

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

□ General Knowledge	We will draw on methods from at least three disciplines, and approach our subject through reading and writing, discussion, and creative endeavors
□ Integrative Learning	The seminar draws on three disciplines: film, music, and gender/sexuality studies/history
□ Ethical Implications	We will be engaging with material that is highly political and will help students evaluate debates and problems that are highly charged
□ Cultural Diversity	The seminar strives to integrate discussions of gender, sexuality, race, class, nationality, religion, etc
□ Critical Thinking	As indicated in my description for “ethical implications,” students will be asked to consider charged material from many standpoints
□ Rhetorical Effectiveness	The final paper for the course will be an opportunity to use all of the skills and methods they’ve gained to make a convincing argument
□ Problem-solving	In the formulation of their projects, they will have to determine what knowledge they will need to explore their thesis/argument
□ Library & Information Literacy	For their final research project I will be asking them to use diverse (primary and secondary) sources and meet with a research librarian

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

1. Lecture:	<u>3</u>	(hours)
2. Discussion Section:	<u> </u>	(hours)
3. Labs:	<u> </u>	(hours)
4. Experiential (service learning, internships, other):	<u> </u>	(hours)
5. Field Trips:	<u> </u>	(hours)

(A) TOTAL Student Contact Per Week **3** **(HOURS)**

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

1. General Review & Preparation:	<u>4</u>	(hours)
2. Reading	<u>5</u>	(hours)
3. Group Projects:	<u>< 1</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>< 1</u>	(hours)
7. Research Activity:	<u>2</u>	(hours)

(B) TOTAL Out-of-class time per week **13** **(HOURS)**

GRAND TOTAL (A) + (B) must equal at least 15 hours/week **16** **(HOURS)**

Swoon, Slash, and Scream: Music and Sexuality in the 1970s Horror Film

Morgan Woolsey, CUTF Seminar Proposal

Course Description

The 1970s saw an increase in the number of images of sexuality circulating in Hollywood. This was due in part to the loosening of censorship in the film industry, and in part to changes in public attitudes about sexuality catalyzed by various social liberation movements. While a fair amount of film scholarship has worked to analyze these changing attitudes and representations, virtually none has focused on music's role in these new representations of sexuality. This seminar will work to connect these areas of academic inquiry, encouraging students to place the study of film music within the context of changing attitudes towards sexuality in the United States following such social developments as the Civil Rights Movement, Women's and Gay Liberation, and the Sexual Revolution. As historians, how can we examine these films and their music to gain a deeper understanding of the attitudes about sexuality circulating in the 1970s? And as film music scholars, what can we gain from examining the music of films made during this time of drastic change in the film industry?

In the first weeks of the quarter, we will build our toolbox for analyzing film music in the context of the representation of sexuality in U.S. political struggles (the "National Fears" segment of the course, comprising topics such as the Women's Movement, and the Suburban and the Rural, as well as Racial and Religious Anxiety). How does music work in film? Specifically, how does music function in tandem with other cinematic elements such as narrative, cinematography, and sound design to engage these fears of sexuality in film? In order to fully understand these national fears, we will read primary sources from the 1970s (op ed pieces, newspaper reporting, and scholarly work from the time) and secondary literature on political history. We will then move on to important figures and developments in the genre (the "Trans/National Monsters segment, comprising studies of the vampire, the slasher, and the blending of horror tropes with the seemingly incompatible genre of the rock musical), applying what we've learned, and continuing to build.

Course Objectives

- Grasp major developments in the cinematic and political histories of sexuality in the 1970s
- Understand how film music fits into the politics of cinematic representation
- Develop the critical media literacy skills (with a special emphasis on critical listening) to engage with audiovisual media more actively
- Manipulate music and film in iMovie to explore technical dimensions of the media, and gain a deeper understanding of how they function in tandem
- Explore interdisciplinary modes of inquiry stemming from identity-based fields (e.g. feminist studies, critical race studies, queer studies, etc) and connecting them with the study of film music
- Plan and execute a substantial research and analysis paper

Course Requirements

1. Participation & Preparation (20%)
Students must come to class prepared to discuss the assigned readings and films for the week. Readings will be available on the CCLE website. Films are available streaming on the Music Library Digital Reserves site.
2. Discussion Forum Posts (20%)
Five short responses exploring music's relationship with various cinematic elements and theories of sexuality
3. Midterm Group Project (15%)
Experiment with music and recutting a scene from a film we've viewed: Due Week 5
4. Final Research/Analysis Project (45%)
Paper proposal/Annotated Bibliography: Due Week 6
Paper draft: Due Week 9
Presentation: share work-in-progress with your classmates, Week 10
Final Paper: 12-15 pp, due at the end of finals week

Course Schedule

Week 1: Studying Film Music, Studying Sexuality

Reading:

- Ahmed, Sara. "The Affective Politics of Fear" in 2015. *The cultural politics of emotion*. 62-81.
Kalinak, Kathryn Marie. 2010. *Film music: a very short introduction*. New York: Oxford University Press. 1-31.
Killen, Andreas. 2006. *1973 nervous breakdown: Watergate, Warhol, and the birth of post-sixties America*. New York: Bloomsbury. 1-12.

I. National Fears

Week 2: The Women's Movement

Viewing:

- Halloween* (John Carpenter, 1978)
Alien (Ridley Scott, 1979)

Reading:

- Clover, Carol J. 1992. *Men women and chainsaws: gender in the modern horror film*. London: BFI. 21-64.
Donnelly, K. J. 2005. "Demonic Possession: Horror Film Music." *The spectre of sound: music in film and television*. London: BFI. 88-109.

- Wood, Robin. "The American Nightmare: Horror in the 70s" 1986. *Hollywood from Vietnam to Reagan*. New York: Columbia University Press. 72-94.
- Tompkins, Joe, "Mellifluous Terror: The Discourse of Music and Horror Films" in Benschhoff, Harry M. 2014. *A companion to the horror film*. 186-204.

Week 3: The Suburban and the Rural

Viewing:

- Last House on the Left* (Wes Craven, 1973)
Texas Chainsaw Massacre (Tobe Hooper, 1973)

Reading:

- Becker, Matt. 2006. "A Point of Little Hope: Hippie Horror Films and the Politics of Ambivalence". *Velvet Light Trap*. 57 (1): 42-59.
- Tompkins, Joe. "Pop Goes the Horror Score: Left Alone in *Last House on the Left*" in *Music in the horror film: listening to fear* ed. Neil Lerner 2010. New York: Routledge. 98-113.
- Whittington, William "Horror Sound Design" in Benschhoff, Harry M. 2014. *A companion to the horror film*. 168-185.

Week 4: Racial Anxiety

Viewing:

- Night of the Living Dead* (George Romero, 1968)
Dawn of the Dead (George Romero, 1978)

Reading:

- Blake, Linnie. 2012. *The wounds of nations: horror cinema, historical trauma and national identity*. Manchester: Manchester University Press. 71-100.
- Dyer, Richard. 1997. *White*. London: Routledge. 207-223.
- Pinedo, Isabel Cristina. 1997. *Recreational terror: women and the pleasures of horror film viewing*. Albany, N.Y.: State U. of New York P. 111-132.

Week 5: Religious Anxiety

Viewing:

- The Exorcist* (William Friedkin, 1973)
Carrie (Brian DePalma, 1976)

Reading:

- Creed, Barbara. 1993. *The monstrous-feminine: film, feminism, psychoanalysis*. London: Routledge. 31-42, 73-86.
- Killen, Andreas. 2006. *1973 nervous breakdown: Watergate, Warhol, and the birth of post-sixties America*. New York: Bloomsbury. 111-136.
- King, Claire Sisco. "Ramblin' Men and Piano Men: Crises of Masculinity in *The Exorcist*" in *Music in the horror film: listening to fear* ed. Neil Lerner. New York: Routledge. 114-132.

Lindsey, Shelley Stamp. "Horror, Femininity, and Carrie's Monstrous Puberty" in Grant, Barry Keith. 1996. *The dread of difference: gender and the horror film*. Austin: University of Texas Press. 279-295.

II. Trans/National Monsters

Week 6: High Art/Low Brow Vampires

Viewing:

Daughters of Darkness (Harry Kumel, 1971)

Alucarda (Juan López Moctezuma, 1978)

Blood for Dracula (Paul Morrissey, 1974)

Reading:

Hawkins, Joan. 2000. *Cutting edge: art-horror and the horrific avant-garde*. Minneapolis: University of Minnesota Press. 3-32, 169-204.

Hudson, Dale, "Vampires and Transnational Horror" and Hutchings, Peter, "International Horror in the 1970s" in Benshoff, Harry M. 2014. *A companion to the horror film*. 292-309 and 463-482.

Shipka, Danny. "Eurocult Phenomenon" in 2011. *Perverse titillation: the exploitation cinema of Italy, Spain and France, 1960-1980*. Jefferson, N.C.: McFarland. 5-18.

Week 7: Radical Vampires

Viewing:

The Velvet Vampire (Stephanie Rothman, 1971)

Blacula (William Crain, 1972)

Ganja and Hess (Bill Gunn, 1973)

Reading:

Benshoff, Harry M. 2000. "Blaxploitation Horror Films: Generic Reappropriation or Reinscription?" *Cinema Journal*. 39 (2): 31.

Guerrero, Ed. 1993. *Framing Blackness: the African American image in film*. Philadelphia: Temple University Press. 69-112.

Zimmerman, Bonnie. "Daughters of Darkness: The Lesbian Vampire on Film" in Grant, Barry Keith. 1996. *The dread of difference: gender and the horror film*. Austin: University of Texas Press. 379-387.

Week 8: Queer Slashers

Viewing:

Cruising (William Friedkin, 1980)

Dressed to Kill (Brian DePalma, 1980)

Reading:

Benshoff, Harry M. 1997. *Monsters in the closet: homosexuality and the horror film*.

Manchester: Manchester University Press. 173-229.

“The Incoherent Text” and “Brian DePalma and the Politics of Castration” Wood, Robin.

1986. *Hollywood from Vietnam to Reagan*. New York: Columbia University Press. 46-69 and 135-161.

Week 9: Musicals & Camp

Viewing:

Rocky Horror Picture Show (Jim Sharman, 1975)

Phantom of the Paradise (Brian DePalma, 1974)

Reading:

Auslander, Philip. 2006. *Performing glam rock: gender and theatricality in popular music*. Ann Arbor, Mich: University of Michigan Press. 39-70, 227-234.

Weinstock, Jeffrey Andrew. 2008. *Reading Rocky Horror: the Rocky Horror picture show and popular culture*. New York, NY: Palgrave Macmillan.

Week 10: Final Thoughts & Presentations

Final Presentations

Proposed Viewing

Alien (Ridley Scott, 1979)

Alucarda (Juan López Moctezuma, 1978)

Blacula (William Crain, 1972)

Blood for Dracula (Paul Morrissey, 1974)

Carrie (Brian DePalma, 1976)

Cruising (William Friedkin, 1980)

Daughters of Darkness (Harry Kumel, 1971)

Dawn of the Dead (George Romero, 1978)

Dressed to Kill (Brian DePalma, 1980)

Exorcist, The (William Friedkin, 1973)

Ganja and Hess (Bill Gunn, 1973)

Halloween (Johan Carpenter, 1978)

Last House on the Left (Wes Craven, 1973)

Night of the Living Dead (George Romero, 1968)

Phantom of the Paradise (Brian DePalma, 1974)

Rocky Horror Picture Show (Jim Sharman, 1975)

Texas Chainsaw Massacre (Tobe Hooper, 1973)

Velvet Vampire, The (Stephanie Rothman, 1971)

Proposed Reading

Ahmed, Sara. "The Affective Politics of Fear" in 2015. *The cultural politics of emotion*.

Auslander, Philip. 2006. *Performing glam rock: gender and theatricality in popular music*. Ann Arbor, Mich: University of Michigan Press.

Bernstein, Elmer. "The Annotated Friedkin," in *Celluloid Symphonies texts and contexts in film music history* ed. Julie Hubbert. Berkeley, Calif: University of California Press.

Becker, Matt. 2006. "A Point of Little Hope: Hippie Horror Films and the Politics of Ambivalence". *Velvet Light Trap*. 57 (1): 42-59.

Benshoff, Harry M. 1997. *Monsters in the closet: homosexuality and the horror film*. Manchester: Manchester University Press.

Benshoff, Harry M. 2000. "Blaxploitation Horror Films: Generic Reappropriation or Reinscription?" *Cinema Journal*. 39 (2): 31.

Benshoff, Harry M. 2014. *A companion to the horror film*.

Blake, Linnie. 2012. *The wounds of nations: horror cinema, historical trauma and national identity*. Manchester: Manchester University Press.

Chion, Michel, Claudia Gorbman, and Walter Murch. 1994. *Audio-vision: sound on screen*. New York: Columbia University Press.

Clover, Carol J. 1992. *Men women and chainsaws: gender in the modern horror film*. London: BFI. 21-64.

Coyle, Rebecca. "Texas Chainsaws: Audio Effect and Iconicity" in *Terror tracks: music, sound and horror cinema* ed Philip Hayward 2009. London: Equinox.

Creed, Barbara. 1993. *The monstrous-feminine: film, feminism, psychoanalysis*. London: Routledge.

Donnelly, K. J. 2005. "Demonic Possession: Horror Film Music." *The spectre of sound: music in film and television*. London: BFI.

Dyer, Richard. 1997. *White*. London: Routledge.

Echols, Alice. 1989. *Daring to be bad: radical feminism in America, 1967-1975*. Minneapolis: University of Minnesota Press.

Guerrero, Ed. 1993. *Framing Blackness: the African American image in film*. Philadelphia: Temple University Press.

Hawkins, Joan. 2000. *Cutting edge: art-horror and the horrific avant-garde*. Minneapolis: University of Minnesota Press.

Kalinak, Kathryn Marie. 2010. *Film music: a very short introduction*. New York: Oxford University Press.

Killen, Andreas. 2006. *1973 nervous breakdown: Watergate, Warhol, and the birth of post-sixties America*. New York: Bloomsbury.

King, Claire Sisco. "Ramblin' Men and Piano Men: Crises of Masculinity in *The Exorcist*" in *Music in the horror film: listening to fear* ed. Neil Lerner. New York: Routledge.

Pinedo, Isabel Cristina. 1997. *Recreational terror: women and the pleasures of horror film viewing*. Albany, N.Y.: State U. of New York P.

Shipka, Danny. "Eurocult Phenomenon" in 2011. *Perverse titillation: the exploitation cinema of Italy, Spain and France, 1960-1980*. Jefferson, N.C.: McFarland.

Tompkins, Joe. "Pop Goes the Horror Score: Left Alone in *Last House on the Left*" in *Music in the horror film: listening to fear* ed. Neil Lerner 2010. New York: Routledge.

Vance, Carole S. 1984. *Pleasure and danger: exploring female sexuality*. Boston: Routledge & K. Paul.

Wood, Robin. 1986. *Hollywood from Vietnam to Reagan*. New York: Columbia University Press.

Weinstock, Jeffrey Andrew. 2008. *Reading Rocky Horror: the Rocky Horror picture show and popular culture*. New York, NY: Palgrave Macmillan.

Zimmerman, Bonnie. "Daughters of Darkness: The Lesbian Vampire on Film" in Grant, Barry Keith. 1996. *The dread of difference: gender and the horror film*. Austin: University of Texas Press.



New Course Proposal

	Music History 98T	
	Swoon, Slash, and Scream: Music and Sexuality in the 1970s Horror Film	
Course Number	Music History 98T	
Title	Swoon, Slash, and Scream: Music and Sexuality in the 1970s Horror Film	
Short Title	1970S HORROR FILM	
Units	Fixed: 5	
Grading Basis	Letter grade only	
Instructional Format	Seminar - 3 hours per week	
TIE Code	SEMT - Seminar (Topical) [T]	
GE Requirement	Yes	
Major or Minor Requirement	No	
Requisites	Enforced: Satisfaction of entry-level Writing requirement. Freshman and sophomores preferred.	
Course Description	An interdisciplinary exploration of music and sexuality in the 1970s horror film. This seminar explores political, musical, and cinematic history and culminates in an original research project.	
Justification	Part of the series of seminars offered through the Collegium of University Teaching Fellows	
Syllabus	File MSC HST 98T Syllabus.pdf was previously uploaded. You may view the file by clicking on the file name.	
Supplemental Information	Professor Mitchell Morris is the faculty mentor for this course.	
Grading Structure	Participation - 20% Discussion Forum - 20% Midterm Project - 15% Final Research Project - 45%	
Effective Date	Winter 2017	
Discontinue Date	Summer 1 2017	
Instructor	Name Morgan Woolsey	Title Teaching Fellow
Quarters Taught	<input type="checkbox"/> Fall <input checked="" type="checkbox"/> Winter <input type="checkbox"/> Spring <input type="checkbox"/> Summer	
Department	Musicology	
Contact	Name MICHELLE CHEN	E-mail mchen@oid.ucla.edu
Routing Help		

ROUTING STATUS

Role: Registrar's Publications Office

Status: Pending Action

Role: Registrar's Scheduling Office - Thomson, Douglas N (DTHOMSON@REGISTRAR.UCLA.EDU) - 51441

Status: Added to SRS on 8/12/2016 12:26:42 PM

Changes: Short Title

Comments: No Comments

Role:	FEC School Coordinator - Kikuchi, Myrna Dee Castillo (MKIKUCHI@COLLEGE.UCLA.EDU) - 45040
Status:	Approved on 8/11/2016 3:47:22 PM
Changes:	No Changes Made
Comments:	Routing to Doug Thomson in the Registrar's Office.

Role:	FEC Chair or Designee - Bristow, Joseph E (JBRISTOW@HUMNET.UCLA.EDU) - 54173
Status:	Approved on 7/28/2016 9:09:47 AM
Changes:	No Changes Made
Comments:	No Comments

Role:	CUTF Coordinator - Kikuchi, Myrna Dee Castillo (MKIKUCHI@COLLEGE.UCLA.EDU) - 45040
Status:	Returned for Additional Info on 7/27/2016 4:05:34 PM
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Role:	CUTF Coordinator - Chen, Michelle L. (MCHEN@OID.UCLA.EDU) - 53042
Status:	Approved on 7/13/2016 4:03:44 PM
Changes:	No Changes Made
Comments:	on behalf of Professor Kathleen L. Komar, Chair, CUTF Faculty Advisory Committee

Role:	Initiator/Submitter - Chen, Michelle L. (MCHEN@OID.UCLA.EDU) - 53042
Status:	Submitted on 7/13/2016 3:55:12 PM
Comments:	Initiated a New Course Proposal

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