

## Vampire: Blood and Empire

University of Pittsburgh  
 Department of Slavic Languages and Literatures  
 Spring 2018 - SLAV 0880-7710 - CRN 23999



Day and Time:	Online, and <ul style="list-style-type: none"> <li>• Saturday, January 20, 9:30am-12:30pm</li> <li>• Saturday, February 17, 9:30am-12:30pm</li> <li>• Saturday, March 24, 9:30am-12:30pm</li> </ul>
Room	CL G18
<b>Instructor:</b>	<b>Dr. Marc Wisnosky</b>
Email:	<a href="mailto:mwisnosky@pitt.edu">mwisnosky@pitt.edu</a>
Office:	1228 Cathedral of Learning
Office hours:	<ul style="list-style-type: none"> <li>• Mondays, 5-6pm</li> <li>• Tuesdays, 3-4pm</li> <li>• and by appointment</li> </ul>



### Course Description

This course examines the phenomenon of vampirism in verbal and visual culture from different periods in various cultures (Eastern Europe, Western Europe, America). 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 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
- Bram Stoker and Nina Auerbach: *Dracula (Norton Critical Edition)* ISBN: 0393970124
- Anne Rice: *Interview with the Vampire*, ISBN: 0345337662
- Alan Ryan: *The Penguin Book of Vampire Stories*, ISBN: 0140124454

We will also watch several films in class. If you miss a class, you are responsible for watching the film. Most of the films are part of 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, and other streaming services.

### **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 other courses at this level which don't have "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

### **This course fulfills the Foreign Culture/International REG General Education Requirement**

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

<b>Reading Quizzes</b>	<b>15%</b>
<b>Discussion Board</b>	<b>35%</b>
<b>In-Class Participation</b>	<b>10%</b>
<b>2 Exams</b>	<b>40% (equally weighted)</b>

### *Weekly Reading Quizzes (15%)*

Regular, brief reading quizzes will be administered online, consisting of several multiple-choice, factual questions. The purpose of these quizzes is simply to encourage you to keep up with the readings. You must complete these quizzes by midnight Tuesdays. 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.

### *Discussion Board (35%)*

In addition to connecting with your classmates, the discussion board will allow you to practice with the analytical skills you will be developing in this course in preparation for the exams. You should expect to participate in two discussions per week. Your participation in each discussion will be evaluated on a 0-2pt. scale. You will be required to submit your own response to the discussion question, and respond to two of your peers for each discussion. Students often ask how long their postings must be. There is no hard rule, and you should not write to “fill up” a certain word count, but a sufficient response will likely require at least 150 words and may require more. While you are welcome to express opinions, draw upon your own impressions of vampires outside the content of this course, and refer to prior life experiences to *augment* your postings, my main concern is that you engage in analyses of the readings or media, by incorporating some of the specific analytic approaches introduced in the course. I expect you to have a good command of the English language and be able to express yourselves clearly—a formal class discussion board has very different standards than, for example, the comments section on YouTube or your Facebook posts. Although typos are an unavoidable part of life, I expect you to proofread and spell-check your posts and all other assignments **before** you submit them. Your discussion board participation will be evaluated on the basis of whether you:

- \*directly and fully address the question(s) posed
- \*make concrete, specific claims/arguments
- \*incorporate explicit references to the readings or media, including page references/quotations where appropriate, as supporting evidence for your claims
- \*respond substantively to at least two of your classmates, by explicitly referencing elements of their posting and indicating specifically whether or not you agree and why, again, with explicit references to the readings or media where appropriate.

### *Examples of insufficient, unacceptable initial postings (=0 points):*

- “I didn’t agree with that author—his argument is just wrong.”
- “I really liked that article. I never thought about those points before!”
- “This article really made me think about vampires more deeply.”
- “That film was really entertaining--I liked it!”

*Examples of insufficient, unacceptable responses to classmates' postings (= 0 points):*

"Great comment!"

"I disagree."

"I agree."

*Note that, apart from being unacceptably brief, all of the above comments make no specific claims, indicate no interaction with specific passages of the readings or the content of a classmate's comment, and provide no evidence for claims.*

Although I will not respond directly to *every* posting made, I will respond where appropriate, in addition to providing you with some general comments/feedback in a weekly message. **You should therefore read through all of your classmates' postings and responses—not only so that you get the full experience of our class discussion, but also so that you can read my feedback on your peers, which will be helpful in your preparations for the exams.**

*In-class Participation (10%)*

Each of the three in-class sessions during the semester will include various individual and group activities, such as individual writing exercises and informal group presentations. Generally, so long as you attend the in-class session, you will find it easy to satisfy this requirement by actively participating in the activities. As a reminder, the in-class sessions are mandatory.

*Exams (2 @ 20% = 40% total)*

The two exams will be entirely multiple choice, and administered online through CourseWeb. 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.

**Exam 1 (Take online between February 17 – February 24)**

**Exam 2 (Take online between April 20 – April 26)**

### **Technology**

This course makes use of a CourseWeb site, which you must be able to navigate. Your weekly quizzes 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. You are expected to read email sent to this account on a regular basis. 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. The University provides an email forwarding service that allows students to read their email via other service providers (e.g., Hotmail, AOL, Yahoo). 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. Therefore, please check your Pitt email regularly; “I didn’t get it,” or “It must have been lost” are not acceptable excuses for missing pertinent information. 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 Monday afternoon** 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.

**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**

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**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 for SLAV 0880-7710 (23999) Hybrid Class**

EasKey to readings:

CW =	CourseWeb
ebook =	E-book available through PittCat
McNally & Florescu =	Raymond McNally and Radu Florescu: <i>In Search of Dracula</i>
Rice =	Anne Rice: <i>Interview with the Vampire</i>
Ryan =	Alan Ryan: <i>The Penguin Book of Vampire Stories</i>
Stoker =	Bram Stoker and Nina Auerbach: <i>Dracula (Norton Critical Edition)</i>

Date	Topics	Readings
<b>Unit 1</b> <b>Due 1/12</b>	<b>The Folkloric Revenant</b>	<ul style="list-style-type: none"> <li>Oinas, "East European Vampires" (111-120) (CW)</li> <li>"Animistic Vampire in New England," (1896), 1-13 (CW)</li> <li>Gerard, "Transylvanian Superstitions," (331 – 335) in Stoker, <i>Dracula</i> (1897)</li> </ul>
<b>Unit 2</b> <b>Due 1/19</b>	<b>Churchmen and Scientists</b>	<ul style="list-style-type: none"> <li>"The Shepherd from Blov" (CW)</li> <li>Tournefort, <i>A Voyage into the Levant</i> (1717), 103-107 (CW)</li> <li>"Peter Plogojowitz" and "Visum et Repertum" in Barber, <i>Vampires, Burial, and Death</i>, 5-9; 15 – 20. (CW)</li> <li>Glisic, "After Ninety Years" (1880) (CW)</li> </ul>
<b>1/20</b>	<b>First In-Class Meeting</b>  <b>CL G18</b>  <ul style="list-style-type: none"> <li>Mario Bava, "I Wurdulak," from <i>Black Sabbath</i> (1963).</li> <li>Viewing and Discussion</li> </ul>	<ul style="list-style-type: none"> <li>Tolstoy, "The Family of the Vourdulak" (CW)</li> </ul>
<b>Unit 3</b> <b>Due 1/26</b>	<b>Anthropological and Psychological Perspectives</b>	<ul style="list-style-type: none"> <li>Dundes, "Preface," pp. vi-vii</li> <li>Barber, "Forensic Pathology and the European Vampire" in Dundes, (109 – 133). (CW)</li> <li>Dundes, "Psychoanalytic Post Mortem," (159 – 171) (CW)</li> </ul>
<b>Unit 4</b> <b>Due 2/2</b>	<b>The Traveling Vampire: Going West, Going Goth</b>	<ul style="list-style-type: none"> <li>McNally &amp; Florescu (141-144)</li> <li>Ossenfelder, "Der Vampire" (CW)</li> <li>Goethe, "Bride of Corinth" (CW)</li> <li>John Polidori, "The Vampyre" (Ryan) (1-2, 7-24)</li> </ul>

<b>Unit 5</b> <b>Due 2/9</b>	<b>The Byronic Figure</b>	<ul style="list-style-type: none"> <li>Alfred Lord Byron, "The Giaour" (CW)</li> <li>Pushkin, "The Bridegroom" (CW)</li> <li>Rymer, <i>Varney the Vampire</i> (excerpts)</li> </ul>
<b>Unit 6</b> <b>Due 2/16</b>	<b>Carmilla</b>	<ul style="list-style-type: none"> <li>Le Fanu, "Carmilla" (Ryan)</li> </ul>
<b>2/17</b>	<b>Second In-Class Meeting</b>  <b>CL G18</b>  <i>Dracula: The True Story</i> –VIDEO (in class screening)  <b>Exam review</b>	<ul style="list-style-type: none"> <li>Planche, <i>The Vampire: A Tragedy in 3 Acts</i> (1820) – excerpts (CW)</li> <li>Bring to class – we'll read it together as a "play"</li> </ul>
<b>2/17-2/24</b>	<b>Exam 1 – Through CourseWeb</b>	
<b>Unit 7.1</b> <b>Due 2/23</b>	<b>The Historical Dracula</b>  Vlad Dracula of Wallachia	<ul style="list-style-type: none"> <li>McNally &amp; Florescu: pp. 1-6, 8-10, 15-61 (skim), 78-93 (skim), 126-130, 133-155, 189, 193-219 (skim)</li> <li>Stoker, <i>Dracula</i>: pp. 33-35</li> </ul>
<b>Unit 7.2</b> <b>Due 3/2</b>	<b>Bram Stoker's <i>Dracula</i> (1897): Introduction</b>  <b>and</b>  <b>Demi-orientalism, Reverse Colonization, and Racial Othering</b>	<ul style="list-style-type: none"> <li><i>Dracula</i> (1897) (D): 1-86</li> <li>Arata, "The Occidental Tourist" (D) 462-70</li> <li>Watch <i>Dracula</i> (1931)</li> </ul>
<b>Week of 3/5</b>	<b>NO CLASS – SPRING BREAK</b>	

<b>Unit 7.3</b> <b>Due 3/16</b>	<b>Bram Stoker's <i>Dracula</i> (1897): Unreliable Narrators and the Battle of Good and Evil</b> <b>Religion and Superstition</b>	<ul style="list-style-type: none"> <li>• <i>Dracula</i> (1897): 86-162</li> <li>• Senf, "Dracula: The Unseen Face in the Mirror" (D): 421-431</li> <li>• Watch <i>Bram Stoker's Dracula</i> (1992)</li> </ul>
<b>Unit 7.4</b> <b>Due 3/23</b>	<b>Bram Stoker's <i>Dracula</i> (1897): (Un)Repressed Female sexuality and "The New Woman"</b>	<ul style="list-style-type: none"> <li>• <i>Dracula</i> (1897) (D): 162-235. (Optional: 235 – 273)</li> <li>• Roth, "Suddenly Sexual Women" (D) 411-421"</li> </ul>
<b>3/24</b>	<b>Third In-Class Meeting</b> <b>CL G18</b>  <ul style="list-style-type: none"> <li>• <i>Horror of Dracula</i> (1958)</li> <li>• Badham, <i>Dracula</i> (1979)</li> <li>•</li> </ul>	<ul style="list-style-type: none"> <li>• McNally &amp; Florescu: 156-178</li> <li>• Carroll, "Art Horror." (CW)</li> </ul>
<b>Unit 8</b> <b>Due 3/30</b>	<b>The 1970s: "Vampirefly"</b>  Race, Black Vampires, and Blaxploitation  William Crane, <i>Blacula</i> (1972) (viewing)	<ul style="list-style-type: none"> <li>• Lawrence, "Fear of a Blaxploitation Monster: Blackness as Generic Revision in AIP's <i>Blacula</i>." (14-24). (CW)</li> <li>• Hefner, "Rethinking Blacula," (2012): 62-70. (You do not need to read past p. 70). (CW)</li> </ul>
<b>Unit 9</b> <b>Due 4/6</b>	<b>The Moral Vampire</b>  Neil Jordan, <i>Interview with the Vampire</i> (1994)	<ul style="list-style-type: none"> <li>• Anne Rice, <i>Interview with the Vampire</i> (1976): 11-35; 64-116; 168-198</li> <li>• 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)</li> </ul>
<b>Unit 10</b> <b>Due 4/13</b>	<b>AIDS and Family in the 1980s</b>  <i>Lost Boys</i>	<ul style="list-style-type: none"> <li>• Nicola Nixon, "When Hollywood Sucks," in <i>Blood Read: The Vampire as Metaphor in Contemporary Culture</i>. University of Pennsylvania Press</li> </ul>
<b>Unit 11</b> <b>Due 4/20</b>	<b>Let the Right Twi-Hards In, and For God's sake, give them some True Blood: Vampires in the 2000s</b>	<ul style="list-style-type: none"> <li>• Tyree, "Warm-Blooded: True Blood and Let the Right One." (31-37).</li> <li>• Watch "Buffy and Edward: Twilight Remixed" (and read the brief info) at <a href="http://www.youtube.com/watch?v=RZwM3GvaTRM">http://www.youtube.com/watch?v=RZwM3GvaTRM</a></li> </ul>
<b>4/20-4/26</b>	<b>Exam 2 – Through CourseWeb</b>	