

Vampire: Blood and Empire  
(S lavic 0880)

Spring 2002 (CRN 31300)

TH 2:30-3:45

CL-G24

Office hours: W 5-6; H 4-5 (HG)

T 12-1; W 12-1 (SS)

Instructors: Helena Goscilo

Sara Schwartz

Tel. 45908 (HG) 45715 (SS)

Office: CL 1417

**Course Description:**

This course examines the phenomenon of vampirism in verbal and visual culture from different periods in various cultures (Bulgaria, Czechoslovakia, Rumania, Russia, Serbia, France, England, 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 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 Requirements:**

The size of this class has doubled since the course description first saw print. Accordingly, the course requirements have undergone modification. Students are required (1) to complete the assignments scheduled for each class meeting (read a specified text or view a specified film) and be prepared to summarize and discuss them in class on the pertinent day; (2) to participate actively and intelligently, on a REGULAR basis, in class discussions; (3) to take the four scheduled exams, as well as the regular, unannounced quizzes administered throughout the semester; (4) on 11 April, to submit a one-page paper, written from the viewpoint of a vampire, on the benefits of being a vampire at either a nightclub or at the ship on Semester at Sea. This typed, double-spaced one-pager may be an essay, a story, a diary entry, a letter, or a confession. Although the paper taps into students' creativity, it must observe the rules of correct English and standard paper format (consult the *MLA Handbook* if you are unfamiliar with those conventions).

**Credits and attendance:**

This course carries three credits and satisfies the CAS requirement in foreign culture. It meets twice a week throughout the semester and combines lecture and discussion format (class size makes it impossible to implement the original idea of individual student presentations). Since attendance is critical to course performance, more than three unexcused absences will result in a lower grade (each additional absence will reduce the grade by a notch: A to A-, C+ to C, etc.). Eight absences

automatically translate into an F for the course. If serious illness prevents class attendance, documentation of that fact must be presented in the form of a doctor's letter, stating that ON THE DAY AT THE TIME THE CLASS MEETS the student was too ill to attend. These letters must be submitted to the instructors ON THE DAY THE STUDENT RETURNS TO CLASS; otherwise they will not be accepted. All questions regarding attendance and record-keeping should be addressed to Sara Schwartz.

Students are responsible for finding out FROM THEIR CLASSMATES whether important information or materials circulated during a session that they missed. Therefore students should exchange telephone numbers and E-mail addresses with their "class neighbors."

\*\*Neighboring classmate's tel. \_\_\_\_\_ e-mail \_\_\_\_\_\*\*

We encourage students experiencing problems in the course to make an appointment with either of the two instructors during their office hours (see above). At the same time, we strongly discourage students from E-mailing instructors regarding issues addressed in this detailed syllabus; quite simply, their schedules do not permit electronic exchanges that a familiarity with this syllabus makes superfluous. Students with questions pertaining to the course should come to the instructors' office hours, for office hours are scheduled precisely for that purpose.

### **Website:**

This course has a website <<http://www.pitt.edu/~slavic/course/vampires>>, which contains the current syllabus, as well as sundry visuals and links to other vampire-relevant sites. We shall appreciate information from students regarding additional sites and visuals. Moreover, we encourage students to bring into class and share with the group any materials (music, visuals, etc.) connected with vampirism that may be of interest to the entire group.

### **Grading**

Grades will be based on the QUALITY of student performance in the following: (1) class discussions–25% ; (2) five unannounced quizzes–25%; (3) four exams–40%; (4) a one-page paper–10%.

NOTE: \*\*\* ANYONE INCAPABLE OF REGULAR ACTIVE PARTICIPATION IN CLASS DISCUSSIONS SHOULD NOT STAY ENROLLED IN THIS COURSE.\*\*\*

\*\*NO MAKE-UP EXAMS OR QUIZZES WILL BE ADMINISTERED. IF A STUDENT MISSES AN EXAM OR A QUIZ OWING TO ABSENCE, S/HE WILL RECEIVE AN 'F' FOR THAT EXAM OR QUIZ. NO EXCEPTIONS.\*\*

### **Academic Integrity:**

By remaining enrolled in the course, students not only agree to abide by the above stipulations, but also understand that the instructors will follow with utmost rigor the rules spelled out in the

*Handbook on Integrity* regarding cheating, plagiarism, etc. It is the students' responsibility to familiarize themselves with these regulations and to observe them. Any infraction will be penalized according to these rules. PLEASE NOTE THAT SIGNING THE ATTENDANCE SHEET FOR A CLASSMATE IS EASY TO DETECT, CONSTITUTES VIOLATION OF ACADEMIC INTEGRITY, AND WILL BE PENALIZED ACCORDINGLY.

### **Information about Reading and Viewing:**

\* Indicates reading and viewing assignments, to be completed on the day indicated. Some videos of films will be viewed in class, others outside of class by the date specified in the syllabus: rent the video or watch it in Hillman Library, where the pertinent videos are on Reserve for the course.

The designation (D) refers to the Norton Critical Edition of *Dracula*, which, apart from the text of Stoker's novel, contains critical essays (#3 below).

(AR) references the collection of stories edited by Alan Ryan (#2 below)

The notation (xerox) refers to xeroxes either distributed in class or contained in the course pack (#5 below).

### **Required Texts:**

1. Raymond T. McNally & Radu Florescu. *In Search of Dracula. The History of Dracula and Vampires*. Boston/NY: Houghton Mifflin Co., 1992/1994
2. Alan Ryan, *The Penguin Book of Vampire Stories*. NY: Penguin Books, 1988
3. Nina Auerbach & David J. Skal, eds. *Dracula: Bram Stoker*. NY/London: W.W. Norton & Co., 1997
4. Anne Rice, *Interview with the Vampire*. NY: Ballantine Books, 1997
5. Course pack, to be purchased at University Bookstore

### **Schedule:**

- T Jan 8 Introduction: distribution of syllabi, practical matters.  
SIGNS OF THE VAMPIRE: accouterments, setting, activities, prophylactics: Blood/pallor, teeth, nails, crypt/coffin/cemetery, mountains/forests, night/darkness/shadows/moon, dreams, bat, metamorphosis (wolf). Prophylactics/elimination via cross, garlic, stake, silver bullet, etc. Alien/"exotic"/Other.
- H 10 Significance and diversity of APPROACHES: historical, political, social, religious, psychological/sexual, medical, metaphorical, synthetic.  
FOLKTALES, LEGENDS, MYTHS IN EASTERN & CENTRAL EUROPE:  
\*Folktales "The Vampire" and "The Soldier and the Vampire" (xerox); recorded legends: \*Jan Perkowski (xerox); \*Felix J. Oinas, "East European Vampires" (xerox); \*McNally & Florescu 117-32; 193-219.

- T 15 HISTORICAL basis: Vlad Tepes & Erszebet (Elisabeth) Bathory–VIDEO (45 mins.)  
 \*McNally & Florescu: 15-42; 60-103  
 \**Dark Prince* (2000) VIDEO on Tepes–VIEW ON LIBRARY RESERVE.
- H 17 Gothic and (neo-)Romantic period: spirituality, search for ineffable, immortality through art, maximal individualism (polarization), Satanism.  
 VAMPIRE AS ARISTOCRAT & ARTIST/AESTHETE:  
 \*John Polidori, "The Vampyre" (1819) (AR=Alan Ryan collection 7-24)[also on Vampire's Resource Page: See Links on our website]  
 \*Thomas Ligotti, "The Lost Art of Twilight" (1987) (xerox)  
 \*Chelsea Quinn Yarbo, "Cabin 33" (1980) (AR 451-504).
- T 22 MODERN VAMPIRE: **Dracula**, on page and screen  
 \*McNally & Florescu 1-14 ,133-83  
*Great Books: Dracula* (late 1990s)–VIDEO (50 mins.).
- H 24 \*Bram Stoker, *Dracula* (1897) (D): 1-193  
 \*Christopher Craft, "'Kiss Me With Those Ruby Lips': Gender and Inversion in Bram Stoker's *Dracula*" (D): 444-59.  
 Empire and alterity, patriarchal male bonding; female as "weak vessel," object of rescue. Death redeems women from sexuality and saves their male partners from debilitation through submission to women's sensual appetites ("foreign" desires). If women are penetrated by an alien force to which they submit, are men next in line? Medical and legal men as authorities. Invaded borders require dire measures if empire is to stand strong. "Possession" through exchange/sapping of "bodily juices." Enforcement of strict hierarchies at novel's end. The New Woman (Mina's shorthand) in Stoker's misogynistic framework. Victorian science. Theories of evolution (Darwin); colonization.
- T 29 \*Stoker, *Dracula* (D): 194-327  
 \*Phyllis A. Roth, "Suddenly Sexual Women in Bram Stoker's *Dracula*" (D): 411-21.
- H 31 \*Carol A. Senf, "*Dracula*: The Unseen Face in the Mirror" (D): 421-31  
 \*Stephen D. Arata, "The Occidental Tourist: *Dracula* and the Anxiety of Reverse Colonization" (D): 462-70  
 \*Franco Moretti, "[A Capital *Dracula*]" (D): 431-44.
- T Feb. 5 F.W. Murnau, *Nosferatu: A Symphony of Horror* (1922), with Max Schreck–VIDEO (68 mins.): Alterity of a stereotypical Jewish appearance–VISUAL impact; forces of light vs. darkness (rodents, disease, etc.) in Expressionist mode  
 Bram Dijkstra, ["*Dracula's* Backlash"] (D): 460-62.

- H 7 Werner Herzog, *Nosferatu the Vampyre* (1979), with Klaus Kinski–VIEW AT HOME OR ON LIBRARY RESERVE (107 mins.): Polarization of aesthetics: the frisson of “beauty and the beast” contrast as part of decadence and disease; rodents and plague (evolutionary scale). The tragic vampire, parallelism of opposites. Discussion.
- T 12 General discussion  
**EXAM #1**
- H 14 Tod Browning, *Dracula* (1931), with Bela Lugosi–VIDEO (75 mins.): Signalling alterity through SOUND–foreign accent as non-assimilation.
- T 19 Terence Fisher, *Dracula/Horror of Dracula* (1958), with Christopher Lee–VIDEO (82 mins.): More explicit eroticization: Drac as mesmerizing sex icon  
\*Nina Auerbach, “Vampires in the Light” (D): 389-404.
- H 21 Hammer Studio Draculas & Christopher Lee  
Stage Draculas: Bela Lugosi & Frank Langella
- T 26 \*John Badham, *Dracula* (1979), with Frank Langella–VIDEO (109 mins.): Romantic sexualization through body type, gesture, attire, STYLE. The melancholy, tragic vampire in an era of feminism–VIEW AT HOME OR ON LIBRARY RESERVE.
- H 28 \*Francis Ford Coppola, *Bram Stoker’s Dracula* (1992), with Gary Oldman–VIDEO (130 mins.)–VIEW AT HOME OR ON LIBRARY RESERVE  
Why and how “Stoker’s”? Transformation of tradition; color symbolism; “tricky” camerawork; influence of screen Westerns  
General discussion of screen Dracs.

SPRING BREAK: March 3-10\*\*\*\*\*NO CLASS\*\*\*\*\*

- T Mar. 12 **EXAM #2**
- H 14 FEMALE VAMPIRISM:  
\*N.V Gogol, “Viy” (1835) (xerox)  
\*Bram Stoker, “Dracula’s Guest” (1914) (AR 163-74) [Also in (D) and on Vampire’s Resource Page: See Links on our website].  
\*C.L. Moore, “Shambleau” (1933) (AR 255-81).
- T 19 LESBIAN VAMPIRISM:  
\*J. Sheridan Le Fanu, “Carmilla” (1871-72) (AR 71-137) [Also on Vampire’s

Resource Page: See Links on our website]

\*Harry Kümel, *Daughters of Darkness* (1971)–VIDEO (96 mins.)–VIEW AT HOME OR ON LIBRARY RESERVE. Use of color dissolves & combinations. Symmetrical, contrasting couplings. Male sexuality vs lesbianism.

- H 21 Roy Ward Baker, *The Vampire Lovers* (1970/1)–VIDEO CLIP (88 mins.): An aesthetics on loan from male pornography: the male delectation of semi-dressed “femininity” vs the hero as representative of safe and “normal” status quo  
\*Andrea Weiss, “The Vampire Lovers” (1992) (xerox).
- T 26 \*Tony Scott, *Hunger* (1983)–VIDEO (94 mins.): Recasting oppositions: hot versus cold; dark versus light; sound versus sight. Music as thematic organizer (style vs mode of life). Darwinism, power play, AIDS–VIEW AT HOME OR ON LIBRARY RESERVE.
- H 28 FAMILIAL AND GENERATIONAL VAMPIRES:  
\*A. Tolstoy, “The Family of a Vourdalak” (1840s) (xerox)  
\* Richard Matheson, “First Anniversary” (1960) (xerox distributed in class)  
Alfredo Leone, *The Wurdalak* (1963)–VIDEO (35 mins.)
- T Apr. 2 VAMPIRISM AS RELIGION; ROMANTIC VAMPIRE REDUX:  
\*Alan Ryan, “Following the Way” (AR 562-73)  
\*Tanith Lee, “Bite-Me-Not, or, Fleur de Fur” (AR 588-612)  
**EXAM #3**
- H 4 VAMPIRE REVIVAL IN LATE 20<sup>TH</sup> CENTURY: Subjectivity, homoeroticism, AIDS.  
\*Anne Rice, *Interview with the Vampire* (1976). Vampire as existential seeker; identity crisis; family and communal imperatives; womanhood and maternity.
- T 9 Rice, *Interview with the Vampire* (cont.).
- H 11 \*Neil Jordan, *Interview with the Vampire* (1994)–VIDEO (122 mins.)–VIEW AT HOME OR ON LIBRARY RESERVE  
\*Sandra Tomc, “Dieting and Damnation: Anne Rice’s *Interview with the Vampire*,” *Blood Read*, ed. Joan Gordon & Veronica Hollinger, Philadelphia: U of Pennsylvania P, 1997: 95-113 (xerox).
- T 16 \*Joel Schumacher, *The Lost Boys* (1987)–VIDEO (98 mins.)–VIEW AT HOME OR  
IN LIBRARY: Hip bloodsuckers in *Peter Pan* mode–only in California!  
Jim Sharman, *Rocky Horror Picture Show* (1975)–VIDEO CLIP: Ironizing genres of popular culture, vampirism as camp/vamp

Evaluations.

H 18 Summary.  
**EXAM #4**