

Part III

***Case Study:
The Evolution
of Frankenstein***

A study of the horror genre tracing the evolution of Frankenstein films.

Week 11: The Politics of the Gaze: Anxieties of Gender & Technology in Frankenstein Films

Lectures and readings this week will focus on gender and technology in *Frankenstein* and *Son of Frankenstein*.

Objectives

After completing the activities for Week 11, you should be able to do the following:

- ◆ Describe key developments in the adaptation of Mary Shelley's *Frankenstein* within Hollywood cinema.
- ◆ Illustrate how the changes are tied up with anxieties of the feminine and scientific technology.
- ◆ Identify key film techniques used in the Whales's horror and the relation of form and ideology.

Aims

1. Explain the myths of creation and destruction. Include the Promethean myth, Dionysian myth and the lesser-known Baubo myth.
2. Describe parthenogenesis and ana-suromai.
3. Discuss "The Shadow Myth of Technology" and identify the three shadows.

Readings

Read Picart, Chapter I, *The Cinematic Rebirths of Frankenstein*

Read Picart, Chapter II, Section II, on Whale's *Frankenstein*, and Section IV, on *Son of Frankenstein*

Lectures

Read the online lecture:

The Politics of the Gaze: Anxieties of Gender & Technology in Frankenstein Films

Assignments

- ◆ Threaded Discussions due Monday night by 12:00AM

Week 12: Monstrosity, Sex and Gender

Lectures and readings this week will focus on Monstrosity, Sex and Gender in *Bride of Frankenstein* and *Frankenstein Created Woman*.

Objectives

After completing the activities for Week 12, you should be able to do the following:

- ◆ Discuss the intersectionalities binding monstrosity, sex and gender.
- ◆ Describe the role of the “third shadow” – the feminine monster and the “feminine-as-monstrous.”

Aims

1. What are some of the key differences between the representation of the male and female monster?
2. Using film form, illustrate three visual techniques involved in the rendering of the gender differences of the male and female monsters.

Readings

Read Picart, *The Cinematic Rebirths of Frankenstein*, Chapter II, Section III, on “Bride of Frankenstein”

Read Picart, *The Cinematic Rebirths of Frankenstein*, Chapter III, Section V, on “Frankenstein Created Woman”

Lectures

Read the online lecture:

Monstrosity, Sex and Gender

Assignments

- ◆ Threaded Discussions due Monday night by 12:00AM

Week 13: Class, Race and the Horror Film

Lectures and readings this week will focus on Class and Race in *Evil of Frankenstein* and *Frankenstein and the Monster from Hell*.

Objectives

After completing the activities for Week 13, you should be able to do the following:

- ◆ Discuss the evolution of the Frankenstein film and specifically look at questions of the horror genre in relation to the issues of race and class in the genre.
- ◆ Explain trends in horror film production and style according to the Bordwell/Thompson article.

Aims

1. Using Bordwell/Thompson, create a timeline of the horror genre.
2. Using Picart, illustrate the relation between monstrosity and “otherness”
3. Using three examples, illustrate the influence of film form on the viewer’s reading of horror.

Readings

Read Bordwell/Thompson, “The Horror Film”

Read Picart, *The Cinematic Rebirths of Frankenstein*, Chapter III, Section IV, on “Evil of Frankenstein”

Read Picart, *The Cinematic Rebirths of Frankenstein*, Chapter III, Section VII, on “Frankenstein and the Monster from Hell”

Lectures

Read the online lecture:

Class, Race and the Horror Film

Assignments

Threaded Discussions due Monday night by 12:00AM

Week 14: Masculinities and Femininities in Frankenstein Films

Lectures and readings this week will focus on Masculinities and Femininities in Frankenstein Films.

Objectives

After completing the activities for Week 14, you should be able to do the following:

- ◆ Describe the evolution of the Frankenstein film and specifically look at questions of the portrayal of masculine and feminine.
- ◆ Discuss how the role of the female functions to recreate the strength of Frankenstein as a masculine figure.

Aims

1. Using Picart, illustrate the relation between masculinity and femininity in the film.
2. Using Picart, illustrate an example of the third shadow – the “feminine as monstrous” or the female monster in the film.
3. Using film form, illustrate three visual techniques involved in gender division.

Readings

Read Picart, *The Cinematic Rebirths of Frankenstein*, Chapter II, Section VII, on “House of Frankenstein”

Read Picart, *The Cinematic Rebirths of Frankenstein*, Chapter III, Section VI, on “Frankenstein Must be Destroyed”

Lectures

Read the online lecture:

Masculinities and Femininities in Frankenstein Films.

Assignments

Threaded Discussions due Monday night by 12:00AM

Week 15: Contemporary Renditions of the Frankenstein Myth

Lectures and readings this week will focus on Contemporary Renditions of *Frankenstein 1970* and *Mary Shelley's Frankenstein*.

Objectives

After completing the activities for Week 15, you should be able to do the following:

- ◆ Describe the treatment of the Frankenstein myth in more recent films.
- ◆ Discuss how these films illustrate the changing visualization and narration of the myth.
- ◆ Examine the evolving thematics of the Monstrous in relation to gender and technology.

Aims

4. Using Picart, assess the impact recent ideological formations on the Frankenstein myth.
5. Illustrate how recent renditions relate with earlier Universal and Hammer versions.
6. Using film form, illustrate three visual techniques that portray gender and technology.

Readings

Read Picart, *The Cinematic Rebirths of Frankenstein*, Chapter IV, Section II, on "Frankenstein 1970"

Read Picart, *The Cinematic Rebirths of Frankenstein*, Chapter IV, Section III, on "Mary Shelley's Frankenstein"

Lectures

Read the online lecture:

Contemporary Renditions of the Frankenstein Myth.

Assignments

Threaded Discussions due Monday night by 12:00AM

Week 16: Final Essay

No additional readings or assignments are scheduled for this week so that you can review material in preparation for the essay examination. This essay will count as 35 percent of your final grade.

Review

Review for essay: I recommend using the course Web site as an essay resource. Suggested activities for review include the following:

- ◆ Look over class lectures.
- ◆ Find secondary sources for your essay in the Bibliography.
- ◆ Review casts and crews for each film.

Directions

Directions: Draw on the theories, terms, concepts, and arguments presented in the course readings and lectures and describe their relationship to a selected film.

- ◆ The essay is to be written in a standard MLA format, typewritten, double-spaced, 12 point font, 1 inch margin with parenthetical citation (in MLA format with a Works Cited page). **You must confer film credits and spell the characters' and actors' names CORRECTLY.**
- ◆ The essay must make reference to and apply ideas found in two *Multicultural Dimensions of Film* articles and two articles from the course bibliography.
- ◆ The thesis of your essay is to be followed by a series of arguments using specific examples (shots, scenes) from the film and associated readings (quotes, summaries).
- ◆ One approach to the essay is to read the articles and lectures and sum up their main points. Once you have command of the ideas presented, watch the film. In this way, you will have a theoretical basis/perspective before viewing the film and will be more aware of certain interpretations that can be applied while you watch the film.

Questions

Questions: In this essay, you are to take up a comparative approach to each of the primary topics as they are present in the film you have selected. You will want to ask the following questions.

- ◆ In what ways does the film that you have chosen to write about address spectators in reference to codes of class, race, gender and sexuality?

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- ◆ How does film form express ideas and elicit emotional responses from the spectators?
 - ◆ How does film content (story and plot) and film form (mode of narration) inform and support your thesis?

Course Evaluation

Your mentor and the course developers would like to get feedback from you on this course, *HUM 3321: Multicultural Dimensions of Film*. This information will be used to improve this course, as well as other courses in this program. You will be asked to evaluate your mentor, course content, assignments, etc. Your mentor will give you further instructions on how to complete a course evaluation.