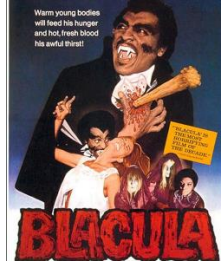


**University of Pittsburgh**  
Department of Slavic Languages and Literatures  
SLAV 0880: Vampire: Blood and Empire



Fall 2017  
Day and Time: T/Th 4:00 - 5:15  
Room: CL 232  
CRN: 24088

Instructor: Dr. Joel Brady  
Email: jcb33@pitt.edu  
Office: Suite 834, #835 Alumni Hall  
Office hrs: Fridays 12-1, & by apt.

### **Course Description**

This course examines the phenomenon of vampirism in verbal and visual culture from different periods in various cultures (especially East Central and Southern Europe, Western Europe, the Americas). Why do vampires capture the imagination especially of Anglophone readers and viewers? What qualities does the vampire incarnate? Which historical events or customs have triggered particular enthusiasm for depicting the undead? How do historical contexts shape vampire narratives? How has the depiction of the vampire evolved over centuries? Our discussions will address these and related issues as we analyze stories, novels, films, legends, fairy tales, and historical studies, focusing on vampires from a variety of critical perspectives and contextualizing the works in the cultures that produced them.

### **Course Objectives**

By the end of the course, you should be able to:

- Identify the nature and function of the vampiric figure in what we loosely consider "traditional" cultures.
- Analyze the ways in which the "Western gaze" influenced perceptions of the vampire beyond its traditional East Central European roots.
- Explain how traditional and Western representations of the vampire changed as they were incorporated into popular culture.
- Analyze vampiric legends and "texts"—including literature, art, film, television, and other media—by applying various theoretical perspectives (e.g., post-colonialism, psychoanalysis, critical race theory).
- Analyze vampire legends and vampiric texts and figures in terms of sexuality, race, and religion.

## Readings

Some readings are drawn from the required reading materials, while others may be found online in PDF or in links provided to you. Any readings not contained in the required texts will be posted on CourseWeb. You should procure copies of the following texts, which are available in the University Store. Please note that, while you may purchase these texts from a different vendor, YOU MUST PURCHASE THE VERSION SPECIFIED. We will consistently refer to specific page numbers in our in-class discussions, and if you cannot do this, you will compromise the efficiency of those conversations. Note also that some of the assigned articles will be taken from the appendices of the specified version of the *Dracula* text, and other editions of *Dracula* are likely not to contain these required articles:

Raymond McNally and Radu Florescu: *In Search of Dracula*, ISBN: 0395657830

Nina Auerbach and David Skal: *Dracula: Bram Stoker*, ISBN: 0393970124

Anne Rice: *Interview with the Vampire*, ISBN: 0345337662

Alan Ryan: *The Penguin Book of Vampire Stories*, ISBN: 0140124454

You will also watch the following films over the course of the semester. Most of the films we will watch in class. Many are also available in the media collection in the Stark Media Services center in the Hillman Library. A number are also available online (free or for purchase) and via Netflix, Amazon, etc.

*The Dark Prince* (2000)

*Nosferatu* (1922)

*Dracula* (1931)

*Nosferatu* (1979)

*Dracula* (1979)

*Blacula* (1972)

*Bram Stoker's Dracula* (1992)

*Interview with the Vampire* (1994)

*Leptirica* (1973)

*Black Sabbath* (1964)

*The Vampire Lovers* (1970)

*I, Wurdulak* (1964)

*Vampires in Havana* (1985)

*The Vampire Lovers* (1970)

## Course Requirements and Grading

### \*\*\*A Note on Workload and Course Content\*\*\*

Yes, this is a class about vampires, not rocket science, but if past student evaluations are any indicator, this class will *not* be easy for you. You can expect a work load and intellectual challenge comparable to any other of your courses at this level which don't have "vampire" in the title. While we're on the subject, I have never understood why anyone would ever take a college course without "vampire" in the title.

Vampires are generally violent, often promiscuous, and occasionally sexually indiscriminate creatures. Plus they're dead, sort of. Please be advised that the course contains readings, literature, and films with explicit references to/scenes of sex, violence, and death. If this will be problematic for you, you may wish to consider taking another course. If, however, during the semester you find that you are having any difficulties with the material—emotionally, or otherwise—which would hinder your ability to complete the course expectations, I encourage you to have a conversation with me about it.

Students are required to:

- Complete the assignments scheduled (readings, films, quizzes)
- Participate actively in discussions
- Demonstrate mastery of course skill areas in three scheduled exams

**Your grade in this class will be made up of the following:**

<b>Reading Quizzes</b>	<b>10%</b>
<b>3 Exams</b>	<b>90% (equally weighted @ 30%)</b>

*Grading Scale:*

A 93-100	A- 90-92	B+ 86-89	B 83-85	B- 80-82	C+ 76-79
C 73-75	C- 70-72	D+ 66-69	D 63-65	D- 60-62	F 59-0

*Weekly Reading Quizzes (10%)*

Regular, brief reading quizzes will be administered online (usually)—10 minutes each, consisting of around 5 multiple-choice, factual questions. The purpose of these quizzes is simply to encourage you to keep up with the readings—the questions are *not* reflective of the type or difficulty of questions you will encounter on exams. **You must complete these quizzes by 3pm on the day of the class for which readings are due.** Quizzes are time-stamped by CourseWeb. You are welcome to study readings together with classmates, but you may NOT consult with them on the quizzes, themselves, or share answers. Each quiz is, on its own, relatively low-stakes and—I would suggest—not worth compromising your integrity. If you complete the readings, you should have no problem answering these factual (non-interpretive) questions. No make-up quizzes will be permitted: if you anticipate a problem completing the quiz, you should complete the readings and take the quiz well in advance of the deadline. You will drop your two lowest reading quiz scores.

*Exams (3 @ 30% = 90% total)*

These exams will be entirely multiple choice, and administered in class. The test questions will ask you to demonstrate the modes of analysis you have been practicing during the term. Therefore, if you have been an active participant in the course, you should not find any surprises on the exam. The exams are non-cumulative. However, insofar as we reference any materials/concepts from an earlier part of the course in the current unit, such materials/concepts would be fair game for the current unit's exam, also. Expect 40-60 questions.

### **Attendance**

The class includes a great deal of discussion, which relies upon your active engagement. Therefore, attendance is mandatory. You may have three (3) unexcused absences without penalty. Each additional absence results in a 2% deduction from your total grade. That's what you get for missing a class about vampires.

### **Technology**

This course makes use of a CourseWeb site, which you must be able to navigate. You may occasionally have CourseWeb assignments, and many of the required readings will be found on CourseWeb. I urge you to consult the more specific technology requirements posted on CourseWeb. If you experience technical difficulties, first try another browser and then contact the Help Desk (624-HELP). If the Help Desk is unable to answer your question, you may then contact me via e-mail.

### **Email Policy**

I will use your University email address for any course communication. Failure to read and react to University communications in a timely manner does not absolve you from knowing and complying with the content of the communications. Students that choose to forward their email from their pitt.edu address to another address do so at their own risk. If email is lost as a result of forwarding, it does not absolve the student from responding to official communications sent to their University email address. I will communicate with you primarily via CourseWeb announcements, which I will also e-mail to your Pitt account. I will also respond to individual concerns and questions through email, **within 48 hours** *during the week*, and **by Tuesday morning** if the e-mail is sent *on the weekend*. In other words, if you have a question about a reading or an exam, you should ask it earlier, rather than later. **If you do not hear from me in that time frame, please send the e-mail again.**

### **Academic Integrity**

Students in this course will be expected to comply with the [University of Pittsburgh's Policy on Academic Integrity](#). Any student suspected of violating this obligation for any reason during the semester will be required to participate in the procedural process, initiated at the instructor level, as outlined in the University Guidelines on Academic Integrity. This may include, but is not limited to, the confiscation of the examination of any individual suspected of violating University Policy. Furthermore, no student may bring any unauthorized materials to an exam, including dictionaries and programmable calculators.

If you are caught cheating or plagiarizing in this course on any assignment or exam, **YOU WILL FAIL THE COURSE: NO EXCEPTIONS.**

**Disability Services**

If you have a disability for which you are or may be requesting an accommodation, you are encouraged to contact both your instructor and [Disability Resources and Services \(DRS\)](#), 140 William Pitt Union, (412) 648-7890, [drsrecep@pitt.edu](mailto:drsrecep@pitt.edu), (412) 228-5347 for P3 ASL users, as early as possible in the term. DRS will verify your disability and determine reasonable accommodations for this course.

**Accessibility**

Blackboard is ADA Compliant and has fully implemented the final accessibility standards for electronic and information technology covered by Section 508 of the Rehabilitation Act Amendments of 1998. Please note that, due to the flexibility provided in this product, it is possible for some material to inadvertently fall outside of these guidelines.

**Copyright Notice**

These materials may be protected by copyright. United States copyright law, 17 USC section 101, et seq., in addition to University policy and procedures, prohibit unauthorized duplication or retransmission of course materials. See [Library of Congress Copyright Office](#) and the [University Copyright Policy](#).

**Statement on Classroom Recording**

To ensure the free and open discussion of ideas, students may not record classroom lectures, discussion and/or activities without the advance written permission of the instructor, and any such recording properly approved in advance can be used solely for the student's own private use.

## Schedule of Readings and Assignments

We will make every attempt to adhere to this schedule. However, if any changes need to be made, I will notify you at least one week beforehand, in class and via CourseWeb.

Date	Topics	Readings
8/29	<b>Introduction to Course</b>	None
8/31	<b>The Folkloric Revenant and Anthropological Perspectives</b>	Oinas, "East European Vampires" (111-120) (CW) "Animistic Vampire in New England," (1896), 1-13 (CW) Gerard, "Transylvanian Superstitions" (CW)
9/5	<b>The 18<sup>th</sup> Century Vampire "Epidemic"</b>	"The Shepherd from Blov" (CW) Tounefort, <i>A Voyage into the Levant</i> (1717), 103-107 (CW) Introduction, "Peter Plogojowitz" and "Visum et Repertum" in Barber, <i>Vampires, Burial, and Death</i> , 5-9; 15 – 20. (CW)
9/7 (Add/Drop ends 9/8)	<b>Vampires and the Enlightenment: Churchmen, Scientists, and Philosophes</b>	Calmet, <i>Treatise on Apparitions of Spirits and Vampires</i> (CW) (selections) Voltaire, "Vampire" in <i>Philosophical Dictionary</i> (CW)
9/12	<b>Forensic and Psychological Perspectives</b>	Barber, "Forensic Pathology and the European Vampire" in Dundes, (109 – 133). (CW)
9/14	<b>The Traveling Vampire: Going West, Going Goth</b>	McNally & Florescu (141-144) Ossenfelder, "Der Vampire" (CW) John Polidori, "The Vampyre" (1819) (AR 7-24)
9/19	<b>The Byronic Figure</b>	Rymer, <i>Varney the Vampire</i> (excerpts) Chelsea Quinn Yarbro, "Cabin 33" (1980) (AR excerpt)
9/21	<b>Carmilla, Part 1: To Styria</b>  <i>Carmilla</i>	Le Fanu, "Carmilla" (1871-72) (71-107) (AR) Veeder, "Arts of Repression," (excerpt): 197- 211 and fn. 2. (CW)
9/26	<b>Carmilla, Part 2: Female and Lesbian Vampirism for (mostly) Male Consumption</b>  Baker, <i>The Vampire Lovers</i> (1970/1)	Le Fanu, "Carmilla" (107-137) (AR) Weiss, "The Vampire Lovers," 84 – 108. (CW)
9/28	<b>Return to Serbia, Part 1</b> "I Wurdulak," Part 2 of <i>Black Sabbath</i> (film, 1964)	Tolstoy, "Family of the Vurdalak" (1839/1884) (CW)
10/3	<b>Return to Serbia, Part 2</b>	Glisic, "After Ninety Years" (1880) (CW)
10/5	<b>Exam 1</b>	
10/10	<b>No class – Fall Break</b>	

10/12	<b>The Historical Dracula (Part 1)</b> Vlad Dracula of Wallachia	McNally & Florescu: 1-6 + 8-10 + 15-61 (skim) + 93-103 + 189 (65 pp), 78-92 (skim), 126 – 130, 193-219 (skim) <i>Dracula</i> (1897)(D): 33-35.
10/17	<b>Bram Stoker's <i>Dracula</i> (1897): Introduction</b> <i>Browning, Dracula</i> (1931): <i>Excerpts</i>	<i>Dracula</i> (1897) (D): 1-44  McNally & Florescu: 133 – 155
10/19	<b>Bram Stoker, <i>Dracula</i> (1897):</b>	<i>Dracula</i> (1897) (D): 44-86
10/24	<b>Bram Stoker, <i>Dracula</i> (1897): Demi-orientalism and Reverse Colonization</b>	<i>Dracula</i> (1897): 86-122 Arata, "The Occidental Tourist" (D) 462-70
10/26	<b>Bram Stoker's <i>Dracula</i> (1897): (Un)Repressed Female sexuality and "The New Woman."</b>	<i>Dracula</i> (1897): 122-162 Roth, "Suddenly Sexual Women" (D) 411-421"
10/31 Halloween	<b>Bram Stoker's <i>Dracula</i> (1897): Male sexuality and...was Dracula Gay?</b>	<i>Dracula</i> (1897) (D): 162-193  Christopher Craft, "'Kiss Me with Those Red Lips'" (D): 444-459 .
11/2	<b>Bram Stoker's <i>Dracula</i> (1897): Religion and Superstition</b>	Bram Stoker, <i>Dracula</i> (1897) (D): 193 – 235 Herbert, "Vampire Religion" 100-118.
11/7	<b>Bram Stoker's <i>Dracula</i> (1897): Conclusion</b>	<i>Dracula</i> (1897) (D): 235 – 273; 322-327  <u>Optional</u> : 273 - 322
11/9	<b>Exam 2</b>	
11/14	<b><i>Dracula</i> at the Movies (Part 1)</b>  Murnau, <i>Nosferatu: A Symphony of Horror</i> (1922), (viewing and class discussion)	McNally & Florescu: 156-178 <i>Nosferatu</i> in historical context
11/16	<b>Hammer films and Badham's <i>Dracula</i>: From Horrific to Sexy</b>  <i>Horror of Dracula</i> (1958) Badham, <i>Dracula</i> (1972)	Auerbach "Vampires in the Light" (in <i>Dracula</i> , 389 - 404)
11/21	<b>The 1970s: "Vampirefly"</b>  Race, Black Vampires, and Blaxploitation	Lawrence, "Fear of a Blaxploitation Monster" (14-24). (CW) Walker, "Police Brutality: On Blacula and Reclaiming Our Humanity." (3 pages) (CW)

	William Crane, <i>Blacula</i> (1972) (viewing)	
<b>11/23</b>	<b>Thanksgiving Break: No Class</b>	
<b>11/28</b>	<b>The Moral Vampire</b>  Neil Jordan, <i>Interview with the Vampire</i> (1994)	Anne Rice, <i>Interview with the Vampire</i> (1976): 11-35; 64-116; 168-198  Candace R. Benefiel, "Blood Relations: The Gothic Perversion of the Nuclear Family in Anne Rice's <i>Interview with the Vampire</i> " (CP) (261-270).
<b>11/30</b>	<b>The 1980s: AIDS, Family, and Communism</b> <i>The Hunger</i> <i>Lost Boys</i> <i>Vampires in Havana</i>	Nixon, "When Hollywood Sucks, or, Hungry Girls, Lost Boys, and Vampirism in the Age of Reagan" (115-28). Kariko, "Representation of Marxism in <i>Vampires In Havana</i> " (374-380)
<b>12/5</b>	<b>Vampires in Contemporary Cinema (Part 1)</b> <i>Twilight</i> <i>Let the Right One In</i>	Bode, "Transitional Tastes: Teen Girls and Genre in the Critical Reception of <i>Twilight</i> ." (707-719)
<b>12/7</b>	<b>Vampires in Contemporary Cinema (Part 1)</b> <i>Let the Right One In</i>	Bruhn et al, "Parallel worlds of Possible Meetings in <i>Let the Right One In</i> " 2- 12.

**Exam #3 – TBA – (During Regularly Scheduled Final Exam Date)**