

FSEM 100—DRACULA FROM PAGE TO SCREEN

Fall 2019

Section 1

Tues/Thurs: 9:30-10:45 am

Combs Hall 348

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WEBSITE (for blog posts, readings, and assignments)

www.literatureoftheamericas.com

OFFICE HOURS (Combs Hall 324)

Tues/Thurs: 8:30-9:30 am

10:45-11:00 am

12:15-12:30 pm

1:45-2:45 pm

SEMINAR DESCRIPTION

Perhaps it was no coincidence that the publication of Bram Stoker's *Dracula* (1897) coincided with the birth of the motion pictures. While the novel was popular with its British readers, it would be a canon of screen adaptations that would make *Dracula* immortal in popular culture. This first-year seminar traces *Dracula* from its emergence as Victorian literature to its resurrection as cinema. This process of filming *Dracula*, and exploiting elements of its gothic imagination for monetary profit and cultural expression, has endured into the twenty-first century. During the semester, we will explore topics that have shaped film versions from around the world. These include the vampire myth, depictions of elicited sexuality, horror as cultural transgression, monstrosity as a threat to modernity, film production and marketing, exhibition strategies, vampire exploitation subgenres, intertextuality, cult fandom, and global franchising.

SEMINAR GOALS & OBJECTIVES

To prepare students to take an independent role in the study of primary materials to form a better understanding of authors, texts, and cultural movements in both literary and film history.

To prepare students to demonstrate independent critical thinking skills measured in a variety of ways, including through interdisciplinary writing and class discussion relating to the course topics.

To promote a substantial mastery of all course materials and prepare students to pursue intellectual inquiry of a non-traditional topic within a liberal arts educational institution.

REQUIRED TEXTS **** (Available at the UMW Bookstore) ****

Deane, Hamilton and John L. Balderston. *Dracula* (Samuel French)

Le Fanu, Joseph Sheridan. *Carmilla* (Syracuse UP)

Stoker, Bram. *Dracula* (ed. John Paul Riquelme, Bedford/St. Martin, 2nd edition)

SEMINAR REQUIREMENTS

This course has a constant and sometimes demanding workload. Active participation during class discussion is essential to doing well. At a minimum, I expect you 1) to have excellent attendance, 2) to arrive and leave on time, 3) to have done assigned readings/viewings carefully before class, 4) to turn in

your work on time, 5) to bring the necessary materials and texts to class, 6) to listen respectfully to me and to your classmates, and 7) to contribute to class discussion and activities on a regular basis. **It is your own responsibility to find out what you miss when you are not in class.** I suggest that you exchange email information with at least one other classmate in order to ensure that you are always prepared. Note that you will receive an *unsatisfactory* mark on your mid-semester report if you fail to comply with these requirements and/or have a working course grade lower than a C. **I will accept no late submissions of any kind from you without a medical note.**

GRADE DISTRIBUTION

I want students to learn and to receive the good grades they deserve, so please make an appointment with me should you have undue difficulty with your work in the seminar. Written assignments include: 1) ten blog posts, 2) a 4-page close-reading essay on a passage from *Dracula*, and 3) a 5-page essay (developed in consultation with the instructor) that engages the novel and two film adaptations. Oral assignments include 1) a student discussion lead for the theatrical version of *Dracula*, and 2) a group presentation on one of the film adaptations not covered in class. The following is the course grade distribution:

Research Paper Outline: 10%
Participation (Attendance, Blog Posts, Student Lead): 20%
Group Presentation: 20%
Close-Reading Essay: 25%
Adaptation Essay: 25%

GRADING CRITERIA

Students often complain that they do not understand “what professors want” when it comes time to complete required assignments. I have designed the following criteria guidelines to help you grasp how I conduct a large part of the grading. I divide formal written assignments in the following ways:

***Papers: Content and Analysis (70%)**

--An average paper (C) demonstrates a superficial understanding of the topic; it is usually based almost exclusively on class notes. It generally relies too much on summary rather than explicit analysis of textual points, and uses quotations ineffectively.

--A better paper (B) incorporates readings that have been assigned in other contexts (including in-class assignments), analyzes literary and film devices as they are employed in a text, and uses specific quotations from texts in order to illustrate the grounding of its analysis.

--A superior paper (A) demonstrates all the qualities of a “B” paper, and includes a more sophisticated understanding of the chosen topic. That is, an “A” paper uses the tools of textual analysis, apt use of quotation, concise and explicit remarks justifying that analysis, while drawing on all the available resources of the course.

***Papers: Form, Style, Mechanics and Usage (30%)**

--An average paper (C) demonstrates a reasonable control of basic English syntax, verb and subject (including pronoun) agreement, tense consistency, proofreading, paragraph organization, etc.

--A better paper (B) demonstrates an ability to vary sentence structure, has few if any proofreading errors, employs careful transitions and organization in a more sophisticated way, and controls grammar.

--A superior paper (A) demonstrates all the qualities of a “B” paper, and in addition demonstrates an ability to control complex sentence structure, vary verbs effectively, and contains no proofreading errors.

***Blog Posts (4 altogether):**

I will grade these as part of your (written) participation. I require that you 1) post by the deadline, 2) respond to my question/comment with ample evidence that you have completed the required

reading/viewing, and 3) post a response only after careful reflection, and using correct grammar and punctuation.

***Student Discussion Lead**

I will grade this as part of your (oral) participation. During your delivery, I will look for evidence of 1) team preparation before delivery and 2) a lively execution in connection with the novel.

***Group Presentation:**

I will assign your group a letter grade based upon 1) how well you present the details of production, distribution, and exhibition for your film 2) how well you relate the cinematic details to those from the novel, and 3) how well you work together to respond to questions from me and from your peers.

FSem100: Dracula from Page to Screen
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Week #1

8/27 Tues
8/29 Thurs

DRACULA PRECURSORS

Introduction to the Course

John William Polidori, "The Vampyre" (1819):

<http://www.literatureoftheamericas.com/wp-content/uploads/2019/08/John-Polidori-The-Vampyre-Copy.pdf>

Week #2

9/3 Tues
9/5 Thurs

Joseph Sheridan LeFanu, *Carmilla* (1872) [pgs. 3-47]

Joseph Sheridan LeFanu, *Carmilla* (1872) [pgs. 48-96]

Week #3

9/10 Tues

Bram Stoker: "Dracula's Guest" (1914):

<http://www.literatureoftheamericas.com/wp-content/uploads/2019/08/Bram-Stoker-Draculas-Guest-Copy.pdf>

9/12 Thurs

100-Word Blog Post Due by 8 am

Class Meets at the Writing Center (ITCC 430)

Week #4

9/17 Tues
9/19 Thurs

BRAM STOKER'S "DRACULA"

Bram Stoker, *Dracula* (1897) [pgs. 23-75]

Bram Stoker, *Dracula* (1897) [pgs. 75-147]

100-Word Blog Post Due by 8 am

Week #5

9/24 Tues
9/26 Thurs

Bram Stoker, *Dracula* (1897) [pgs.147-203]

Bram Stoker, *Dracula* (1897) [pgs. 203-263]

100-Word Blog Post Due by 8 am

Week #6

10/1 Tues
10/3 Thurs

Bram Stoker, *Dracula* (1897) [pgs. 263-324]

Bram Stoker, *Dracula* (1897) [pgs. 324-369]

100-Word Blog Post Due by 8 am

Week #7

10/8 Tues
10/10 Thurs

4-Page Close-Reading Essay Due

Class meets at Special Collections (Simpson 217)

Week #8	
10/15 Tues	Fall Break
10/17 Thurs	Class meets at the Speaking Center (ITCC 437)
Week #9	DRACULA, SILENT AND ON STAGE
10/22 Tues	F.W. Murnau, <i>Nosferatu: A Symphony of Horror</i> (Germany, 1922) https://www.kanopy.com/product/nosferatu-0
10/24 Thurs	Hamilton Deane and John L. Balderston, <i>Dracula</i> (1927) [Act I-II] <i>Student Discussion Lead</i>
Week #10	
10/29 Tues	Class meets at Simpson Library (225 B)
10/31 Thurs	Hamilton Deane and John L. Balderston, <i>Dracula</i> (1927) [Act III] <i>Student Discussion Lead</i>
Week #11	DRACULA, UNIVERSAL AND BEYOND
11/5 Tues	Tod Browning, <i>Dracula</i> (Hollywood, 1931) https://archive.org/details/Dracula1931_934
11/7 Thurs	* Group Presentation: George Melford, <i>Dracula</i> (Hollywood, 1931) https://archive.org/details/Dracula1931Espaol
Week #12	
11/12 Tues	Terence Fisher, <i>Horror of Dracula</i> (U.K., 1958) https://www.dailymotion.com/video/x23tddh
11/14 Thurs	* Group Presentation: Werner Herzog, <i>Nosferatu the Vampyre</i> (Germany, 1979) https://www.youtube.com/watch?v=Hl0nO3e6SKg
Week #13	
11/17 Tues	Francis Ford Coppola, <i>Bram Stoker's Dracula</i> (Hollywood, 1992) https://www.youtube.com/watch?v=CzkIEMeXwMg
11/21 Thurs	* Group Presentation: Guy Maddin, <i>Dracula: Pages from a Virgin's Diary</i> (Canada, 2002) https://www.youtube.com/watch?v=ZpFkDSQtzp8
Week #14	
11/26 Tues	<i>Research Paper Outline Due</i>
11/28 Thurs	Thanksgiving Break
Week #15	AMERICAN GOTHIC
12/3 Tues	Trip to the Poe Museum
12/5 Thurs	Trip to the Poe Museum
Week #16	<i>5-Page Research Essay Due Via Email</i>

APPENDIX:

Accessibility Statement

“The Office of Disability Resources has been designated by the college as the primary office to guide, counsel, and assist students with disabilities. If you receive services through the Office of Disability Resources and require accommodations for this class, make an appointment with me as soon as possible to discuss your approved accommodation needs. Bring your accommodation letter, along with a copy of our class syllabus with you to the appointment. I will hold any information you share with me in strictest confidence unless you give me permission to do otherwise. If you have not made contact with the Office of Disability Resources and have reasonable accommodation needs, (note taking assistance, extended time for tests, etc.), I will be happy to refer you. The office will require appropriate documentation of disability.”

Title IX Statement

University of Mary Washington faculty are committed to supporting students and upholding the University’s Policy on Sexual and Gender Based Harassment and Other Forms of Interpersonal Violence. Under Title IX and this Policy, discrimination based upon sex or gender is prohibited. If you experience an incident of sex or gender based discrimination, we encourage you to report it. While you may talk to me, understand that as a “Responsible Employee” of the University, I MUST report to UMW’s Title IX Coordinator what you share. If you wish to speak to someone confidentially, please contact the below confidential resources. They can connect you with support services and help you explore your options. You may also seek assistance from UMW’s Title IX Coordinator. Please visit <http://diversity.umw.edu/title-ix/> to view UMW’s Policy on Sexual and Gender Based Harassment and Other Forms of Interpersonal Violence and to find further information on support and resources. Resources Confidential Resources On-Campus Stefanie Lucas-Waverly, M.S. Talley Center for Counselling Services Title IX Coordinator Lee Hall 106, 540-654-1053 Office of Title IX Fairfax House Student Health Center 540-654-5656 Lee Hall 112, 540-654-1040 slucaswa@umw.edu Crystal Rawls Off-Campus Title IX Deputy for Students Empowerhouse Assistant Director of Student Activities 24-hr hotline: 540-373-9373 540-654-1801 crawls@umw.edu Rappahannock Council Against Sexual Assault (RCASA) 24-hr hotline: 540-371-1666

Recording Statement

Classroom activities in this course may be recorded by students enrolled in the course for the personal, educational use of that student or for all students presently enrolled in the class only, and may not be further copied, distributed, published or otherwise used for any other purpose without the express written consent of the course instructor. All students are advised that classroom activities may be taped by students for this purpose. Distribution or sale of class recordings is prohibited without the written permission of the instructor and other students who are recorded. Distribution without permission is a violation of copyright law. This policy is consistent with UMW’s Policy on Recording Class and Distribution of Course Materials.

