Instructor: Theodora Kelly Trimble
Office: 1417 Cathedral of Learning
Office Hours: Wednesdays: 1-2PM
Thursdays: 12-1PM, by appointment
tht4@pitt.edu

Teaching Assistants:
Erin Harrington
enh17@pitt.edu
Office: 1417 Cathedral of Learning
Office Hours: Thursdays: 11-12

Joe Holjencin
jch57@pitt.edu
Office: 1417 Cathedral of Learning
Office Hours: Tuesdays: 11-12

Course Description:
This course examines the phenomenon of vampirism in texts and visual culture from different periods and locations in America, Western Europe, and Eastern Europe, with particular emphasis on the Anglophone and Russian traditions. Why do vampires capture the imagination of readers and viewers? What qualities does the vampire incarnate? Which historical events and customs have triggered particular enthusiasm for depicting the undead? How has the depiction of the vampire evolved over the centuries? How do the contemporary Anglophone and Russian traditions compare? Our discussions will address these issues as we analyze stories, novels, films, legends, fairy tales, television shows, music videos, and historical studies, focusing on vampires from a variety of critical perspectives and contextualizing the works in the cultures that produced them.

Course Requirements:
Students are required (1) to complete the assignments scheduled for each class meeting (read a specified text, view a specified film), and be prepared to discuss them on the pertinent day; (2) to participate actively and intelligently on a REGULAR basis in class discussions; (3) to take three scheduled exams, as well as regular, unannounced quizzes administered throughout the semester; (4) to submit a one-two page, typed, double-spaced paper: an essay that follows one of the prompts provided by the instructor (to be posted on CourseWeb). Please note: the paper must observe correct English and standard MLA format! Consult the MLA Handbook if you are unfamiliar with these rules.
Credits and Attendance:
This course carries three credits, meets twice a week throughout the semester, and combines lecture and discussion format. Attendance is critical to course performance. Doctor’s notes are required for absences to be excused as a result of illness. Students with university commitments (athletics, etc.) should notify the instructor during the first week of class.

Students are responsible for finding out FROM THEIR CLASSMATES whether important information or materials circulated during a session that they missed. Students are encouraged to exchange contact information with their “class neighbors.”

**Please note that the instructor has a strict NO CELL PHONES policy.**
Students responsible for cell phone interruptions during lectures (ringing, TEXTING) will be asked to leave and receive a zero for the day. Students who show up late or leave early on any particular day risk not being counted as present for that day’s class.

Attendance will be tracked through the instructor’s sign-in sheet. It is the students’ responsibility to make sure they sign the sheet in order to get credit for each day’s attendance. Participation points will be tracked through vampire dollars, which students will receive for contributing to class discussions. While students will not have a chance to contribute during every class meeting, regular participation is required in order to receive full credit for this part of the course grade. (Please make sure you SIGN THE BACK of the dollars to receive credit!)

**Students, especially students who feel they are experiencing problems, are strongly encouraged to come to the instructor’s or the teaching assistants’ office hours throughout the semester.**

Quizzes and Exams:
NO MAKE-UP QUIZZES WILL BE ADMINISTERED, NO EXCEPTIONS. Quiz grades will be based on students’ five best quiz scores throughout the semester.

Make-up exams, only administered UNDER EXTREME CIRCUMSTANCES at the instructor’s discretion, will be held ONCE, during Joe Holjencin’s office hours, on the Tuesday following the exam and will consist entirely of essay questions. Students who fail to take an exam on the scheduled day will receive a zero for the exam. A student scheduled to take the make-up exam who fails to do so will receive a zero for the exam.

Paper:
Although writing prompts will be provided at three different times throughout the course, students are only required to submit **one essay** during the semester. The instructor will provide three different prompt periods, and essays may only be submitted on one of three examination days (of the students’ choice). Prompts will be posted to CourseWeb one week prior to each exam. Students are to choose only one point during the course to write their essay and must choose only **one** prompt. An essay written for Exam II, for example, must correspond to a prompt listed for Exam II material. Papers are designed to be a useful study tool for examinations. The essay
must be handed in to the instructor or to one of the teaching assistants--HARD COPY ONLY--by the beginning of class on exam day. Students who fail to turn in a paper during the course will receive a zero for the assignment. Late papers will not be accepted, NO EXCEPTIONS. Students are encouraged to consult the instructor or teaching assistants about papers throughout the semester.

Extra Credit:
Throughout the semester, attendance at some of the film screenings held outside of class will count as extra points for students who attend. Screenings that are worth extra points will be announced as such during the class immediately following each of those screenings.

Grading:
Grades are based on the QUALITY of student performance in the following (1) attendance and class discussions-15%; (2) five best scores on unannounced quizzes-15%; (3) three exams-50%; (4) essay-20%

Academic Integrity:
By remaining enrolled in the course, students not only agree to abide by the above stipulations, but also understand that the instructor will follow with utmost rigor the rules regarding cheating, plagiarism, etc. spelled out by the University's Academic Integrity policies and procedures http://www.as.pitt.edu/faculty/policy/integrity.html. 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/VAMPIRE DOLLARS FOR A CLASSMATE IS EASY TO DETECT, CONSTITUTES A VIOLATION OF ACADEMIC INTEGRITY, AND WILL BE PENALIZED ACCORDINGLY.

Disability:
Students officially registered with the Disability Resources and Services (DRS in William Pitt Union 216, 412-648-7890 or 412-383-7355) should inform the instructor of their disability during the first week of class. Anyone who needs to register with that office should contact DRS at 412-648-7890. Information about URL is available at http://www.drs.pitt.edu/.

Information About Readings, Films, and Websites:
In addition to the required texts for the course (available at University Book Center or on Amazon.com), required readings will also be available on CourseWeb or otherwise. Most assigned films are available either on the internet or at Stark Media Services on the ground floor of Hillman Library. Films not available through these resources will be screened in class or otherwise made accessible to students. Students who miss class on the day a film is screened will be responsible for viewing the film on their own. On a few occasions during the semester, films will be shown at special screenings. These films are part of the course material, and attendance is encouraged. Students who do not attend will be responsible for viewing the films on their own. VIEWING GUIDES for all films will be made available by the instructor on CourseWeb. **Please note that
questions on the viewing guides are not to be answered and submitted to the instructor, but are designed to assist students in viewing and interpreting the films (and are an excellent resource for preparing for exams).

Assigned readings and films to be completed for a specified class are listed in the schedule as homework on the previous lecture day’s agenda.

This course has a website at http://courseweb.pitt.edu, where I will post many important supplementary materials that may include readings, as well. Over the years, various instructors have compiled vampire-relevant images, film scripts, internet links, and other materials to www.pitt.edu/~slavic/courses/vampires/.

Required Texts:

Schedule (subject to revision by instructor):

January

T 8  Introduction: distribution of syllabi, housekeeping and practical matters.
     SIGN OF THE VAMPIRE! Accoutrements, setting, activities, prophylactics!
     HW (to be completed for Thursday’s class): Read folktales “The Shroud” and “The Soldier and the Vampire” (available online: http://www.pitt.edu/~dash/vampire.html); Felix J. Oinas, “East European Vampires” (CW); McNally and Florescu, pp. 117-32 and 193-219.

H 10 Significance and diversity of APPROACHES: historical, political, social, religious, psychological/sexual, medical, metaphorical, synthetic. Folktales, legends, myths in Eastern and Central Europe.
     HW (for Tuesday’s class): Watch George A. Romero, *Martin*, 1978. (95 minutes) OR come to the special screening! (time/place TBD); **Online link also available (website security NOT guaranteed!)**: http://twomovies.name/full_movie/1/74702/1/movie/

T 15 Legends and myths visit our backyard: vampirism and the East European diaspora in Pittsburgh. Discuss *Martin*.
     HW: Read McNally and Florescu, pp. 15-42 and 60-103.

H 17 HISTORICAL basis: the Dark Prince and Blood Countess. Vlad Tepes & Erszebet Bathory.

T 22  Gothic and (neo-)Romantic: spirituality, search for the ineffable, immortality through art, maximal individualism (polarization), Satanism. The vamp as aristocrat & artist/aesthete.
HW: Read Bram Stoker’s Dracula (1897) (pp. 9-54 and 312-end)

H 24  The Modern Vampire: Dracula! Discussion of novel.
HW: Use this time to catch your breath! Or watch a Vampire Diaries marathon!

T 29  Dracula on Screen. Nina Auerbach’s Our Vampires, Ourselves. The vampire and signs of alterity in appearance and film aesthetics. Watch clips of 20th century Dracula film adaptations by F.W. Murnau, Tod Browning, William Crain, John Badham, and others.
HW: Read brief selections from Vladimir Lenin OR Karl Marx. (CW)

H 31  Vampire (and demon!) into Class Enemy: from novella to stage to screen to...Buffy! Vampirism and Marxism-Leninism (so many isms!) Watch clips from Buffy the Vampire Slayer: “Anne.” Watch clips from Patrick Tatopoulos, Underworld: Rise of the Lycans, 2009. Discussion.
HW: Read Aleksandr Sukhovo-Kobylin’s play, The Death of Tarelkin. (CW); Essay prompts posted (If you choose to fulfill your essay requirement on 7 February, please choose one of the prompts listed on CourseWeb).

HW: Prepare for Exam 1!

February

H 7  Exam 1. Essays due if you chose to write.
HW: Read Alan Ryan, “Following the Way” (AR pp. 562-73)


Or come to the special screening! (time/place TBD); **Online link also available (website security NOT guaranteed!):**
http://www.dailymotion.com/video/xlom8j_jesus-christ-vampire-hunter_shortfilms#.UOnbfq4dv2s

HW: Read Charlaine Harris, *Dead Until Dark*. (pp. 2-156)

H 21  The Vampire in Small Town America. Xenophobia. Begin discussion of Harris.
HW: Finish *Dead Until Dark*.

T 26  The Vampire in Small Town America and Xenophobia, continued. Finish discussion of Harris.
HW: Essay prompts posted: use this time to work on papers if you need to write!
(If you choose to fulfill your essay requirement on 7 March, please choose one of the prompts listed for Exam II material on CourseWeb).

HW: Watch Kathryn Bigelow, *Near Dark*, 1987. (95 minutes) OR come to the special screening! (time/location TBD)

March

T 5   Vampirism and the Medical Approach. Discuss *Near Dark*.
HW: Prepare for Exam 2!

H 7   Exam 2. Essays due if you chose to write.
HW: Have a bloody good Spring Break.

T 12  Don’t think about vampires. (unless you’re on a Spring Break rendezvous with Ian Somerhalder!)

H 14  Continue not thinking about vampires.

T 19  Vampirism and Popular Culture. Vampire as Sex Symbol! I’ll have a large order of Edward and Damon...to go.
HW: Get a jump-start on future readings/screenings!

H 21  Blood Bondage. Vamps and Romance Novels.
T 26 Vamps Suck the Life Out of Girl Power. Discussion of *Twilight* and feminism vs. female empowerment, female heroism. Watch clips of *Buffy the Vampire Slayer*: “Buffy versus Dracula.”
HW: Read Colette Murphy, “Someday My Vampire Will Come? Society’s (and the Media’s) Lovesick Infatuation with Prince-Like Vampires.” (CW)


April

HW: Begin reading Richelle Mead, *Blood Promise*. (We will discuss the entire novel on 11 April)

H 4 Vampires in Russian Pop Culture cont. Finish watching *Night Watch* in class. Comments on *Night Watch*.
HW: Continue reading *Blood Promise*. (We will discuss the novel in its entirety in one week!)

HW: Finish reading *Blood Promise*.

HW: Begin studying for Exam 3; Essay prompts posted. (If you still need to fulfill your essay requirement, please choose one of the prompts listed for Exam III material on CourseWeb)

T 16 Vampires in the post-Soviet Space. Tourism and commodity: post-Soviet Romania and Forks, WA. Watch clips from *Anthony Bourdain: No Reservations*.
HW: Finish preparing for Exam 3!

H 18 Exam 3. Last chance to turn in essays.

Hey summer, missed ya!