

VAMPIRE: BLOOD AND EMPIRE

SLAV 0880

Fall 2019

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Posvar 1500
TuTh 4:00–5:15



*But first, on earth as vampire sent,
Thy corse shall from its tomb be rent,
Then ghastly haunt thy native place,
And suck the blood of all thy race;
There from thy daughter, sister, wife,
At midnight drain the stream of life;
Yet loathe the banquet which perforce
Must feed thy livid living corse.*

—George Gordon, Lord Byron, *The Giaour* (1813)

They had forgotten the first lesson, that we are to be powerful, beautiful, and without regret.

—Armand, from Neil Jordan's film *Interview with the Vampire* (1994)

Listen to them, the children of the night. What music they make!

—Dracula, from Tod Browning's film *Dracula* (1931)

WELCOME TO THE COURSE!

Contemporary popular works provide ample evidence for the idea that the figure of the vampire enjoys an enduring allure and fascination for broad sections of our Anglophone culture. But the notion of vampirism—the idea that undead humans survive by drinking the blood of their unwilling victims—seems on its face to be horrifying and repulsive. And it has always been so, even since the first usage of the term *vampire* in English, in 1745:



These Vampyres are supposed to be the Bodies of Deceased Persons, animated by evil Spirits, which come out of the Graves, in the Night-time, suck the Blood of many of the Living, and thereby Destroy them.

Yet that which should (and used to) terrify us has developed over the course of centuries into something appealing and, for some people, even seductive. Why might this be?

By examining the phenomenon of vampirism in history, folk culture, literary works, films, and other texts from different periods and cultures, this course will ask that question and several others: How have representations of the vampire figure evolved over time? What do a culture's representations of vampirism tell us about that culture? How has the figure of the vampire been used as a trope or metaphor in cultural discourses more broadly? Our lectures and discussions will address these questions as we analyze stories, novels, films, legends, fairy tales, and historical studies that we will contextualize within the cultures that produced them.

By the end of the semester, a student who earns an *A* in the course will be able to demonstrate with a high degree of competence that he or she has acquired each of these three core skills:

- Displaying a deep familiarity with different cultures' versions of vampire lore;
- Analyzing closely and critically, within their historical contexts, textual and cinematic representations of vampires and vampirism; and
- Recognizing and drawing conclusions about the cultural significance of different permutations of the trope or metaphor of vampirism.

AN IMPORTANT PRELIMINARY NOTE

Our interesting and unusual subject matter does not mean that this is an easy-*A* course. On the contrary, my experience suggests that you will find it to be at least as challenging as any of your other courses. If you approach it with the right attitude, then you will learn a lot about Slavic (and western) history and culture. If you do not, then you could very easily earn a very bad grade.

Likewise, the fact that this course fulfills general-education requirements does not mean that the course is, or even should be, easy. Rather, the Dietrich School of Arts and Sciences seeks “to provide liberal arts and pre-professional education for undergraduate students that is grounded in scholarly excellence and offers students the knowledge, understanding, analytical tools, and communication skills they need to become perceptive, reflective, and intellectually self-conscious citizens in a diverse and rapidly changing world.” According to the Dietrich School, “The general education requirements are at the core of that goal.” This means that a general-education course (which for other students might be an elective in their major course of study) helps to satisfy a very rigorous mission, one that implies that you will do substantial, serious, and hard work in that course. Consider *Vampire: Blood and Empire* to be an example of this view of general-education courses.

REQUIRED TEXTS

The following required texts are available at the University Store on Fifth; other required texts are posted on CourseWeb (CW) in the Readings area.

McNally, Raymond T., and Radu Florescu. *In Search of Dracula: The History of Dracula and Vampires*. Rev. ed. New York: Mariner Books, 1994 (ISBN: 978-0395657836).

Rice, Anne. *Interview with the Vampire*. New York: Ballantine Books, 1991 (ISBN: 978-0345337665).

Ryan, Alan, ed. *The Penguin Book of Vampire Stories*. New York: Penguin, 1989 (ISBN: 978-0140124453).

Stoker, Bram. *Dracula*. New York: Vintage Classics, 2013 (ISBN: 978-0099582595).

You are also required to use the Top Hat app (for mobile devices) or tophat.com (for laptops), a free service that facilitates quizzes and exams and that invigorates lectures in large courses like this one. I strongly recommend that you download the app or visit the site right away in order to create an account by following the instructions available in the Top Hat Materials area of CourseWeb. You will receive an e-mail invitation to join the course after the add period has concluded; accept that invitation promptly so that you will be ready for how our sessions will operate beginning in Week 3 of the term.

NOTES ABOUT TOP HAT

I am not trained or equipped to offer technical support for problems that you might encounter with Top Hat or with your personal devices. Instead, links to sites where you can get technical support are available in the Top Hat Materials area of CourseWeb. All technology is subject to occasional glitches, and you can be assured that I will encounter my share of technical problems during the semester, problems that I will have to manage on the fly. You will probably encounter some problems at various points as well; I will expect you to handle them on your own, although in the case of quizzes and exams I will have some printed test materials available in the event that you encounter a technical issue.

SCHEDULE

INTRODUCTION

Week 1 Tu 8/27 Course Orientation

Th 8/29 First Thoughts

- Class Guide (CW)
- Joan Acocella, “In the Blood: Why Do Vampires Still Thrill?” (CW)
- Anthony Hubbard, “Bloody Minded—Why We’re Fascinated by Vampires” (CW)
- Ruth La Ferla, “A Trend with Teeth” (CW)

UNIT 1—THE SLAVIC ORIGINS OF THE VAMPIRE MYTH

Week 2 Tu 9/3 The Vampire in Slavic Folklore

- Class Guide (CW)
- Chapter 10 in *In Search of Dracula*
- J. Gordon Melton, “Vampires and the Slavs” (CW)
- Agnes Murgoci, “The Vampire in Roumania” (CW)
- Felix J. Oinas, “East European Vampires” (CW)

Th 9/5 The Vampire in Slavic Fairy Tales

- Class Guide (CW)
- Anonymous, “The Vampire” (CW)
- Anonymous, “The Sorceress” (CW)
- Anonymous, “The Soldier and the Vampire” (CW)

Week 3 Tu 9/10 Slavic Literary Vampires: Part 1

- Class Guide (CW)
- Nikolai Gogol, “Viy” (CW)

Th 9/12 Slavic Literary Vampires: Part 2

- Class Guide (CW)
- Alexis Tolstoy, “The Family of the Vourdalak” (CW)

Week 4 Tu 9/17 Slavic Literary Vampires: Part 3

- Class Guide (CW)
- Ivan Turgenev, “Phantoms” (CW)

Th 9/19 The Vampire in Slavic History: Part 1

- Class Guide (CW)
- Chapters 1–9 in *In Search of Dracula*

Week 5 Tu 9/24 The Vampire in Slavic History: Part 2

- Class Guide (CW)
- This assignment continues on the following page.*

- Excerpts from Augustine Calmet, “Treatise on the Apparitions of Spirits and Vampires, or Ghosts of Hungary, Moravia, Etc.” (CW)
- J. Gordon Melton, “Bathory, Elizabeth (1560–1614)” (CW)

Th 9/26 EXAM 1

- *Includes material from the course Introduction and Unit 1.*

UNIT 2—*DRACULA*

Week 6 Tu 10/1 Anglophone Precursors of the Seminal Text: Part 1

- Class Guide (CW)
- George Gordon, Lord Byron, *The Giaour* (CW)

Th 10/3 Anglophone Precursors of the Seminal Text: Part 2

- Class Guide (CW)
- George Gordon, Lord Byron, “Fragment of a Novel” (1–6); and John Polidori, “The Vampyre” (7–24), in *Vampire Stories*

Week 7 Tu 10/8 Anglophone Precursors of the Seminal Text: Part 3

- Class Guide (CW)
- J. Sheridan Le Fanu, “Carmilla” (71–137), in *Vampire Stories*

Th 10/10 *Dracula*: Part 1

- Class Guide (CW)
- Chapter 11 in *In Search of Dracula*
- Bram Stoker, *Dracula* (chapters 1–8)

Week 8 Tu 10/15 *Dracula*: Part 2

- Class Guide (CW)
- Bram Stoker, *Dracula* (chapters 9–17)

Th 10/17 *Dracula*: Part 3

- Class Guide (CW)
- Bram Stoker, *Dracula* (chapters 18–27)

Week 9 Tu 10/22 Contemporary Critical Perspectives: Part 1

- Class Guide (CW)
- Stephen D. Arata, “The Occidental Tourist: *Dracula* and the Anxiety of Reverse Colonization” (CW)
- Christopher Craft, “‘Kiss Me with Those Red Lips’: Gender and Inversion in Bram Stoker’s *Dracula*” (CW)

Th 10/24 Contemporary Critical Perspectives: Part 2

- Class Guide (CW)
- Barry McCrea, “Heterosexual Horror: *Dracula*, the Closet, and the Marriage-Plot” (CW)
- Carol A. Senf, “*Dracula*: The Unseen Face in the Mirror” (CW)

This assignment continues on the following page.

- Attila Viragh, “Can the Vampire Speak? *Dracula* as Discourse on Cultural Extinction” (CW)

Week 10 Tu 10/29 *Dracula* on Film: Part 1

- Class Guide (CW)
- Chapter 12 in *In Search of Dracula*
- *Nosferatu*, dir. F. W. Murnau (on reserve for viewing **before** class at Stark Media Services, ground floor, Hillman Library: DVD-11227)

Th 10/31 *Dracula* on Film: Part 2

- Class Guide (CW)
- *Dracula*, dir. Tod Browning (on reserve for viewing **before** class at Stark Media Services, ground floor, Hillman Library: DVD-243)

Week 11 Tu 11/5 *Dracula* on Film: Part 3

- Class Guide (CW)
- *Bram Stoker’s Dracula*, dir. Francis Ford Coppola (on reserve for viewing **before** class at Stark Media Services, ground floor, Hillman Library: DVD-1199)

Th 11/7 EXAM 2

- ***Emphasizes Unit 2 material, but you remain responsible for key concepts from the Introduction and Unit 1.***

UNIT 3—CONTEMPORARY VAMPIRES

Week 12 Tu 11/12 Anglophone Short Stories: Part 1

- Class Guide (CW)
- Mary E. Wilkins-Freeman, “Luella Miller” (174–187); F. Marion Crawford, “For the Blood Is the Life” (188–202); M. R. James, “An Episode of Cathedral History” (225–240); and Manly Wade Wellman, “School for the Unspeakable” (301–310), in *Vampire Stories*

Th 11/14 Anglophone Short Stories: Part 2

- Class Guide (CW)
- Fritz Leiber, “The Girl with the Hungry Eyes” (334–348); Richard Matheson, “Drink My Blood” (362–370); Robert Bloch, “The Living Dead” (376–381); and Robert Aickman, “Pages from a Young Girl’s Journal” (382–414), in *Vampire Stories*

Week 13 Tu 11/19 The Contemporary Vampire in the American Imagination: Part 1

- Class Guide (CW)
- Anne Rice, *Interview with the Vampire* (parts I & II)

Th 11/21 The Contemporary Vampire in the American Imagination: Part 2

- Class Guide (CW)
- Anne Rice, *Interview with the Vampire* (parts III & IV)

Week 14 THANKSGIVING BREAK—NO CLASS**Week 15** Tu 12/3 *Interview with the Vampire* on Film

- Class Guide (CW)
- *Interview with the Vampire*, dir. Neil Jordan (on reserve for viewing **before** class at Stark Media Services, ground floor, Hillman Library: DVD-1282)

Th 12/5 EXAM 3

- ***Emphasizes Unit 3 material, but you remain responsible for key concepts from the Introduction, Unit 1, and Unit 2.***

GRADING

The following table summarizes how the relative values of required course elements will contribute to your final grade:

Attendance and Participation via Top Hat	15%
Unannounced Quizzes via Top Hat (best four)	15%
Exam 1 (<i>Th 9/26</i>)	20%
Exam 2 (<i>Th 11/7</i>)	30%
Exam 3 (<i>Th 12/5</i>)	20%
Extra Credit Opportunity	+5%

The grading scale is available on the last page of this syllabus. Please note carefully that I do not round up grades to the next-highest scores; because grades can only be rounded manually, doing so is impracticable with a group of this magnitude.

ATTENDANCE AND PARTICIPATION VIA TOP HAT

Beginning in Week 3 of the semester, after the add period has concluded, I will track your lecture attendance using Top Hat, with each day of attendance earning a point. I will also use Top Hat to ask several questions or to stage various other activities during almost every class session, and each good-faith response will earn half a point. The final percentage of the available points that you earn will constitute fifteen percent of your final grade in the course. Every student will receive a five-percentage-point bonus to account for unavoidable absences or technical difficulties, but beyond this measure there will be no “excused” or “unexcused” absences for any reason—it is simply not feasible in a course with a group of this magnitude for me to determine which absences are meritorious or warranted and which are frivolous or avoidable. Because Top Hat only counts you as present if you are in our classroom, you must activate the location feature on your device when prompted to do so.

The required-attendance policy reflects how strongly I believe that the lecture content will help you to learn the material covered in the course. In short, you could theoretically do all of the readings listed in the syllabus but still fail the course by virtue of not attending class, where I will introduce new conceptual material. Mandating lecture attendance therefore provides a concrete, grade-based incentive for you to be present in a way that will help you significantly in successfully fulfilling other required elements of the course. The bottom line: I want you here because I want you to do well.

Please arrive punctually, not only to avoid the discourtesy of distracting your peers and your instructor but also in order that you can get credit for your attendance in the event that I choose to check attendance via Top Hat at the start of class rather than at some other point during the session. Near the end of class, please give me the courtesy of not packing up (a very distracting, noisy, and rude behavior) until I have completed the session's business—I promise never to take you beyond the allotted time (and I might sometimes release you a little bit early!), so I expect in turn the courtesy of your full attention for the entire time that business is underway.

UNANNOUNCED QUIZZES VIA TOP HAT

I will occasionally administer unannounced quizzes; I anticipate administering six to eight of these quizzes. These multiple-choice, Top Hat-based and/or paper-based quizzes will each contain five fairly basic questions that you should be able to answer correctly within the five minutes allotted for each quiz if you have completed the reading assignment for that session of class. Missed quizzes may not be made up under any circumstances and will earn zeroes. The average of your four highest quiz scores will represent fifteen percent of your final course grade.

If you are a student entitled to accommodations through Disability Resources and Services, including extra time and/or a reduced-distraction testing environment, then you may choose to complete an alternative assignment (in the form of an e-mailed reflection paragraph on the day's readings, due by noon on the day following the quiz) instead of being graded on a quiz for which you were present; however, being present for and attempting the quiz are prerequisites for your eligibility to submit a reflection paragraph. Simply e-mail Dr. Wright to elect this option. (Regular disability accommodations and procedures will be available for exams.)

EXAMS

After each unit, I will administer a forty-question, multiple-choice, Top Hat-based and/or Scantron-based exam on the material covered in that unit, and you will have the entire class period within which to complete the exam. Exam 1 will be worth twenty percent of your final grade in the course; Exam 2, reflecting the importance and length of the unit, will be worth thirty percent; Exam 3 will be worth twenty percent of your final course grade. The exam questions will require not only that you be familiar with the readings (including the Class Guides), the lectures, and the discussions from the relevant unit but also that you be able to analyze and think critically about that material. Exams will be cumulative in the limited sense that you will have to remember central terms and concepts from earlier exams in answering questions about the material from the main unit: for example, a question on the last examination about a story read toward the end of the semester might require you to analyze this story through the lens of an analytical method introduced toward the beginning of the semester; alternatively, a question about a theoretical or methodological approach to vampirism introduced toward the end of the semester might require you to compare this approach to one introduced earlier. Although I will not return the exams to you, you may review your results upon request during office hours. Please do not anticipate that I will distribute study guides for the exams; instead, take very good notes throughout the semester. There is no separate final exam in this course.

EXTRA CREDIT OPPORTUNITY

You may earn up to an additional five percent toward your final grade by regularly attending, participating, and turning in Activity Response Forms in response to non-Top Hat activities that I will present from time to time. Activity Response Forms are available on CourseWeb; print several

and have one with you during every class session—I will not always have extras and I will not accept responses submitted on other types of paper. Your extra credit score will consist of the percentage of the activities that you successfully complete, with successful completion defined as a good-faith effort at completeness and correctness.

COURSE POLICIES

My Most Important Policy: If you are having a problem with the course, all you have to do is let me know; *never* suffer in silence. If you are confused about what an assignment requires, if you are not sure how to meet my expectations, if you need some early feedback on your work, if you do not understand an assigned text or one of my comments, or if there is some other kind of assistance that you need, *tell me*—I want to make it possible for you to do your very best work.

Exam Dates: All dates are firm, and I will reschedule only when requested to do so in writing and only in extremely unusual, dire, and fully documented circumstances or in accordance with University policy. Rescheduled exams will be essay-based.

Missing Class: Every session is important, so any time you need to be absent it is your responsibility to get notes from a classmate in order to review what you missed.

Office Hours: I am always happy to meet with students. Stop by to see me in Cathedral 1228 on Mondays from 9:00 am to 11:00 am and on Tuesdays from 11:00 am to 1:00 pm. It will make my day. Seriously.

Plagiarism and Cheating: I deal with plagiarism and other violations of the University's Academic Integrity Code in the most stringent possible manner within my discretion. As a general rule, this means that if I find you plagiarizing or committing some other violation of the Code ***you will receive a failing grade for the entire course.*** The possible benefits of knowingly violating the Code are simply not worth the risks—do not take the chance. You can avoid unintentional violations by familiarizing yourself with the Code (<http://www.as.pitt.edu/fac/policies/academic-integrity>) or by asking me whether a particular practice is permissible or not.

Incompletes: I do not routinely issue *G* grades at the end of a course; I will do so only in truly extraordinary and fully documented circumstances and when a student seems likely to be able to finish the work of the course within a reasonable amount of time after the close of the semester.

REQUIRED STATEMENTS

The Dietrich School of Arts and Sciences requires the following statements to be included in this syllabus.

Special Assistance: If you have a disability for which you are or may be requesting an accommodation, you are encouraged to contact both me and Disability Resources and Services, 140 William Pitt Union, 412-648-7890, drsrecep@pitt.edu, or 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.

E-Mail Communication Policy: Each student is issued a University e-mail address (username@pitt.edu) upon admittance. This e-mail address may be used by the University for official communication with students. Students are expected to read e-mail sent to this account on a regular basis. Failure to read and react to University communications in a timely manner does not absolve the student from knowing and complying with the content of the communications. The University provides an e-mail forwarding service that allows students to read their e-mail via other service providers (e.g., Hotmail, AOL, Yahoo). Students that choose to forward their e-mail from their pitt.edu address to another address do so at their own risk. If e-mail is lost as a result of forwarding, it does not absolve the student from responding to official communications sent to their University e-mail address. To forward e-mail sent to your University account, go to <http://accounts.pitt.edu>, log into your account, click on **Edit Forwarding Addresses**, and follow the instructions on the page. Be sure to log out of your account when you have finished. (For the full E-mail Communication Policy, go to www.bc.pitt.edu/policies/policy/09/09-10-01.html.)

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.

General-Education Requirement Statements: If you matriculated at the University in Fall 2018 or after, then this course satisfies the following general-education requirements for you: Specific Geographic Region. If you matriculated at the University prior to Fall 2018, then this course satisfies the following general-education requirements for you: Foreign Culture / International (regional). For any questions about these requirements and how the course fulfills them, please consult your academic advisor.

Grades Scored Between			Will Equal	Grades Manually Entered as	Will Calculate as
97	% and	100	%	A+	98.5 %
94	% and	Less Than	97%	A	95 %
90	% and	Less Than	94%	A-	91.5 %
87	% and	Less Than	90%	B+	88.5 %
84	% and	Less Than	87%	B	85 %
80	% and	Less Than	84%	B-	81.5 %
77	% and	Less Than	80%	C+	78.5 %
74	% and	Less Than	77%	C	75 %
70	% and	Less Than	74%	C-	71.5 %
67	% and	Less Than	70%	D+	68.5 %
64	% and	Less Than	67%	D	65 %
60	% and	Less Than	64%	D-	61.5 %
0	% and	Less Than	60%	F	0 %