce and absorb meaning. In other words, horror films are useful because of how they draw upon the ways race, gender, sexuality, class, fear and terror intersect in upholding hegemonic structures, like that of the American empire, in non-cinematic contexts.

The American Empire is a formidable and an elusive structure: its reach seemingly extends far beyond the boundaries of time and space as its presence (both material and non-material) horrifically alter livelihoods by carving out legacies of violence, horror and terror that continue on into the present day. In order to destabilize and untangle this entity, this course turns to the horror film. We will ask: How does the American empire work? What is its historical foundation? How has it been deployed? How does it proliferate in the present moment? What does it require in order to survive? How do these different factors impact the making of the horror film and the kinds of stories that they tell? And what does this intersection of empire, horror and film reveal about the construction of race, gender and sexuality?

In this class, we will be utilizing Asian American Studies, Gender Studies and Horror Studies scholarship as a theoretical base. Therefore, while this is an Asian American Studies class, do note that we are utilizing Asian American primarily as a framework (rather than a particular identity) in order to examine the relationship between the American empire and horror film. Arguably, Asian (American) bodies/ subjects are not readily found in American horror films. Instead of approaching this moment as one of erasure that needs to be rectified, we will use this to consider how race (as an interconnected project) is categorized, managed and weaponized in the American empire. Therefore, we will begin by asking questions such as: what is the relationship between Asian subjects and the racialized (and non-racialized) bodies on screen as entities situated in American Empire? How might Asian subjecthood be haunted while simultaneously committing the haunting? How might we consider the relationship between Asian American racialization and histories of racism, white supremacy, genocide, war and

violence? It is my intention that by the end of the quarter we may be able to build upon such questions to theorize race through a more intersected perspective.

This class ultimately approaches horror cinema as a site of non-resolution, inarticulate-ability and deviancy, and uses it as a resistant and productive cultural form in analyzing structures of power and dominance. Therefore, we will approach horror film as a way to gather these seemingly disparate pulses and delve into an examination of the mechanisms of the American empire, the creation of the racialized other and the horror realities and fictions born from these tensions. In doing so, the class ultimately asks the question: what makes the American Empire so horrific?

Warning: Due to the nature of the material to be featured in the course, some of content we will be viewing and the topics we will be discussing will be graphic and potentially upsetting. Please do note this before proceeding with this course. The class will aim to approach these films and concepts from a respectful and ethical perspective, and I will be sure to consistently check in with the class as well as give warnings when needed. Please do not hesitate to bring any concerns you may have to my attention.

GE Requirement: This class intends to fulfill the requirements of the “Society and Culture” area. I feel this is so because I am approaching the analysis of a cultural site (the horror film) through a historical framework in order to explore political, social, cultural and economic arrangements and institutions. In the case of this class, I am focusing on American institutions including empire, capitalism, colonialism, and war. However, students are not only going to be presented with these historical, economic, political and social contexts. Rather, I want them to use course concepts, themes and ideas to critique how these institutions are given authority, and what kind of consequences emerge in doing so. More specifically, this class is centered on the structure of the American empire. The intent is not merely for students to become familiar with the concept, but to destabilize, untangle and challenge its dominance and power. These critiques will ultimately be used to challenge students on their beliefs regarding gender, race, sexuality, class, morality, family, (societal) memory and knowledge.

REQUIRED TEXTS:

- Coleman, Robin R. Means. *Horror Noire: Blacks in American Horror Films from the 1890s to Present*. New York: Routledge, 2011.
- Additional readings will be posted on the course CCLE page. **It is the student’s responsibility to download and read these readings and view the assigned films before class.**

COURSE EXPECTATIONS

Laptop/ Cellphone/ Technology Policy: Use of laptops or cellphones will not be permitted in section, unless specified otherwise by the instructor. We have a short time together each week, thus will need to limit any distractions. However, should you require the use of these devices during class, please let me know within the first two weeks of the course. If you are in the midst of an emergency and are expecting an urgent call, please speak to me at the beginning of section. Please note, students are not permitted to record class sessions without the consent of the instructor.

Email Policy: Please allow 48 hours during business days (Monday-Friday) for me to respond to your emails. If you email over the weekend, please expect a delayed response. If you have questions or concerns about an assignment, please email me or see me in office hours **at least one week in advance**.

Information for students with disabilities: You may request accommodations by contacting the Center for Accessible Education at A255 Murphy Hall (Ph. 310-825-1501). The CAE website is: <http://www.cae.ucla.edu>.

Academic Integrity: All students in the course must comply with the University's code of academic integrity, including policies prohibiting plagiarism. The academic code of conduct is available for you to review at: http://www.deanofstudents.ucla.edu/Code_choice.php.

NOTE: Syllabus is subject to changes based on the instructor's discretions.

COURSE GRADING

Participation	200 points
Group Facilitation	150 points
Response Papers	300 points
Final Paper	350 points
Total:	1000 points

Participation: This class is set up as a seminar: this means that class is the time to fully explore and delve into the assigned material for the course. Thus, students will be evaluated based on their contributions to class discussion and critical engagement with the material.

Ways to participate includes: thoughtfully contributing to big and small group discussions, asking productive questions, coming to class fully prepared to partake in classroom activities (this means completing all assignments, readings and viewings before section meetings) and attending office hours.

- Late Assignment Policy: I do not accept late assignments.
- Attendance policy: Attendance is mandatory. Unexcused absences and tardiness **will** adversely affect the student's grade. Please note ****each unexcused absence results in a 10-point deduction from the overall course grade.**

Group Facilitation: Each student will be required to facilitate discussion once throughout the course of the quarter. During group facilitation, students are expected to present on and discuss readings and films from the course. Facilitation comprises of three main components. These components include:

- 1) A brief overview of the reading for that week. Students should explore the text's main ideas, themes, arguments and relationships to the course frameworks. Please focus more on your *analysis* of the texts rather than provide a summary. This part should take about 3-5 minutes.

- 2) The selection of one significant scene/sequence from the assigned movies. Consider the following questions when presenting the selected scene: what is significant about this film? Why are you drawn to this scene? How does this scene resonate with the themes we are talking about in this class? How does this scene relate to other films we have watched throughout the quarter? What are the formal elements of this scene? **Be sure to email me the day before discussion by 5PM to let me know your group's selection so that I may prepare the scene to show to the class.**
- 3) Two thoughtful, substantial questions that provoke a critical discussion following the presentation. I am looking for questions that require students to reflect and analyze the material rather than ones that simply test basic comprehension. **You will be required to email me the day before discussion by 5PM with your group's facilitation questions.**

Tips for facilitation:

- When thinking about your questions, consider how your texts may relate to previous readings.
 - Asking what the author said on page 5 is NOT a substantial question. These questions are intended to elicit a critical response. You may or may not have a concrete answer for your question.
 - It should take more than one sentence to answer your question.
 - Think of questions and jot them down as you do your readings.
 - If you decide to include an excerpt from a reading, please be sure to cite the page number.
- 4) *Peer Evaluations*: In order to best evaluate each group's facilitation, I will be distributing peer evaluations. The form will be a space for each student to thoughtfully reflect on the dynamics within their own groups. Peer evaluations will be due on the day of the facilitation.

Students will be completing this task in small groups and will sign up for a date in class during Week One. **I would also highly recommend your group meet with me during office hours prior to your facilitation date.**

Response Papers:

The students will be required to produce two short responses throughout the duration of the quarter. Each response should be in Times New Roman, 12-point font, have one-inch margins, and should be between 600-800 words.

- 1) *Horror Noire Response*: Each student will be required to produce one report connecting a horror film of your choice to the horror film reading practices as expounded on Robin R. Means Coleman's *Horror Noire: Blacks in American Horror Films from the 1890s to Present*. You are required to write a report explaining how the film relates to the main ideas, themes and arguments of Coleman's text. While students may select any film from the quarter to focus on in the paper, the response needs to be submitted through the CCLE website by the end of week 10. We will be going over the key concepts of Coleman's essay in the first week of class.

- a. When writing your response, you should consider (though are not restricted to) the following questions: what is the significance of the scene you have chosen? How does this relate to what Coleman says about the relationship between race and horror? What are some ways this film challenges the way we think about race, gender, sexuality and class? How does it affirm dominant ways of thinking? How might the film relate to the ways we consider horror film to be contradictory?
- 2) *Critical Film Analyses: Film Technique Analysis:* Students will also be required to complete one report analyzing the film techniques featured in one of the assigned films. After selecting a film, students need to identify a key sequence. From there, the students need to focus on the aesthetic elements of the sequence (this can include mise-en-scene, cinematography, music, lighting, etc.) The sequence should be less than five minutes long. While students may select any film from the quarter to focus on in the paper, the response needs to be submitted through the CCLE website by the end of week 10.
- a. When writing your analysis, you should consider (though are not restricted to) the following questions: How does the director set up the elements in which you write of? How does it fit into the scene? How does it produce a certain kind of mood? What effect does this element have in the scene? Does it differ from other scenes in the film? How does it make you feel?

Final Paper: The final paper will require students to analyze *one American horror movie of their choice* in relationship to the concepts discussed in class. In the paper, I want to students to consider how legacies and/or mechanisms of American empire impact the depictions of horror, gender, sexuality and class in the film and/or how the film was made. The paper must be 7-10 pages long, and **must** use at least five different texts from class and additional research to analyze and contextualize the analysis in which they will be conducting. When writing the paper, consider the following questions:

- How is American society represented in the film? How does it relate to our studies regarding the American empire?
- Consider the context of the film's release. When and where was the film released? Who directed the film? How does this impact the representations in the film?
- How do the depictions of horror, terror and fear in the film relate to racial legacies of American empire?
- How is it exposing the ways American empire works? How is it upholding the project of American empire?
- Is the film and its depictions contradictory?

In order to stagger the writing process, students will have various assignments related to the writing of the final paper due throughout the quarter. These assignments include a proposal, an annotated bibliography, an outline, a rough draft and an informal presentation at the end of week 10. All writing assignment must be submitted through the course website on CCLE. The assignments are as follows:

- A *proposal*, due week 3: Students will have to submit a page-long proposal that identifies the movie they intend to focus on in the paper. Please include a *brief* synopsis of the film as well thoughts as to how the film connects to course themes *and* how you envision analyzing the film.

- An ***annotated bibliography***, due week 4: The annotated bibliography must feature at least **5 SCHOLARLY** sources, such as books and peer reviewed journal articles found through the UCLA library. **ALL non-scholarly web-based sources not found through the UCLA library must be approved by the instructor.** Source entries must include bibliographic information for the source (citation style can be of your choice, but must be consistent), as well as 6-8 sentences that describe and analyze the source. Ideally, your annotated bibliography should help you keep track of the key information from each of your sources (i.e., main argument, method, data, conclusions), and your thoughts on the relevance of the source to your project.
- An ***outline***, due week 6: Student's outline should feature a general breakdown of the introduction, body paragraphs and conclusion in order to demonstrate how the student is conceptualizing their projects. The outline should include main arguments and main points of evidence. Students should also try to include a working thesis or at least a somewhat articulated argument (expect this to change as the paper continues to take shape.)
- A ***rough draft***, due week 8: Drafts should be at least 4-5 pages in length.
- ***(Informal) Presentations*** held during week 10: Students will be expected to present their work as a way to share your thoughts and receive any last feedback to put towards polishing your final draft.

All writing assignments (including the final paper itself) must have the following format:

- 12-point font, double-spaced with one-inch margins all around.
- Use a parenthetical citation system like the Turabian style or Chicago Manual of Style, e.g. see http://www.chicagomanualofstyle.org/tools_citationguide.html. MLA and APA citation styles are also acceptable, e.g. see the UCLA library's style guide website: <http://guides.library.ucla.edu/citing/styles>. Assignments must also include a works cited section.
- Include your name, date, page numbers and an assignment title in the header.
- **Absolutely no late assignments will be accepted.**

The paper itself is due on the **Tuesday** of finals week. Please turn it in through the course's CCLE. ****Please note that students are required to meet with me at least once outside of class throughout the quarter either during my office hours or a scheduled meeting to discuss the paper.**

COURSE SCHEDULE

****Notes about navigating the course schedule:***

In this class, my intention is that students begin to develop a viewing practice for approaching horror films as informed by Asian American Studies, Gender Studies, and Horror Studies frameworks. What I mean by this is, I want students to watch these films with a particular kind of intention. To do so, consider the following questions: How do we contextualize these films? Beyond cinematic mechanics, what other components do we need to consider? How do these representations work together in making a repository of images and understanding? Pay special

attention to the following questions: How might the films and readings work together in constructing meaning? How do these films and readings help to answer the questions we are asking as a class? We will be working together in building up your individual practices as the quarter goes on.

Some general tips for navigating the schedule: all texts indicated as “**readings**” are to be read by the time of our weekly meeting. In terms of films, those labeled as “**assigned films**” are to be watched out-of-class and by the time of our weekly meeting. The films listed under “**in-class viewings**” will be watched during class (you are not responsible for watching them before our class meeting.)

Week One: Introduction: Horror Film and the American Empire

Readings:

- Streeby, Shelley. “Empire. In *Keywords for American Cultural Studies* ed. Bruce Burgett and Glenn Hendler. New York: New York University, 2007.
- Jung, Moon-ho. “Empire.” In *Keywords for Asian American Studies* ed. Cathy J. Schlund-Vials, Linda Trinh-Vo, and K. Scott Wong. New York: New York University Press, 2015.
- Coleman, Robin R. Means. “Introduction: Studying Blacks and Horror Film.” In *Horror Noire: Blacks in American Horror Films from the 1890s to Present*, 1-13. New York: Routledge, 2011.
- Wood, Robin. “An Introduction to the American Horror Film.” In *Planks of Reason: Essays on the Horror Film*, edited by Barry Keith Grant and Christopher Sharrett, 30-47. Toronto: The Scarecrow Press, Inc., 2004.

Assigned films: No films scheduled.

Week Two: The Other: Monster/ Horror Film Theory and American Empire (Race, Gender, Sexuality, and Class)

Readings:

- Collins, K. Austin. “Race is the Past and Future of Horror Movies.” <https://www.theringer.com/2016/10/31/16039122/race-is-the-past-and-future-of-horror-movies-17f561d72918>
- Newitz, Annalee. “The Undead: A Haunted Whiteness.” In *The Monster Theory*, 241-271. Minneapolis: University of Minnesota Press.
- Wright, Alexa. “Monstrous Strangers at the Edge of the World: The Monstrous Races.” In *The Monster Theory*, 173-191. Minneapolis: University of Minnesota Press.

Assigned films: *Alien* (1979)

In-class viewings: Excerpts from *Night of the Living Dead* (1968)

Week Three: Birthing the Horror of American Empire: (Settler Colonialism, Slavery, Whiteness, Race, Gender, Sexuality, and Class)

Readings:

- Coleman, Robin R. Means. Chapter 1, "The Birth of the Black Boogeyman: Pre- 1930s." In *Horror Noire: Blacks in American Horror Films from 1890s to Present*, 14-35. New York: Routledge, 2011.
- Mackenthun, Gesa. "Haunted Real Estate: The Occlusion of Colonial Dispossession and Signature of Cultural Survival in US Horror Fiction." *Amerikastudien/ America Studies* 43(1) (1998): 93-108.

Assigned films: *Ravenous* (1999), *The Candy Meister* (2014 -- <https://blogs.ubc.ca/isujblog/the-candy-meister/>)

In-class viewings: Excerpts from *Candyman* (1992)

Week Four: Whiteness as Property: Haunted America and Managing the Racial Monster Within (Suburban Horror, Haunted America)

Readings:

- Lipsitz, George. "The Possessive Investment in Whiteness." *The Possessive Investment in Whiteness: How White People Profit from Identity Politics*, 1-23. Philadelphia: Temple University Press, 2006.
- Dyer, Richard. "White." In *Matter of Images*, 126-148. New York: Routledge, 1993.
- Harris, Dianne. "Introduction." In *Little White Houses: How the Postwar Home Constructed Race in America*, 1-26. Minneapolis: University of Minnesota Press, 2013.

Assigned films: *The People Under the Stairs* (1991)

In-class viewings: Excerpts from *Poltergeist* (1982), excerpts from *Hush, Hush Sweet Charlotte* (1964)

Week Five: The Monstrous Oriental (Part I) (Post-WWI/ Horror film's golden age, Orientalism)

Readings:

- Benshoff, Harry. "Defining the Monster Queer in the Classical Hollywood Horror Film," in *Monsters in the Closet*, 31-76. Manchester: Manchester University Press, 1997.
- Glynn, Basil. "Introduction." *The Mummy on Screen: Orientalism and Monstrosity in Horror Cinema*, 1-35. New York: Bloomsbury, 2019.
- Shah, Nyan. "Public Health and Mapping Chinatown." In *Contagious Divides*, 17-44. Berkeley: University of California Press, 2001.

Assigned films: *The Mask of Fu Manchu* (1932)

In-class viewings: Excerpts from *The Mummy* (1997), excerpts from *Dracula* (1931), excerpts from *The Mummy* (1932)

Week Six: Closeting Transgressions: Building a Postwar Homefront (Whiteness, Gender and Sexuality, Building civility in the face of empire)

Readings:

- Hendershot, Cyndy. "The Cold War Horror Film: Taboo and Transgression in *The Bad Seed*, *The Fly*, and *Psycho*," from the *Journal of Popular Film and Television*. 29:1, 20- 31.
- Benschoff, Harry. "Pods, Pederasts and Perverts: (Re)criminalizing the monster queer in Cold War culture." In *Monsters in the Closet*, 122-172. Manchester: Manchester University Press, 1997.

Assigned films: *The Invasion of the Body Snatchers* (1956)

In-class viewings: Excerpts from *The Twilight Zone* episode "The Encounter," trailer from *The Bad Seed* (1956)

Week Seven: Wounded Whites, Crumbling America, and the Horror of (Vietnam) War Trauma (Slashers)

Readings:

- Lowenstein, Adam. United States: 'Only a Movie': Specters of Vietnam in Wes Craven's *Last House on the Left*." In *Shocking Representation: Historical Trauma, National Cinema, and the Modern Horror Film*, 111-144. New York: Columbia University Press, 2005.
- Boyle, Brenda M. "Naturalizing War: The Stories We Tell about the Vietnam War." In *Looking Back on the Vietnam War: 21st Century Perspectives*. New Brunswick: Rutgers University Press, 2016.
- Um, Khatharya. "The 'Vietnam War': What's in a Name?" *Amerasia Journal* 31(2) (2005), pp. 134-139.

Assigned films: *Deathdream* (1972)

In-class viewings: Excerpts from *The Twilight Zone* (1983), excerpts from *A Nightmare on Elm Street* (1984)

Week Eight: The Monstrous Oriental (Part II): America as the Global Police and the Millennium Zombie Virus

Readings:

- Volp, Letti. "The Citizen and the Terrorist." In *Berkeley Law Scholarship Repository*. (2002)
- Hamako, Eric. "Zombie Orientals Ate My Brain! Orientalism in Contemporary Zombie Stories" In *Race, Oppression, and the Zombie: Essays on Cross- Cultural Appropriations of the Caribbean Tradition*, 107-123. Jefferson: McFarland and Company, Inc., Publishers, 2011.

Assigned films: *World War Z* (2013)

In-class viewings: Excerpts from *No Escape* (2015), excerpts from *28 Days Later* (2002)

Week Nine: Post-Horror, Post-Obama, Pre-?

Readings:

- Lloyd, Christopher. “‘I told you not to go into that house!’: *Get Out* and Horror’s Racial Politics.” In *Make America Hate Again: Trump- Era Horror and the Politics of Fear*. New York: Routledge, 2019.
- Blake, Linnie. “Introduction: Traumatic Events and International Horror Cinema.” In *Wounds of Nations: Horror Cinema, Historical Trauma, and National Identity*, 1-18. Manchester: Manchester University Press, 2008.

Assigned films: *The Conjuring* (2013), *Get Out* (2017)

Week Ten: The Potentials of Horror: Asian American Horror

Readings: No readings assigned.

Assigned Films: *I am a Ghost* (2012), Episode Two (“All the Demons are Still in Hell”) from *The Terror: Infamy*

Finals Week: Final paper due (submit through CCLE.)



New Course Proposal

Asian American Studies 98T Horror Film, American Empire, and the Racialized Other

Course Number Asian American Studies 98T

Title Horror Film, American Empire, and the Racialized Other

Short Title

Units Fixed: 5

Grading Basis Letter grade only

Instructional Format Seminar - 3 hours per week

TIE Code SEMT - Seminar (Topical) [T]

GE Requirement Yes

Requisites Enforced: Satisfaction of entry-level Writing requirement. Freshmen and sophomores preferred.

Course Description Seminar, three hours. Requisite: satisfaction of Entry-Level Writing requirement. Freshmen/sophomores preferred. As sites of non-resolution and deviancy, this class uses horror films to examine the mechanisms of the American Empire, explore the creation of the monstrous "other," and uncover methods to de-stabilize structures of power like that of the American Empire.

Justification Part of the series of seminars offered through the Collegium of University Teaching Fellows

Syllabus File [Chang_Syllabus_Final.pdf](#) was previously uploaded. You may view the file by clicking on the file name.

Supplemental Information Instructor (Stephanie H Chang) UID: 904361003
Professor Grace Kyungwon Hong is the faculty mentor for this course. UID: 100650732
Approved by the Collegium of University Teaching Fellows Faculty Advisory Committee on April 13, 2020

Grading Structure Participation 200points
Group Facilitation 150points
Response Papers 300points
Final Paper 350 points
Total:1000 points

Effective Date Spring 2021

Discontinue Date Summer 1 2021

<u>Instructor</u>	Name	Title
	Stephanie H Chang	Teaching Fellow

Quarters Taught Fall Winter Spring Summer

Department Asian American Studies

<u>Contact</u>	Name	E-mail
	ALISON FEDYNA	afedyna@teaching.ucla.edu

Routing Help

ROUTING STATUS

Role: L&S FEC Coordinator - Corrado, Leah Marcos (lcorrado@college.ucla.edu) - 310/825-1021

Status: Pending Action

Role: Department/School Coordinator - Fedyna, Alison (afedyna@teaching.ucla.edu) - 310/825-9149

Status: Approved on 9/10/2020 4:32:00 PM

Changes: No Changes Made

Comments: Uploaded revised syllabus with learning outcomes included. Approved on behalf of Professor Kathleen L. Komar, Chair, CUTF Faculty Advisory Committee

Role: L&S FEC Coordinator - Corrado, Leah Marcos (lcorrado@college.ucla.edu) - 310/825-1021

Status: Returned for Additional Info on 8/28/2020 2:18:12 PM

Changes: No Changes Made

Comments: Syllabus does not include learning outcome.

Role: CUTF Coordinator - Fedyna, Alison (afedyna@teaching.ucla.edu) - 310/825-9149

Status: Approved on 8/27/2020 1:35:03 PM

Changes: No Changes Made

Comments: on behalf of Professor Kathleen L. Komar, Chair, CUTF Faculty Advisory Committee

Role: Initiator/Submitter - Fedyna, Alison (afedyna@teaching.ucla.edu) - 310/825-9149

Status: Submitted on 8/27/2020 1:28:50 PM

Comments: Initiated a New Course Proposal

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