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
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.


**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](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.


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.

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./Documento 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.


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.


**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.