

Syllabus

LTMO 125J: Cinema and Subjectivity – Topics in the Vampire Film

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Office Hours: TBA

PLEASE NOTE THAT THIS CLASS WILL MAKE EXTENSIVE USE OF eCOMMONS. Your student i.d. will give you access to the course site from the gateway at

https://ecommons.ucsc.edu/library/skin/santa_cruz/home.html . Extensive help, including instruction and tutorials, is available at this site. Please be ready to make use of it before the first week.

Disability Resources: If you qualify for classroom accommodations because of a disability, please get an Accommodation Authorization from the Disability Resource Center (DRC) and submit it to me in person outside of class within the first week of the quarter. Contact DRC at 459-2089 (voice), 459-4806 (TTY), or <http://drc.ucsc.edu/> for more information on the requirements and/or process.

Academic misconduct, aka plagiarism, submitting someone else's work as your own, will not be tolerated in this class. Reread UCSC's Policy on Academic Integrity: http://www.ucsc.edu/academics/academic_integrity/undergraduate_students/ and don't plagiarize. It will result in automatic failure for the course and possible expulsion from school. Besides, it's dumb and a waste of your time and mine.

Class Meetings: M-W, 9AM-12:30PM, Social Sciences 2, Room 141

Readings:

Readings for the course will be available in a Reader on eCommons. If you are online at home you can download the material as a .pdf file and read or print it; or, you can print what you want in the library and pay the page charge there.

There is one **required** text: Michelle le Blanc and Colin Odell, *The Pocket Essential Vampire Films* (Pocket Essentials 2008). This short book is available *only* at The Literary Guillotine bookstore, 204 Locust Street, Santa Cruz, 457 - 1195

Films for review: The movies for this course will be made available for students in an online, password-protected site accessible through eCommons, after the film showing each week. Instructions for viewing

available shortly. **Requirements:**

1. **Regular and Timely attendance.** More than one absence is grounds for reduction in grade, three absences are grounds for failure. Makeup work must be done promptly and students are expected to keep up with the work of the class.
2. **Careful and timely reading and re-viewing of course materials.** These are available on eCommons (see above). **They will be added to from time to time; when new readings are announced, you are responsible for them.** Some articles are theoretical or general in nature; most are directed to the interpretation of specific films. Please note that in general readings should be completed **before** the class in which they are assigned. Every effort will be made to assign readings so they can be done over the weekend before class.
3. **The core films (viewed in class) are to be viewed twice by all students, once in class and once via eCommons outside of class. This is the most basic and primary requirement of the course. This is a class in the textual interpretation of film. You cannot understand a film as text having seen it once.**

Papers: All students will write **2 one-page** reaction papers at the beginning and end of the quarter and **2 two-page** response papers at spaced intervals during the quarter. (You will be assigned to five-person paper groups, A, B and C. Each group will write the 2-page response papers on a staggered schedule every 2 weeks)

4. Particular assignments and due dates will appear below in the Schedule. **All papers are to be written after viewing the core movies twice, once in class and once outside of class on eCommons.** Class papers are intended to facilitate discussion, and are due in class on the day assigned.
5. **A final paper**

A five-to-ten page analysis of a topic of your choosing related to the films and themes of the course and due at the beginning of the week after classes end. Further details forthcoming nearer to the due date.

Class Schedule

Before the First Class (over the weekend):

- 1, Read Through this syllabus with care and keep doing so throughout the quarter. **RTFS** is the first, though perhaps not the primary (see **3.** above), rule of the course.
2. Read “What’s a Horror Movie” posted in the Reader (on the Resources site on

eCommons) and attached to this syllabus, along with the list of film terms attached to the syllabus which will be discussed at the first class.

3. Watch *The Cabinet of Dr. Caligari* on eCommons. You access the film through the Resources site (left side of page). Double click on the Class Movies URL, then on the film. It will take a little while to download (usually less than half an hour) you will then be able to view it through, and to skip around in it as well. If you need more help with this, email me at hml@ucsc.edu.

3. Watch the short film clip “The Boring Prophet” on the Course Movies site, and read ‘Expressionism, Architecture and Space’ in the Reader.

Binge watching: *Le Manoir du diable* [*The Devil’s Mansion*] (France: Georges Méliès, 1896) 3 minutes, 18 seconds. The first recorded cinematic use of vampire iconography. <https://www.youtube.com/watch?v=mw8bzC33CGY>

Over The next two weeks: Read Wood, “Introduction,” in the Reader on eCommons, and le Blanc and Odell, *The Pocket Essential Vampire Films*, required text (see “Readings” above) .

Week 1 The vampire movie and horror in the silent era.

(June 20-26) **one-page reaction and discussion paper on *Nosferatu* due from all students on Wednesday of this week.**

Monday June 20: a) Introductory, b) Lecture: how to watch a movie (be sure to have read through the list of film terms attached to the syllabus).

Movie Viewing: *Nosferatu* (Germany: F. W. Murnau, Decla-Bioscope 1922)

Brief first-response discussion at the end of the class.

Tuesday June 21:

Watch *Nosferatu* again on eCommons.

Watch *Dracula* (US: Tod Browning, Universal 1931) on the Course Movies site in Resources on eCommons)

Reading: Wood, “The Dark Mirror” in the Reader (eCommons)

Suggested for Tuesday, due by the beginning of next week: Bronfen, “Speaking With Eyes,” Reader.

Prepare a one-page paper for five-person discussion groups in class tomorrow. Remember to re-watch *Nosferatu* first.

Wednesday June 22: One-page papers on *Nosferatu* due in class. Groups, then general discussion and analysis of the movie.

Movie viewing: *Dracula’s Daughter* (US: Lambert Hillyer, Universal 1936)

Over the Weekend:

Watch Dracula's Daughter Again on eCommons.

Watch the filmclip "Abbott and Costello end full" on eCommons

Watch *Son of Dracula* (US: Robert Siodmak, Universal 1943) on eCommons.

Reading: "Loose Canons" in the Reader. Bronfen "Speaking with Eyes" in Reader. Robert Spadoni, "The Vampire's Hiss and the Madman's Laugh" in Reader

Binge watching: 1) The Spanish *Dracula* (US: George Melford and Enrique Tovar Ávalos, Universal 1931) – made simultaneously with Browning's version on the same sets. 2) *Vampyr* (France/Germany/Sweden: Carl Theodore Dreyer 1931)

Group A write 2-page response papers on *Dracula's Daughter* for Monday's class after a second viewing of the movie.

Week 2 (June 27-July 3) The vampire movie and horror in the Hollywood studio era, 1931-1945.

Monday June 27: **Group A papers on *Dracula's Daughter* due for presentation/discussion in class.** Groups, then general discussion and analysis.

Movie Viewing: *Isle of the Dead* (US: Mark Robson, RKO, 1945)

Tuesday, June 28:

Watch *Isle of the Dead* again on eCommons.

Group B write 2-page response papers on *Isle of the Dead*.

Wednesday June 29: The end of Hollywood studio Horror.

Group B papers on *Isle of the Dead* due for presentation/discussion in class. Groups, then general discussion and analysis.

Movie Viewing: *Horror of Dracula* (UK: Terence Fisher, Hammer Films, 1958)

Over the Weekend:

Watch *Horror of Dracula* again.

Watch *The Vampire Lovers* on eCommons

Reading: J. Sheridan Le Fanu, "Carmilla" in the Reader

"Exploitation" in the Reader

Group C prepare 2-page response papers on *Horror of Dracula* for Wednesday.

Week 3 (July 4-10) (Next two weeks: sex, violence and gender in the post-Hollywood vampire movie in Europe and the US)

Monday, July 4: **Holiday, no class.** Catch up on reading and viewing, Group C keep a-pluggin' for Wednesday.

Wednesday, July 6:

Group C papers on *Horror of Dracula* due for presentation/discussion in class. Groups, then general discussion and analysis.

Movie viewing: *La Fille de Dracula* [Dracula's Daughter](France/Portugal: Jesús Franco, Interfilme/Comptoire Français du Filme, 1972).

Over the Weekend

Rewatch *La Fille de Dracula*

Watch *Blood and Roses* [*Et mourir de plaisir*] (France: /Italy: Roger Vadim, Films E.G.E./Documenta Film 1960

Papers for Group B on *La Fille de Dracula* NOTE SHIFT IN PAPER GROUP
Reading TBA

Week 4 (July 11-18) Sex, violence and gender continued

Monday, July 11: **Group B papers on *La Fille de Dracula* due for presentation/discussion in class.** Groups, then general discussion and analysis.

Movie Viewing: *La Morte vivante* [The Living Dead Girl] (France: Jean Rollin, Les Films ABC/Films Aleriaz/Films du Yaka 1982).

Tuesday, July 12: **Group A prepare papers on *La Morte vivante* NOTE SHIFT IN PAPER GROUP.**
Reading TBA.

Wednesday, July 13: **Group A papers on *La Morte vivante* due for presentation/discussion in class.** Groups, then general discussion and analysis.

Movie Viewing: *Martin* (US: George A. Romero, Braddock Associates 1976).

Over the Weekend:

Rewatch *Martin*, Group C prepare papers on *Martin*.

Watch *Jiangshi Xiansheng* [Mr. Vampire] (Hong Kong: Lao Kun Wai, Bo Ho Films, 1985).

Reading TBA.

Week 5 (July 18-24) Other Vampires and conclusion

Monday, July 18: **Group C papers on *Martin* due for presentation/discussion in class.** Groups, then general discussion and analysis.

Movie Viewing: Låt den rätte komma in [Let the Right One In] (Sweden: Tomas Alfredson, EFTI, Sandrew Metronome Distribution Sverige AB, Filmpool Nord 2008)

Tuesday, July 19: **All students write a one-page reaction paper for discussion in class on Wednesday, topics TBA.**

Wednesday, July 20: **Last Class**, General discussion, *Let the Right One In*, paper topics, and TBA.

FINAL PAPERS DUE BY EMAIL TO hml@ucsc.edu BY TUESDAY, JULY 26.