

# KITCHEN SINK CREEPS

## OVERVIEW

Though the horror movie is often equated with the fantastical or grandiose spectacle replete with supernatural monsters, vampires and werewolves etc., many of the best scares are to be found in more recognisably domestic set-ups. This course will bypass the gothic castles and torture chambers to explore the council houses, bed sits and other mundane locations in search of more hidden terrors. Examining many films including *Dead Man's Shoes*, *Martin*, *Saint Maud*, *The Feast*, *Kill List*, *Bull*, *Black Christmas*, *From Beyond the Grave* and *The Beast in the Cellar*, we will look out how the horror film can utilise concepts like class and society to create more downbeat forms of terror, interweaving the urban with the unknown.

## WEEKLY OUTLINE

Week 1: *The Old Dark House* (1932), *Dead of Night* (1946)

Week 2: *Les Diaboliques* (1955), *Psycho* (1960) and *Peeping Tom* (1960)

Week 3: *Never Take Sweets from a Stranger* (1960), *Séance on a Wet Afternoon* (1964) and *The Nanny* (1964)

Week 4: *The Beast in the Cellar* (1971), *Straight on Till Morning* (1972) and *Don't Look Now* (1973)

Week 5: *From Beyond the Grave* (1974) *Vampyres* (1974) and *Black Christmas* (1974)

Week 6: *Apaches* (1978), *House of Whipcord* (1974) and *Martin* (1976)

Week 7: *Maniac* (1980) *Hellraiser* (1987) and *The Burbs* (1989)

Week 8: *Dead Man's Shoes* (2003), *Kill List* (2013) and *Sightseers* (2012)

Week 9: *A Dark Song* (2016), *Prevenge* (2016) and *Possum* (2018)

Week 10: *Saint Maud* (2019), *The Feast* (2021) and *Bull* (2022)

Notes will be shared on the notice board after each session

## Suggested Reading List

Benshoff, H.M. (1997) *Monsters in the Closet*, Manchester University Press, New York.

Creed, B. (1993) *The Monstrous Feminine: Film, Feminism, Psychoanalysis*, Routledge, London.

Cross, R. (1981) *The Big Book of B Movies*, Fredrick Muller Ltd, London

Doherty, T. (1999) *Pre-Code Hollywood*, Columbia University Press, New York

Frank, A.G. (1974) *The Movie Treasury Horror Movies: Tales of Terror in the Cinema*, Octopus Books, London.

Gifford, D. (1973) *A Pictorial History of Horror Movies*, Hamlyn Publishing Group Ltd, Middlesex.

Janiss, L. K. (2012) *House of Psychotic Women*, FAB Press Ltd, Surrey.

Jaworzyn, S (ED) (1996), *Shock: The Essential Guide to Exploitation Cinema*, Titan Books, London.

King, S. (1981) *Danse Macabre*, Everest House, New York.

Marriott, J and Newman, K. (2006) *Horror! The Definitive Companion to the Most Terrifying Movies Ever Made*, Carlton Books Ltd, London

Peirce, A. (2013) *After Dracula: The 1930s Horror Film*, I.B. Tauris, London.

Poole, W.S. (2022) *Dark Carnivals: Modern Horror and the Origins of American Empire*, Counterpoint Press, Berkley

Ross, J. (1993) *The Incredibly Strange Film Book*, Simon and Schuster Ltd, London.

Skal, D, J. (1993) *The Monster Show: A Cultural History of Horror*, Plexus Publishing Ltd, London.

Skal, D, J. (1990) *Hollywood Gothic*, W.W. Norton and Company Inc. USA.

Strick, P. (1979) *Science Fiction Movies*, Galley Press, Cathay Books, London.

Vieira. M.A. (2019) *Forbidden Hollywood*, Running Press, New York

Zinoman, J. (2012) *Shock Value*, Duckworth Overlook, London.

