

GENERAL STUDIES COURSE PROPOSAL COVER FORM

Course information:

Copy and paste **current** course information from [Class Search/Course Catalog](#).

College/School	College of Liberal Arts and Sciences	Department/School	School of International Letters & Cultures
Prefix: SLC	Number: 442	Title: Dracula and Vampire Belief in the World	Units: 3

Course description:

Is this a cross-listed course? No If yes, please identify course(s): _____

Is this a shared course? No If so, list all academic units offering this course: _____

*Note- For courses that are crosslisted and/or shared, a letter of support from the chair/director of **each** department that offers the course is required for **each** designation requested. By submitting this letter of support, the chair/director agrees to ensure that all faculty teaching the course are aware of the General Studies designation(s) and will teach the course in a manner that meets the criteria for each approved designation.*

Is this a permanent-numbered course with topics? Yes

If yes, all topics under this permanent-numbered course must be taught in a manner that meets the criteria for the approved designation(s). It is the responsibility of the chair/director to ensure that all faculty teaching the course are aware of the General Studies designation(s) and adhere to the above guidelines. _____ (Required)

Requested designation: Global Awareness–G **Mandatory Review:** Yes

*Note- a **separate** proposal is required for each designation.*

Eligibility: Permanent numbered courses **must** have completed the university’s review and approval process. For the rules governing approval of omnibus courses, contact Phyllis.Lucie@asu.edu.

Submission deadlines dates are as follow:

For Fall 2019 Effective Date: October 5, 2018

For Spring 2020 Effective Date: March 8, 2019

Area(s) proposed course will serve:

A single course may be proposed for more than one core or awareness area. A course may satisfy a core area requirement and more than one awareness area requirements concurrently, but may not satisfy requirements in two core areas simultaneously, even if approved for those areas. With departmental consent, an approved General Studies program course may be counted toward both the General Studies requirement and the major program of study.

Checklists for general studies designations:

- Complete and attach the appropriate checklist
- [Literacy and Critical Inquiry core courses \(L\)](#)
- [Mathematics core courses \(MA\)](#)
- [Computer/statistics/quantitative applications core courses \(CS\)](#)
- [Humanities, Arts and Design core courses \(HU\)](#)
- [Social-Behavioral Sciences core courses \(SB\)](#)
- [Natural Sciences core courses \(SQ/SG\)](#)
- [Cultural Diversity in the United States courses \(C\)](#)
- [Global Awareness courses \(G\)](#)
- [Historical Awareness courses \(H\)](#)

A complete proposal should include:

- Signed course proposal cover form
- [Criteria checklist](#) for General Studies designation being requested
- Course catalog description
- Sample syllabus for the course
- Copy of table of contents from the textbook and list of required readings/books

It is respectfully requested that proposals are submitted electronically with all files compiled into one PDF.

Contact information:

Name Oana Almasan E-mail oana.almasan.1@asu.edu Phone 6028128292

Department Chair/Director approval: (Required)

Chair/Director name (Typed): Nina Berman Date: June 11, 2019

Chair/Director (Signature): 

Arizona State University Criteria Checklist for

GLOBAL AWARENESS [G]

Rationale and Objectives

Human organizations and relationships have evolved from being family and village centered to modern global interdependence. The greatest challenge in the nuclear age is developing and maintaining a global perspective which fosters international cooperation. While the modern world is comprised of politically independent states, people must transcend nationalism and recognize the significant interdependence among peoples of the world. The exposure of students to different cultural systems provides the background of thought necessary to developing a global perspective.

Cultural learning is present in many disciplines. Exposure to perspectives on art, business, engineering, music, and the natural and social sciences that lead to an understanding of the contemporary world supports the view that intercultural interaction has become a daily necessity. The complexity of American society forces people to balance regional and national goals with global concerns. Many of the most serious problems are world issues and require solutions which exhibit mutuality and reciprocity. No longer are hunger, ecology, health care delivery, language planning, information exchanges, economic and social developments, law, technology transfer, philosophy, and the arts solely national concerns; they affect all the people of the world. Survival may be dependent on the ability to generate global solutions to some of the most pressing problems.

The word university, from universitas, implies that knowledge comes from many sources and is not restricted to local, regional, or national perspectives. The Global Awareness Area recognizes the need for an understanding of the values, elements, and social processes of cultures other than the culture of the United States. Learning which recognizes the nature of others cultures and the relationship of America's cultural system to generic human goals and welfare will help create the multicultural and global perspective necessary for effective interaction in the human community.

Courses which meet the requirement in global awareness are of one or more of the following types: (1) in-depth area studies which are concerned with an examination of culture-specific elements of a region of the world, country, or culture group, (2) the study of contemporary non-English language courses that have a significant cultural component, (3) comparative cultural studies with an emphasis on non-U.S. areas, and (4) in-depth studies of non-U.S. centered cultural interrelationships of global scope such as the global interdependence produced by problems of world ecology, multinational corporations, migration, and the threat of nuclear war.

Reviewed 4/2014

Proposer: Please complete the following section and attach appropriate documentation.

ASU--[G] CRITERIA			
GLOBAL AWARENESS [G]			
YES	NO		Identify Documentation Submitted
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<p>1. Studies must be composed of subject matter that addresses or leads to an understanding of the contemporary world outside the U.S.</p>	Syllabus (course description and objectives, readings, films, assignments) - marked in cyan
		<p>2. The course must match at least one of the following descriptions: (check all which may apply):</p>	
<input type="checkbox"/>	<input type="checkbox"/>	<p>a. In-depth area studies which are concerned with an examination of culture-specific elements of a region, country or culture group. The area or culture studied must be non-U.S. and the study must contribute to an understanding of the contemporary world.</p>	
<input type="checkbox"/>	<input type="checkbox"/>	<p>b. The course is a language course for a contemporary non-English language, and has a significant cultural component.</p>	
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<p>c. The course is a comparative cultural study in which most, i.e., more than half, of the material is devoted to non-U.S. areas.</p>	Syllabus (course description, learning outcomes, readings, films, assignments) - marked in yellow
<input type="checkbox"/>	<input type="checkbox"/>	<p>d. The course is a study of the cultural significance of a non-U.S.-centered global issue. The course examines the role of its target issue within each culture and the interrelatedness of various global cultures on that issue. It looks at the cultural significance of its issue in various cultures outside the U.S., both examining the issue's place within each culture and the effects of that issue on world cultures."</p>	

Course Prefix	Number	Title	Designation
SLC	442	Dracula and Vampire Belief in the World	Global Awareness (G)

Explain in detail which student activities correspond to the **specific** designation criteria.

Please use the following organizer to explain how the criteria are being met.

Criteria (from checklist)	How course meets spirit (contextualize specific examples in next column)	Please provide detailed evidence of how course meets criteria (i.e., where in syllabus)
SAMPLE: 2d: study the cultural significance of a non-U.S. centered global issue	SAMPLE: The course examines the cultural significance of financial markets Japan, Korea, and the UK.	SAMPLE: Module 2 shows how Japanese literature has shaped how Japanese people understand world markets. Module 3 shows how Japanese popular culture has been changed by the world financial market system. Modules 4 & 5 do the same for Korea and modules 6 & 7 do the same for the UK.
1.	The course uses literature, documentaries and films to explore the concept of Fantastic and Gothic around the world and through different ages, with a focus on vampires - from Asia, throughout Europe, and from ancient times until present.	The course is structured based on the historical evolution of the fantastic world of vampires from the ancient times until present (Week 1 to Week 7) and it travels to countries in different areas of the world(Europe: Ottoman Empire, Central & Eastern Europe, Scandinavia, Southern Europe, UK, Germany, Spain, France; Asia: Iran, China, Turkey; the Caribbean, etc.) during this journey, using literature, documentaries and film.
2c	The course follows a longitudinal (timewise) analysis of the evolution of vampire myths, and how their perception changed in time, and within different cultures, based on the social, economic, political, and military issues of the time and place.	Students are studying how the myth of vampires evolved throughout time and how vampires were used to impersonate societal fears and issues at specific moments throughout time, in different cultures around the world. From Lamiai and Callicantzaros of ancient Greece and Jiangshi of ancient China, to Sangesugas, Upirs and Penangallans of Middle-Ages Europe and Oceania, and fast forward to contemporary versions of Dracula and other vampires in Iran, UK, Sweden, etc. of 21 st century.

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SLC 442 – Dracula and Vampire Belief in the World

Instructor: Oana Almasan

Catalog description

The course uses literature, documentaries and films to explore the concept of Fantastic and Gothic around the world and through different ages, with a focus on vampires - from Asia, through Europe and Americas and from ancient times until present.

DRACULA AND VAMPIRE BELIEF IN THE WORLD

SYLLABUS (SLC/ROM 442)

online/course Spring 2019

Credit hours: **3** (Provisional syllabus)

Instructor:

Oana Almasan, PhD

School of International Letters and Cultures

College of Liberal Arts and Science

Arizona State University

Contact information: Phone/Text: **602-812-8263**

Email: **oana.almasan.1@asu.edu**

Meeting time: **Virtual office hrs - by appointment only**

Course description

The course uses literature, documentaries and films to explore the concept of Fantastic and Gothic around the world and through different ages, with a focus on vampires - from Asia, through Europe and Americas and from ancient times until present. It follows a longitudinal (timewise) analysis of the evolution of vampire myths, and how their perception changed in time, and within different cultures, based on the social, economic, political, and military issues of the time and place.

Vampire stories are not only local phenomena placed in Transylvania the common stereotype is incessantly spread. Legends about Dracula and the Count himself may be 'untrue', but events that took place during the life and reign of the Wallachian Voevode Vlad Tepeș, better known as Vlad the Impaler, are nonfictional. He ruled during the time of the Ottoman Empire extension to Europe and his fight against the Turks give us thought on the altered understanding of Vlad as a Vampire figure.

Occurring and recurring in continuously changed environments, Count Dracula affects everyone to the same degree, but still remains as secret and elusive as before, pitted against a vision of mysterious spaces that evoke the faraway castles from Whitby, UK (the origin of Stoker's Dracula), from Bran and Poenari Castles in Transylvania as well as the visions of Jules Verne's *Castle of the Carpathians*. Following such leads, the course proposes to explore the Count's ageless figure paying a special attention to vampire beliefs and theories both in the main film screenings of Bram Stoker's Dracula and in documentaries, following the evolution of a genre still very present in our contemporary culture.

The fantastic and gothic, as concepts in literature and film, encouraging us to think at a multiverse instead of a universe, will be discussed, analyzed and exemplified. Moreover, we will encounter ancient and modern vampires, spirits and "creatures" from other real or imaginary realms haunting the world of the living worldwide.

Course Objectives

The course objectives are:

- Introduce students to Dracula as a novel character and a real historical/cultural figure of his own time and place.
- Familiarize students with the period, places and cultures that generated such a character and the reasons for his “living among us” for such a long time.
- Learn about the fantastic concept and its related genres.
- Learn about vampire/beast/fantastic creature beliefs in various cultures throughout the world.
- Coach students in gathering their own sources, analyze and evaluate them and create their own projects.

Learning outcomes

On the successful completion of this course students will be able to:

- Distinguish between myth and reality, with focus on both fictitious and real characters portrayed in cinema and historical/modern sources.
- Discuss, analyze and write critically and comparatively about various beliefs in the world (literature, movies, series, documentaries, legends)
- Develop a deeper global awareness and understanding of other cultures than their own.
- Apply the theory of the fantastic and gothic to various fiction genres, including the vampire one.

ALL required/support course materials (readings, films, etc.) for this class are provided through Canvas for all students enrolled.

Course reading selections from:

Stoker, Bram, *Dracula*, any edition.

Polidori, John William, *The vampyre: a tale*. Sherwood, Neeley, and Jones,

1819. Nineteenth Century Collections Online

Summers, Montague, *The Vampire: His Kith and Kin*. Kegan Paul, New York , 1928

McNally, Raymond T., Florescu, Radu, *Dracula - a Prince of Many Faces*, Hachette, 1989

Barger, Andrew (ed.), *The Best Vampire Stories 1800-1849*, Bottletree Books LLC, 2012

Sheridan “Le Fanu”, Joseph Thomas, *Carmilla*, The Dark Blue (September 1871 to February 1872)

Matheson, Richard, *I Am Legend*, Gold Medal Books, 1954

Supplementary readings or online materials (some present in the weekly course schedule) will be made available on canvas or recommended well in advance.

Films & Documentaries

	Title	COUNTRY	YEAR	DIRECTOR/ PRODUCER	WEEK
1	Monsters Among Us - Part 1-Vampires: From Folklore To Literature	USA / UK	2015	Kevin Hershberger	1
2	The Gothic - By British Library	UK	2014	Anna Lobbenberg	2
3	Ancient Assassins - Ep.2 - Vlad's Impalers	UK	2016	Peter Miller	3
4	Nosferatu	Germany	1922	F.W. Murnau	4
5	Dracula	USA	1931	Tod Browning	4
6	Dracula	USA	1992	Francis Ford Coppola	4
7	Dracula Untold	USA/Japan	2014	Gary Shore	4
8	Ms. Christina	Romania/France	1992	Viorel Sergovici	5
9	Blacula	USA	1972	William Crane	6
10	Interview With The Vampire	USA	1994	Neil Jordan	6
11	Let The Right One In	Sweden	2008	Thomas Alfredson	6
12	A Girls Walks Home Alone At Night	USA (Persian)	2014	Ana Lily Amirpour	6

Computer Requirements

This course requires that you have access to a computer that can access the internet. You will need to have access to, and be able to use the following software packages:

- A web browser (Safari, Chrome, Internet Explorer or Mozilla Firefox)
- Adobe Acrobat Reader (free)
- Adobe Flash Player (free)
- Microsoft Word
- Microphone and speaker

You are responsible for having a reliable computer and internet connection throughout the course.

Course Calendar:

DATE	DETAILS
Mon, Mar 11, 2019	Assignment 1.1. Welcome to Week 1
Wed, Mar 13, 2019	Assignment 1.2. Personal introductions Assignment 1.3. Week 1 Documentary Assignment 1.4. Week 1 Readings
Sat, Mar 16, 2019	Assignment 1.5. The pre-history of the literary vampire
Sun, Mar 17, 2019	Assignment 1.6. Other vampire "ancestors"
Mon, Mar 18, 2019	Assignment 2.1. Welcome to Week 2
Wed, Mar 20, 2019	Assignment 2.2. Documentary: The Gothic Assignment 2.3. Reading: Polidori's "The Vampyre" (1819)
Sat, Mar 23, 2019	Assignment 2.4. Portrait of Lord Ruthven and the mirroring of his time and place
Sun, Mar 24, 2019	Assignment 2.5. Polidori's "The Vampyre" through Gothic lenses Assignment 2.6. Discussions feedback to classmates due!
Mon, Mar 25, 2019	Assignment 3.1. Intro to Week 3: The Historical Roots of Count Dracula
Wed, Mar 27, 2019	Assignment 3.2. Documentary: Ancient Assassins, ep. 2: "Vlad's Impalers" Assignment 3.3. Reading: "Dracula, Prince of Many Faces"
Sat, Mar 30, 2019	Assignment 3.4. Discuss: Vlad III, the Order of the Dragon, & teachings of Ottoman captivity Assignment 3.5. Discuss: Europe in the 15th century, historical context of the 'real' Dracula Assignment 3.6. Essay: Rulers, fear & cruelty in the Dark Ages
Sun, Mar 31, 2019	Assignment 3.7. Discussions feedback to classmates due!
Mon, Apr 1, 2019	Assignment 4.1. "Dracula" festival week: the metamorphosis of a legend
Wed, Apr 3, 2019	Assignment 4.2. Reading 1: Bram Stoker's "Dracula" (1897)
Thu, Apr 4, 2019	Assignment 4.3. Film 1: "Nosferatu" (1922) Assignment 4.4. Film 2: "Dracula" (1931) Assignment 4.5. Film 3: "Dracula" (1992) Assignment 4.6. Film 4: "Dracula Untold" (2014) Assignment 4.7. Reading 2: M. Vorsino, on the metamorphosis of "Count Dracula"
Sun, Apr 7, 2019	Assignment 4.8. Essay assignment: from cold Dracula, to cool Dracula
Mon, Apr 8, 2019	Assignment 5.1. One hundred and fifty years of vampire lore
Wed, Apr 10, 2019	Assignment 5.2. Reading 1: Excerpts from Andrew Bager's "The Best Vampire Stories 1800-1849" Assignment 5.3. Reading 2: Joseph Thomas Sheridan Le Fanu's "Carmilla" (first published: 1871-1872)

	Assignment 5.4. Film 1: "Miss Christina" (after a book first published in 1936) Assignment 5.5. Reading 3: Richard Matheson's "I Am Legend" (first published: 1954)
Sat, Apr 13, 2019	Assignment 5.6. Essay assignment: One hundred and fifty years of vampire lore
Sun, Apr 14, 2019	Assignment 5.7. Assignment: draft/abstract of final project
Mon, Apr 15, 2019	Assignment 6.1. Old vampire, new vampire; bad vampire, good vampire...
Tue, Apr 16, 2019	Assignment 6.2. Film 1: "Blacula" (1972)
Wed, Apr 17, 2019	Assignment 6.3. Film 2: "Interview with the Vampire" (1994, based on Anne Rice's book published in 1976) Assignment 6.4. Reading 1: George R. R. Martin's "Fevre Dream" (first published: 1982) Assignment 6.5. Film 3: "Let the Right One In" (2008, based on John Ajvide Lindqvist's book published in 2004) Assignment 6.6. Film 4: "A Girl Walks Home Alone at Night" (2014)
Thu, Apr 18, 2019	Assignment 6.7. Extra resources: discussions on vampire narratives (video & readings)
Sat, Apr 20, 2019	Assignment 6.8. Essay assignment: Vampires with a social/political commentary twist
Sun, Apr 21, 2019	Assignment 7.1. What are vampires to us? Student narratives & peer feedback
Wed, Apr 24, 2019	Assignment 7.2. Vampires to you: final projects & peer feedback
Fri, Apr 26, 2019	Assignment 7.3. Course evaluation & farewell

Weekly activities, readings, and assignments

Week 1 – The pre-history of the literary vampire

1.1. Welcome to Week 1

This week, we start our fantastic journey in the world of vampires by exploring different types of ancient mythical beings that are, one way or another, connected to the history and evolution of the bloodsucking monsters. As we'll explore the evolution of vampires throughout the ages, and the literary creations they inspired, you'll discover that every era has the vampires that fit the beliefs, fears, and norms of the time.

Start by introducing yourselves to your colleagues in the *Personal introductions*, then go on to watch the documentary *Monsters among us*, move on to the *Week 1 Readings*, and then complete the **quiz** and the **assignment**. Then, you're done with this week! Easy as pie (o):

1.2. Discussion: Personal introductions

Use this section to introduce yourself to your colleagues by writing a paragraph or two about yourself (don't forget to include your area(s) of study and/or your research interests). Also, you may want to tell us why you chose this class and what are your expectations.

1.3. Documentary: Monsters Among Us, ep.1

Please follow the link below to watch Week 1 documentary: **Monsters Among Us - ep. 1**

1.4. Readings: Montague Summers, *The Vampire: His Kith and Kin*

Please follow the links below to complete your weekly readings: chapters 1 & 5 of Nigel Suckling's *Montague Summers' Guide to Vampires*, an abridged version of Montague Summers' book *The Vampire: His Kith and Kin*, published by Kegan Paul in New York in 1928.

"Alphonsus Joseph-Mary Augustus Montague Summers (1880-1948) was a fascinating character in himself. Throughout his life he was described by acquaintances as kind, courteous, generous and outrageously witty; but those who knew him well sensed an underlying discomfort and mystery. [...] Like some Medieval scholars, he believed that in chronicling vampires he was studying a terrifying reality, not just some fiction or quaint superstition belonging to exotic and distant cultures." (from *Introduction*).

Chapter one: the origin of the vampire

Chapter five: The vampire in literature up to Bram Stoker's *Dracula*

1.5. The pre-history of the literary vampire – graded quiz, max. 70p

This is a graded quiz with questions from your readings and documentary – please pay attention to each question.

1.6. Other vampire "ancestors"

In our class so far, you've learned about *Lamia*, *Callicontzaros*, *Jiangshi* and other terrifying beings populating ancient myths all around the world. You have also learned a bit about *Upires* and *Vourdalaks*, vampire precursors closer to our times. For this assignment, you have to find at least two other such beings, whether ancient or more recent, that have inspired, or are somehow connected to, the vampire myth. **Name** them and, in just a few sentences, describe their **characteristics** and the **time and place** of their origins. Each description is worth 10 points.

Week 2 – The Gothic

2.1. Welcome to Week 2

Dear students, time has come for you to meet and spend some quality time with a vampire (o: Yes, no jokes here. Whether frightened or outraged, you'll need to keep at it – you'll need to get to know him well, to understand his world and our history. This week, you'll meet "The Vampyre"! Of course, yours is going to be a virtual encounter only, but better safe than sorry, right? (o:

Well, as I'm sure you've all guessed from all this hinting, this week we'll delve into the study of Polidori's story. Before starting reading, though, you need to watch *The Gothic*, as you'll have to analyze the story in terms of the Gothic canon, as explained in this very short documentary. So, this should be your starting point for the week. Make notes, if you feel necessary, then go ahead and read the story in **Reading: Polidori's "The Vampyre" (1819)**. Do your **assignment** for the week, then go to the **discussion** section to analyze and explore, together with your colleagues, the specific traits of the main character and of his time.

2.2. Documentary: The Gothic

Please follow the link below to watch Week 2 documentary: [The Gothic](#)

2.3. Reading: Polidori's "The Vampyre" (1819)

Please follow the link below to complete your weekly reading: [The Vampyre \(1819\)](#).

2.4. Discussion: Portrait of Lord Ruthven and the mirroring of his time and place

Having read Polidori's *The Vampyre*, do a little background research of the times when the story was written, and the audiences it was meant for, and answer the following questions:

1 - what are the main traits of the central character, Lord Ruthven, as an early 19th-century literary vampire? (20 points)

2 - how do these traits reflect the legendary and mythic roots, as well as the torments, fears, qualms of the story's time and place (Western Europe of early 19th-century)? (20 points)

Your **initial posts** are due Saturday, Mar. 23, end of day (20+20 = **40 points**).

When you are done with your post, please check the answers of your peers, and leave feedback to at least two of them.

Your **feedback/responses** are due Sunday, Mar. 24, end of day (**11 points**).

Initial posts should be well-developed, use proper spelling, grammar, and punctuation. Response posts should be substantive and move the discussion forward.

This is your opportunity to discuss the information further with your classmates or to discuss whether you agree or disagree and state why or why not. Keep your comments professional, and try to incorporate your personal and professional experiences in discussion responses.

2.5. Essay: Polidori's "The Vampyre" through Gothic lenses

In the short documentary *The Gothic*, Professor John Bowen, from the University of York, UK, discusses briefly eight main characteristics of this literary genre.

Having read Polidori's *The Vampyre*, and having done your research for the discussion in Step 4, think again of the times when the story was written, and the audiences it was meant to, then **shortly** (in **max. 750 words**) analyze and illustrate how this literary work reflects the Gothic genre traits discussed in the documentary (each trait is worth **7 points** => 49 points total).

2.6. Discussions feedback to classmates due!

Your **feedback / responses** to your colleagues' posts in the weekly discussion are due Sunday, Mar. 24, end of day, and they are worth **11 points!** Don't forget about that!

Week 3 – The Historical Roots of Count Dracula

3.1. Intro to Week 3

Allow me to introduce you to the real Dracula! While you all know *Count Dracula* (the minimum prerequisite for enrolling in this class, I'd say!), how many of you do really know much or anything at all, for that matter, about the life of the medieval historical figure that inspired the famous character?

Well, the 'original' Dracula was a real Romanian Prince, who was, actually, more of a genius military strategist of his time, rather than a blood-sucking immortal, although his death is still surrounded in mystery. His life and times are our study for the week.

First, you'll go straight to meeting the prince, his battles, his victories, and his struggles, by watching the documentary **Ancient Assassins, ep. 2: "Vlad's Impalers"**. Then, you'll explore the real historical and political context of medieval Wallachia, Transylvania and the other kingdoms in the region, in your readings from *Dracula, Prince of Many Faces*. Based on what you learn about the medieval Eastern and Central Europe, you are then invited to do your own research and discuss whether Vlad III (the Impaler) truly was unusually cruel for the Dark Ages, or maybe there were other contemporary rulers or historical figures in Europe or elsewhere who competed with him quite successfully in their cruelty.

Finally, with a complete image of who the real Dracula was, and of his times and places, you'll prepare three posts, for three discussions: one, on the Prince and his life; one, on the historical background of the region in the 15th century; and one, on your research on cruelty in the Middle Ages.

3.2. Documentary: Ancient Assassins, ep. 2: "Vlad's Impalers"

Please follow the link below to watch Week 3 documentary: **Ancient Assassins, ep. 2: "Vlad's Impalers"**

3.3. Reading: Raymond T. McNally & Radu Florescu - "Dracula, Prince of Many Faces"

Please follow the link below to complete your weekly reading: **Dracula, Prince of Many Faces**

Your required readings for the week are **Chapters 1-6 (pp. 18-88)**, while Chapter 7 is optional. The other chapters are not required / needed for this week.

3.4. Discussion I: Vlad III, the Order of the Dragon, & teachings of Ottoman captivity

This is a graded discussion assignment.

Having watched the documentary **Ancient Assassins, ep. 2: "Vlad's Impalers"**, and read *"Dracula, Prince of Many Faces"*, review all this information and prepare a post answering the following questions:

- Why was Prince Vlad III also called Dracul?
- What were Vlad III's links to Transylvania?
- Why did Vlad become (in)famous in Europe during his ruling of Wallachia?
- How did Vlad become such a skilled warrior and successful military strategist against the Ottomans?
- What other traits of Prince Vlad III do you find relevant to his later becoming *"Count Dracula"*?

Your **initial posts** are due Saturday, Mar. 30, end of day (**30 points**). When you are done with your post, please check the answers of your peers, and leave feedback to at least two of them. Your **feedback/responses** are due Sunday, Mar. 31, end of day (**10 points**).

Initial posts should be well-developed, use proper spelling, grammar, and punctuation.

Response posts should be substantive and move the discussion forward.

This is your opportunity to discuss the information further with your classmates or to discuss whether you agree or disagree and state why or why not. Keep your comments professional, and, whenever relevant, try to incorporate your personal and professional experiences in discussion posts and responses.

3.5. Discussion II: Europe in the 15th century, historical context of the 'real' Dracula

This is a graded discussion assignment.

Having watched the documentary **Ancient Assassins, ep. 2: "Vlad's Impalers"**, and read *"Dracula, Prince of Many Faces"*, review all this information and prepare a post answering the following questions:

- What was the political and military situation of Transylvania, Moldova, Wallachia and the Ottoman empire during the ruling of Vlad III Dracul? Describe it very briefly, not more than 2-3 paragraphs.
- Based on the information you now have, do you consider Vlad III Dracul a hero or a villain? Or just a regular ruler? Briefly explain your rationale.

Your **initial posts** are due Saturday, Mar. 30, end of day (**20 points**). When you are done with your post, please check the answers of your peers, and leave feedback to at least two of them. Your **feedback/responses** are due Sunday, Mar. 31, end of day (**10 points**).

Initial posts should be well-developed, use proper spelling, grammar, and punctuation. Response posts should be substantive and move the discussion forward.

This is your opportunity to discuss the information further with your classmates or to discuss whether you agree or disagree and state why or why not. Keep your comments professional, and, whenever relevant, try to incorporate your personal and professional experiences in discussion posts and responses.

3.6. Essay: Rulers, fear & cruelty in the Dark Ages

Do your own research on rulers and the use of cruelty & fear as an instrument of authority in the 14th-16th century Europe (or other parts of the world) and write a short essay addressing the following:

- identify one other historical figure of those times (14th-16th century) that could easily "compete" with Vlad the Impaler in the harshness / cruelty / darkness / fear factor of his ruling style, and briefly discuss what was the motivation of this individual's behavior ('just that they could' / avoiding enemy invasion / protecting their privilege / following tradition, etc.)?
- did he/she become subject of legends and folk stories? Please give one brief example.

Your **essays** are due Saturday, Mar. 30, end of day (**30 points**).

3.7. Discussions feedback to classmates due!

Your **feedback / responses** to your colleagues' posts in the weekly discussions are due Sunday, Mar. 31, end of day, and they are worth **10 points** each! That is a **total of 20 points** you don't want to miss, so don't forget about that!

Week 4 – Dracula – the metamorphosis of a legend

4.1. "Dracula" festival week

It is high time, I'd say, to delve into the ever-changing legend of *Count Dracula*!

Now, that we have learned how a real 15th century Romanian Prince and military genius became (in)famous for his ruthlessness, we are ready to also explore how he became a vicious dark legend at the end of the 19th century. The legend, then, took on a life of its own, and *Dracula* kept changing from a crude, bloodthirsty creature, to an ever more complex being with every 're-awakening' in the so many book re-writes and film re-makes since his literary birth.

Did this transformation, this metamorphosis from the pure evil of the initial *Dracula*, to a complex, more "human" being, originate only in the need of each author to add something new to the old story, to surprise their readers/viewers? Or was it also related to the needs and expectations of the readers/viewers themselves, who demanded a different, more elaborate and more relatable character?

The readings and the films of this week (from Bram Stoker's novel of 1897, to Gary Shore's 2014 *Dracula Untold*) will help you explore these questions, (re)discover the many faces of the legendary *Count*, and get prepared for the essay you have to write as this week's assignment.

4.2. Reading 1: Bram Stoker's "Dracula" (1897)

Please follow the link below to complete Reading 1 for this week: **Bram Stoker's "Dracula" (1897)**

4.3 – 4.6. Films: Dracula Festival

Please follow the link below to watch the four films of the week: **"Nosferatu" (Germany, 1922)**, **"Dracula" (USA, 1931)**, **"Dracula" (USA, 1992)**, **"Dracula Untold" (USA/Japan, 2014)**.

4.7. Reading 2: M. Vorsino, on the metamorphosis of "Count Dracula"

Please follow the link below to complete Reading 2 for this week:

Excerpts from M. Vorsino (2007), *Dracula: from historical voievod to fictional vampire prince, "Chapter four: Things that go bump in the night"*.

4.8. Essay assignment: from cold Dracula, to cool Dracula

Write a short essay (max. 850 words) discussing:

1. the main characteristics / traits of *Count Dracula*'s transformation over time, since its "birth", in 1897, until now;
2. other instances of *Count Dracula* and contemporary spin-offs / transmutations in media and film (**tip**: including cartoons and children shows!).

Week 5 - One hundred and fifty years of vampire lore

5.1. Week 5 Intro

We will now move rapidly through 150 years of vampire lore, by engaging in vampire narratives (short stories, novels and films) from the beginning of the 1800s to mid-1900s. These will reveal new dimensions of the metaphor of vampire, along its evolution from old bloodsuckers to new heartbreakers, and from unsympathetic and quasi invincible, to complex and somewhat vulnerable creatures.

The main assignment of the week will be an **essay** worth 75 points, discussing these new traits developed by vampires; for completing it, please make sure you do all the readings and watch the film scheduled for this week. There will also be a graded assignment with 25 points up for grabs: submitting an abstract/draft of your final project, due two weeks from now. So, use your time wisely, and make sure you get a good idea of what you want your final project to be about: what do you like most about vampires; how are vampires mirroring the human society; what do vampire teach us about humanity and being human; who is the most important vampire of all times and why; etc. Read and follow the assignment instructions, and make sure you submit your abstract in time.

5.2. Reading 1: Excerpts from Andrew Bager's "The Best Vampire Stories 1800-1849"

Please follow the link below to complete Reading 1 for this week:

Excerpts from Andrew Bager's "*The Best Vampire Stories 1800-1849*" (collected in 2012), as follows:

Ernst Raupach: *Wake Not the Dead*

Alexander Dumas: *The Vampire of the Carpathian Mountains*

Joseph Sheridan le Fanu: *Strange Event in the Life of Schalken the Painter*

Arthur Young: *Pepopukin in Corsica*

Robert C. Sands: *The Black Vampyre: A Legend of Saint Domingo*

Théophile Gautier: *Clarimonde*

5.3. Reading 2: Le Fanu's "Carmilla"

Please follow the link below to complete Reading 2 for this week: Joseph Thomas Sheridan Le Fanu's "*Carmilla*" (first published: 1871-1872).

5.4. Film 1: "Miss Christina"

Please follow the link below to watch Film 1 of the week: "*Miss Christina*" (Romania/France, 1992), after a book first published in 1936.

This 1992 Romanian-French film is based on a short story written and published in 1936 by Mircea Eliade - "*Domnișoara Christina*". There is also a 2013 re-make of *Miss Christina*, but the 1992 film follows the original story much more accurately.

5.5. Reading 3: Richard Matheson's "I Am Legend"

Please follow the link below to complete Reading 3 for this week. DO NOT substitute this for the movie, as they're quite different in an essential point!

Richard Matheson's "*I Am Legend*" (first published: 1954).

5.6. Essay: One hundred and fifty years of vampire lore

Having been through all the support materials for this week, please write a short **essay** (not more than 450-500 words) discussing:

- a. how the image of the vampires changed between the early 1800s and the mid 20th century (1800-1954);
- b. why do you think this happened? What influenced / shaped the way the image of the vampire was constructed, along time?

Please make sure that your essay is well organized, enjoyable and easy to read, and the writing uses proper grammar and proper citations.

For EVERY STATEMENT you make, please **make sure you use appropriate illustrations** from the materials studied in the class, or any other materials you know of. **NEVER** leave a comment or a statement without an illustration of the narrative(s) where that idea appeared.

5.7. Assignment: draft/abstract of final project

As we are nearing the end of the class, time has come to prepare for your final projects.

The draft / abstract is 25 points worth, and final projects are 140 points worth, so please choose your subject wisely, as it is worth 165 points of your 700 total, more than double of any other assignment in the class!

Please go through the materials (films, readings, etc.) you have studied in this class, and also do your own research, if needed to complete your information, and decide what you want to focus on for your final project. You can truly pick ANY subject in the vampire world that you like, ANYTHING at all, as long as it **brings new information or a new perspective** to class, you **feel passionate about it** and **want to share it with your peers**.

Consider what we have discussed and you like most about vampires (immortality, power, freedom, etc.); how are vampires mirroring the human society (politics of race and gender, fear of “otherness”, power games, etc.); what do vampires teach us about humanity and being human (about mortality and fragility; about love and hate; about religion, beliefs and rituals; about fears of the unknown and the different, etc.); maybe even explore who is the most important vampire of all times and why; or explore vampire friends and foes; or change the ending to your favorite vampire story; or imagine what would be like to be vampire for a day; etc.

Go wild, challenge your creativity!

Also, the format of your projects is totally up to you: presentation style, poster presentation, short essay, an original short story, short video, photo story, comic/graphic short story, interview with your friends, interview with researchers – ANY way you want to convey your final project, you are free to do it, just be clear about it in your draft/abstract.

Then, write a draft / extended abstract (350-500 words), describing or summarizing your project.

Please make sure the draft / abstract is clear, well organized, and also *catchy* – meaning that it should make the reader highly interested in your final project! Then, make sure you submit it in time.

Week 6 - Old vampire, new vampire; bad vampire, good vampire...

6.1. Week 6 Intro

Sadly, this is your last week of feasting on vampire stories. Then, the following week, it'll be your turn to create your own vampire narratives, share them with the class, and give feedback to each other.

Please keep working on those great final projects, the deadline is coming sooner than you'd think.

As for this week, we'll be exploring the vampire lore of the past 70 years: from the mid-1900s to today. Some of the stories on this week's list are widely known "classics", while some others might take you on roads less traveled. Yet, I'm sure you'll enjoy all of them, finding them equally informing and enriching. They will add even more intricacies to the vampire metaphor, and more layers to the discourse that the vampire lore conveys.

Being such a powerful character, it is no wonder that the vampire and its discourse got to be used to convey social and political commentary - and this is the trait that we are discussing this week. Go through this week's readings and films, review your readings of last week (and the previous weeks, if you feel needed), then write your essay and submit it to the assignment section in time.

6.2. Film 1: "Blacula" (1972)

Please follow the link below to watch Film 1 of the week: "*Blacula*" (USA, 1972)

6.3. Film 2: "Interview with the Vampire"

Please follow the link below to watch Film 2 of the week: "*Interview with the Vampire*" (USA, 1994), based on Anne Rice's book published in 1976.

6.4. Reading 1: George R. R. Martin's "Fevre Dream"

Please follow the link below to complete Reading 1 for this week: George R. R. Martin's "*Fevre Dream*" (first published: 1982).

6.5. Film 3: "Let the Right One In" (2008)

Please follow the link below to watch Film 3 of the week: "*Let the Right One In*" (Sweden, 2008 – with English subtitles), based on John Ajvide Lindqvist's book published in 2004.

6.6. Film 4: "A Girl Walks Home Alone at Night" (2014)

Please follow the link below to watch Film 4 of the week: "*A Girl Walks Home Alone at Night*" (USA, 2014 -in Persian with English subtitles).

6.7. Extra resources: discussions on vampire narratives (video & readings)

Please follow the links below to access some extra resources for the class, discussing different vampire narratives:

- ASU's Professor Orlich on "Miss Christina" and Feminism
- Deborah Mutch on vampires and humanity
- Gina Whisker on the metaphor of the vampire

6.8. Essay: **Vampires with a social/political commentary twist**

Having been through all the materials in the class, and seen & discussed so many different vampire narratives, please write a short **essay** (not more than 450-500 words) **discussing how vampires are used in literature, film and other media to tackle social and political issues and convey social/political commentary.**

Please make sure you cover a variety of social/political issues addressed by the vampire narratives, that your essay is well organized, enjoyable and easy to read, and the writing uses proper grammar and proper citations.

For EVERY STATEMENT you make, please **make sure you use appropriate illustrations** from the materials studied in the class, or any other materials you know of. **NEVER** leave a comment or a statement without an illustration of the narrative(s) where that idea appeared.

Week 7 – What are vampires to us?

7.1 Student narratives & peer feedback

As you all know, this is your turn to create your own vampire narratives, share them with the class, and give feedback to each other. I know I've said this before, but still: I am SO looking forward to see your final projects! To me, this is the best part of this class, really!

You have two main deadlines here: final projects are due Wed., **Apr. 24**, and peer feedback is due Fri., **Apr. 26**.

Apr. 24 is the deadline for submitting your final project and sharing them with the class. Then, you have from Apr. 24 to Apr. 26 to review your classmates' projects and give feedback to each other. Also, somewhere in between, I would appreciate it if you took the time to also give me feedback about this class.

7.2. Vampires to you: final projects & peer feedback

What are vampires to you and to your classmates?

Create your own vampire narrative, upload it here **before Apr. 24, end of day**, to share it with the class, and then give feedback to at least three of your colleagues **before Apr. 26, end of day**.

IMPORTANT! This is a two-step assignment, **worth 140 points altogether**:

- **110 points** for the final project - **due Apr. 24**;
- **30 points** for giving feedback to three of your peers (3 x 10 = 30 points) - **due Apr. 26**.

So, please make sure you complete both tasks for this assignment in due time, or you'll be missing a whole bunch of points.

Final projects, reflecting personal views and choices, are expected to be varied in content and shape - please appreciate each effort in their own stand.

Still, as a general guideline, **feedback comments** should be substantive and help the author understand the pluses and minuses of their project. This is your opportunity to discuss the good and the not so good aspects of your classmate's project and support your opinion with solid arguments. Keep your feedback comments professional and follow the *Netiquette* guidelines. Please make sure you **discuss both the positive and the less positive aspects of the project**, in order to get all the points for your feedback activity.

Evaluation and Grading

Please refer to this rubric when writing and editing your answers/statements. Make sure you stay on topic, organize your composition well, focus on tasks or questions and provide well- documented arguments and develop solid ideas.

Every week, the student can accumulate a total of 100 points. Therefore, at the end of the semester the maximum points accumulated could be 700. The final grade is calculated by dividing the total number of points by 7 => maximum points 700/7=100.

Score	100 %	66 %	33%	0 %
Type				
Answer accuracy 25%	Stayed on topic	Almost on-topic, but quite blurry focus	Off topic	Not intelligible
Structure and organization 25%	The answer is very well organized and the flow of ideas is easy to follow	Missing some topic sentences. Some well-organized sentences, but not in a consistent way	Topic not developed enough, missing beginning and/or ending, inconsistent	No evidence of planning
Answer content complexity 50%	The answer is rich in quality information, the content shows proper elaboration, and the arguments used are clear and well-documented	Some statements lack proper scientific argumentation and the content does not contain all the necessary information	The answer lacks proper documentation and the content is very poor in meaningful information	The text does not answer the question(s) and the explanation/argumentation is completely pointless

Score

A+	99.00-100	B-	80.00-82.99
A	95.00-98.99	C+	77.00-79.99
A-	90.00-94.99	C	70.00-76.99
B+	87.00-89.99	D	60.00-69.99
B	83.00-86.99	E	0.00-59.99

Communicating with the Instructor

This course uses a discussion board called "Hallway Conversations" for general questions about the course. Prior to posting a question, please check the syllabus, announcements, and existing posts. If you do not find an answer, post your question. You are encouraged to respond to the questions of your classmates.

Don't hesitate to email me any questions about the class or associated topics. You can expect a response within 48 hours.

You can also call or text me during business hours at 602-812-8263.

Online Course

This is an online course. There are no in-person meetings. You can log into your course via MyASU or <https://my.asu.edu>.

Email and Internet

ASU email is an [official means of communication](#) among students, faculty, and staff. Students are expected to read and act upon email in a timely fashion. Students bear the responsibility of missed messages and should check their ASU-assigned email regularly.

All instructor correspondence will be sent to your ASU email account.

Course Time Commitment

This three-credit course requires approximately 135 hours of work. Please expect to spend around 18 hours each week preparing for and actively participating in this course.

Late or Missed Assignments

Notify the instructor **BEFORE** an assignment is due if an urgent situation arises and the assignment will not be submitted on time. Published assignment due dates (Arizona Mountain Standard time) are firm. Please follow the appropriate University policies to request an [accommodation for religious practices](#) or to accommodate a missed assignment [due to University-sanctioned activities](#).

Submitting Assignments

All assignments, unless otherwise announced, **MUST** be submitted to the designated area of Canvas. Do not submit an assignment via email.

Drop and Add Dates/Withdrawals

This course adheres to a compressed schedule and may be part of a sequenced program, therefore, there is a limited timeline to [drop or add the course](#). Consult with your advisor and notify your instructor to add or drop this course. If you are considering a withdrawal, review the following ASU policies: [Withdrawal from Classes](#), [Medical/Compassionate Withdrawal](#), and a [Grade of Incomplete](#).

Grade Appeals

Grade disputes must first be addressed by discussing the situation with the instructor. If the dispute is not resolved with the instructor, the student may appeal to the department chair per the [University Policy for Student Appeal Procedures on Grades](#).

Student Conduct and Academic Integrity

Academic honesty is expected of all students in all examinations, papers, laboratory work, academic transactions and records. The possible sanctions include, but are not limited to, appropriate grade penalties, course failure (indicated on the transcript as a grade of E), course failure due to academic dishonesty (indicated on the transcript as a grade of XE), loss of registration privileges, disqualification and dismissal. For more information, see <http://provost.asu.edu/academicintegrity>. Additionally, required behavior standards are listed in the [Student Code of Conduct and Student Disciplinary Procedures](#), [Computer, Internet, and Electronic Communications policy](#), and outlined by the [Office of Student Rights & Responsibilities](#). Anyone in violation of these policies is subject to sanctions.

[Students are entitled to receive instruction free from interference](#) by other members of the class. An instructor may withdraw a student from the course when the student's behavior disrupts the educational process per [Instructor Withdrawal of a Student for Disruptive Classroom Behavior](#).

Appropriate online behavior (also known as *netiquette*) is defined by the instructor and includes keeping course discussion posts focused on the assigned topics. Students must maintain a cordial atmosphere and use tact in expressing differences of opinion. Inappropriate discussion board posts may be deleted by the instructor.

The Office of Student Rights and Responsibilities accepts [incident reports](#) from students, faculty, staff, or other persons who believe that a student or a student organization may have violated the Student Code of Conduct.

Prohibition of Commercial Note Taking Services

In accordance with [ACD 304-06 Commercial Note Taking Services](#), written permission must be secured from the official instructor of the class in order to sell the instructor's oral communication in the form of notes. Notes must have the notetaker's name as well as the instructor's name, the course number, and the date.

Course Evaluation

Students are expected to complete the course evaluation. The feedback provides valuable information to the instructor and the college and is used to improve student learning. Students are notified when the online evaluation form is available.

Syllabus Disclaimer

The syllabus is a statement of intent and serves as an implicit agreement between the instructor and the student. Every effort will be made to avoid changing the course schedule but the possibility exists that unforeseen events will make syllabus changes necessary. Please remember to check your ASU email and the course site often.

Accessibility Statement

In compliance with the Rehabilitation Act of 1973, Section 504, and the Americans with Disabilities Act as amended (ADAAA) of 2008, professional disability specialists and support staff at the Disability Resource Center (DRC) facilitate a comprehensive range of academic support services and accommodations for qualified students with disabilities.

[Qualified students with disabilities may be eligible to receive academic support services and accommodations.](#) Eligibility is based on qualifying disability documentation and assessment of individual need. Students who believe they have a current and essential need for disability accommodations are [responsible for requesting accommodations and providing qualifying documentation](#) to the DRC. Every effort is made to provide reasonable accommodations for qualified students with disabilities.

Qualified students who wish to request an accommodation for a disability should contact the DRC by going to <https://eoss.asu.edu/drc>, calling (480) 965-1234 or emailing DRC@asu.edu. To speak with a specific office, please use the following information:

ASU Online and Downtown Phoenix Campus

University Center Building, Suite
160 602-496-4321 (Voice)

West Campus

University Center Building
(UCB), Room 130 602-543-
8145 (Voice)

Polytechnic Campus

480-727-1165 (Voice)

Tempe Campus

480-965-1234 (Voice)

Technical Support

This course uses Canvas to deliver content. It can be accessed through MyASU at <http://my.asu.edu> or the Canvas home page at <https://myasucourses.asu.edu>

To monitor the status of campus networks and services, visit the System Health Portal at <http://syshealth.asu.edu/>.

To contact the help desk call toll-free at 1-855-278-5080.

Discrimination, Harassment, and Retaliation

[ACD-401 Prohibition against Discrimination, Harassment, and Retaliation](#), prohibits discrimination, harassment or retaliation on the basis of race, sex, gender identity, age, religion, national origin, disability, sexual orientation, and veteran status. Violations of this policy may result in disciplinary action, including termination of employees or expulsion of students. Contact the Office of Student Rights and Responsibilities at (480) 965-6547, if you feel another student is harassing you based on any of the factors above; contact the Office of Equity and Inclusion at

(480) 965-5057 if you feel an ASU employee is harassing you based on any of the factors above. ASU continues to implement U.S. Department of Education guidance regarding sexual assaults under Title IX federal law that provides that no person be excluded on the basis of sex from participation in, be denied benefits of, or be subjected to discrimination under any education program or activity. Both Title IX and university policy make clear that sexual violence and harassment based on sex is prohibited. An individual who believes they have been subjected to sexual violence or harassed on the basis of sex can seek support, including counseling and academic support, from the university. If you or someone you know has been harassed on the basis of sex or sexually assaulted, you can find information and resources on ASU's [Sexual Violence Awareness](#) page.

As a mandated reporter, I am obligated to report any information I become aware of regarding alleged acts of sexual discrimination, including sexual violence and dating violence. [ASU Counseling Services](#) are available if you wish discuss any concerns confidentially and privately.

Student Success

This is an online course. To be successful:

- check the course daily
- read announcements
- read and respond to course email messages as needed
- complete assignments by the due dates specified
- communicate regularly with your instructor and peers
- create a study and/or assignment schedule to stay on track

Dracula and Vampire Belief in the World

List of required readings:

1. **Stoker, Bram**, *Dracula*, any edition.
2. **Polidori, John William**, *The vampyre: a tale*. Sherwood, Neeley, and Jones, 1819. Nineteenth Century Collections Online
3. **Summers, Montague**, *The Vampire: His Kith and Kin*. Kegan Paul, New York , 1928
4. **McNally, Raymond T., Florescu, Radu**, *Dracula - a Prince of Many Faces*, Hachette, 1989
5. **Barger, Andrew (ed.)**, *The Best Vampire Stories 1800-1849*, Bottletree Books LLC, 2012
6. **Sheridan “Le Fanu”, Joseph Thomas**, *Carmilla*, The Dark Blue (September 1871 to February 1872)

MONTAGUE SUMMERS' GUIDE TO VAMPIRES



by
Montague Summers

Abridged by Nigel Suckling

Introduction

Ch One: The Origin of the Vampire

Ch Two: Creation of the Vampire

Ch Three: How to Recognize and Destroy the Vampire

Ch Four: The Vampire's Kith and kin

Ch Five: The Vampire in Literature

This text was for a Studio Editions (Random House) book that never quite got off the ground. Basically it is a heavily abridged version of Montague Summers' classic *THE VAMPIRE: HIS KITH AND KIN*, published in 1928. The original is wonderful in its own way but so densely written that most people find it unreadable. My aim was to simplify it drastically while retaining as much as possible of the flavour and content of the original. All I did in fact was drop large chunks of his original digressions and tidy up the punctuation. I only added in all probably a couple of dozen words to bridge gaps that the omissions created.

So, if you're interested in Montague Summers or the folklore of vampires generally, feel free to have a read and download the text if you like. It was a commissioned work (and even paid for, amazingly), but the last I heard from Studio the copyright had reverted to me. Something to do with it not having been published within the contractually specified time. If anyone knows otherwise about the copyright, please get in touch.

On the right is a rather good picture sent in by a Summers' fan, Estelle Valls de Gomis, who chose vampires as the theme of her magnificent doctoral thesis that has an honoured place on my bookshelf. Click on it for an enlargement and more info. There are a few more pictures and items of interest in the Introduction.



BACK TO VAMPIRES



DRACULA



BRAM STOKER





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DRACULA

Prince of Many Faces

HIS LIFE AND HIS TIMES



RADU R. FLORESCU AND
RAYMOND T. McNALLY

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Carmilla

Joseph Sheridan Le Fanu

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The
Best Vampire
Stories 1800-1849

A Classic Vampire Anthology



Stories by:

Alexander Dumas

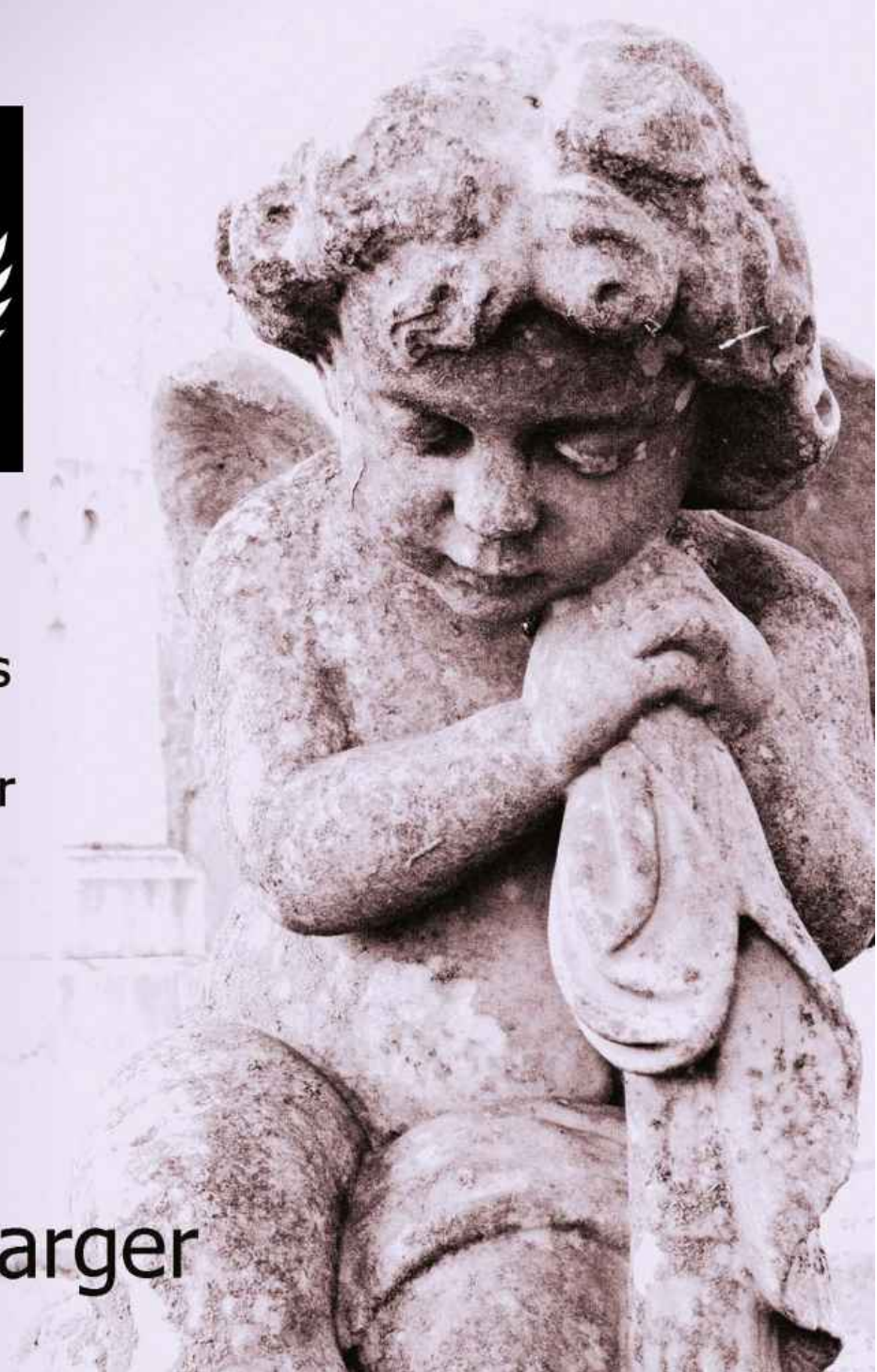
Joseph le Fanu

Théophile Gautier

John Polidori

and others...

Andrew Barger



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[The Vampire of the Carpathian Mountains](#) - Alexander Dumas

[Strange Event in the Life of Schalken the Painter](#) - Joseph Sheridan le Fanu

[Pepoukin in Corsica](#) - Arthur Young

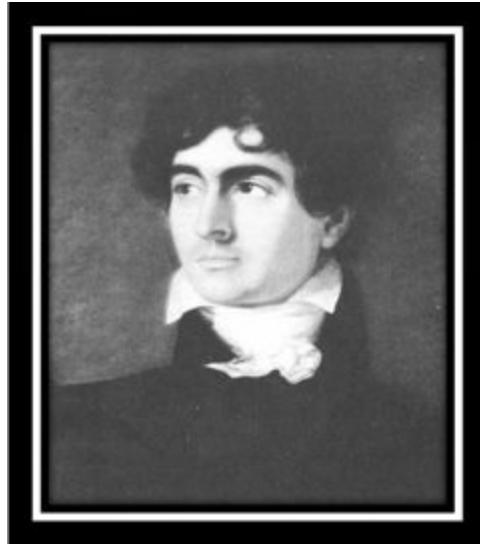
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JOHN POLIDORI

(1795-1821)

Introduction

The Vampyre; A Tale.

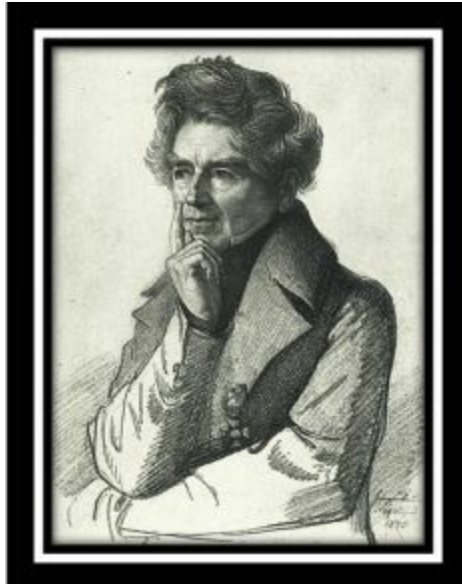
BEFORE YOU IS the oldest known vampire short story originally published in the English language. One would expect it to be subpar and stumbling as it finds its way through the darkness of the upstart genre. That, however, is not the case. It has a storied and contentious past. It emerged from one of the most publicized literary challenges in recorded history and forever holds a controversy that extends far off the page to the personal lives of Lord Byron, John Polidori (a young physician travelling with Lord Byron), Percy Blythe Shelley, Mary Shelley (Mary Wollstonecraft Godwin at the time) and Claire Clairmont, the stepsister of Mary Shelley who was pregnant with Lord Byron's baby.

In June 1816, while gathered at Villa Diodati, a Lake Geneva mansion Lord Byron was renting, these five literary figures began reading ghost stories. A challenge was laid down to see who could write the best supernatural story of them all. Mary Shelley began writing what would eventually become *Frankenstein; or, The Modern Prometheus*. Percy Shelley wrote five ghost stories. Lord Byron started a [*Fragment of a Vampire Novel*]. John Polidori adapted Byron's outline to eventually write "The Vampyre; A Tale."

Three years later, in the April 1, 1819 issue of the *New Monthly Magazine*, "The Vampyre" was published with the Introduction explaining more of the doings at Villa Diodati:

"Mr. Percy Blythe Shelly, a gentleman well known for extravagance of doctrine, and for his daring, in their profession, even to sign himself with the title of Aflwj in the Album at Chamouny, having taken a house below, in which he resided with Miss M. W. Godwin and Miss Clermont, [sic] (the daughters of the celebrated Mr. Godwin) they were frequently visitors at Diodati, and were often seen upon the lake with his Lordship . . .

"It appears that one evening Lord B., Mr. P. B. Shelly [sic], the two ladies and the gentleman



Ernst Raupach
(1784-1852)

Introduction

Wake Not the Dead

JOHANN LUDWIG TIECK. For many years this story was attributed to this purveyor of the German Romantic School. The English version of “Wake Not the Dead” first appeared in Vol. I of a tri-volume anthology of German stories translated into English. It was titled *Popular Tales and Romances of the Northern Nations* and offered in London by the popular seller of German books: Johann Heinrich Bohte. The story is also called “The Bride of the Grave,” which is derived from the 1826 publication *Legends of Terror and Tales of the Wonderful and Wild* that listed the full title as “Wake Not the Dead or The Bride of the Grave, a German Romance.”

In the 1823 anthology, no direct authorship was given to Tieck. His name appears in a list of German authors and it happens to match with the order of the stories as laid out in the table of contents. There is no other evidence he wrote the story, including the fact that it wasn’t contained in the collected works of Tieck.

It has since been learned that German dramatist, preacher and university professor—Ernst Benjamin Salomo Raupach— penned the story. His German title is literally translated “Let the Dead Rest.”

The machinations of Raupach’s vampire are unique. The vampire does not leave a mark on its victim and sucks blood from the victim’s heart area after putting them to sleep with its breath. Unfortunately, the story employs the awkward (and frustrating) use of Old English words as originally translated. This tactic was used a number of times in the first half of the nineteenth century when monsters were resurrected from ancient legend and brought to life in the short story. This was most apparent in a number of short werewolf tales collected in [Shifters: The Best Werewolf Short Stories 1800-1849](#) such as “The Man-Wolf” by Leitch Ritchie and “The Wehr-wolf: A Legend of



ALEXANDER DUMAS

(1802-1870)

Introduction

The Vampire of the Carpathian Mountains

IN THE FIRST edition of this book an English translation of this story was used that was printed in a 1849 volume of the *New Monthly Magazine* (the same magazine that published Polidori's "The Vampyre" in 1819). In that version "The Vampire of the Carpathian Mountains" ends rather abruptly and fails to contain a poem included in the original French version. I am sure that would be unacceptable to Alexander Dumas as it is for someone who strives to create the best anthologies possible. So before you is the complete original translated as close as I could get it into the English language.

Also called "The Pale Lady," this story was published serially by Alexander Dumas in *Le Constitutionnel* during 1849 and was later included in his collection *Les Mille et un Fantômes* (One Thousand and One Ghosts). "The Vampire of the Carpathian Mountains" is the only vampire short story ever written by Alexander Dumas and it is still one of the best vampire stories for the first half of the nineteenth century. It is written in the first person singular voice of a virgin female.

At first blush it would appear that it is also the first vampire story to take its setting in the haunted Carpathian Mountains. But the 1823 tri-volume anthology of German stories translated into English (*Popular Tales and Romances of the Northern Nations*), which includes "Wake Not the Dead" also contains "The Sorcerers," which starts on page 123 of Vol I. Although it is not a tale of vampirism, it is set in the Carpathian Mountains and makes passing reference to the white people who live there and feed off blood.

But the story at hand still presents a number of firsts in vampire lore. Dumas gives us a vampire with flaming eyes and one that can open a locked door as if the latches did not exist.



JOSEPH SHERIDAN LE FANU

(1814-1873)

Introduction

Strange Event in the Life of Schalken the Painter

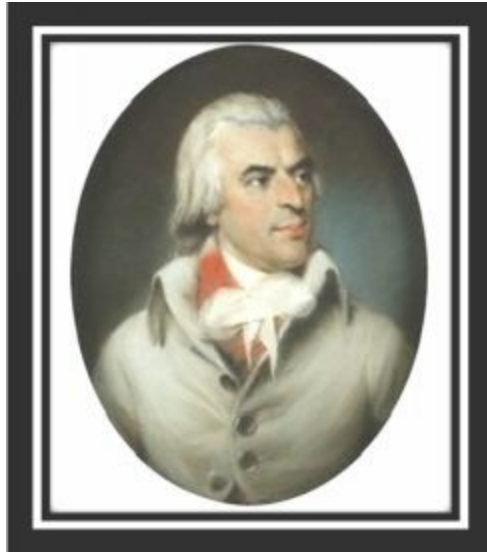
A *REVENANT*, FRENCH for “to return,” is a term used loosely in supernatural circles for a being who has come back from the dead. All ghosts are gray and given this limiting definition, all ghosts are revenants. Yet the darkling man in this tale is a step beyond a mere *revenant*. There is a sheen of malice about his appearance and his unyielding personality. *Récupérer* (“to reclaim”) is a more apt term for the specter of the “Strange Event in the Life of Schalken the Painter” who comes to get his bride.

But let’s step back and consider the origins of this Gothic story, which is the first historical fiction vampire story. In the seventeenth century Dutch painter Godfried Schalcken (“Schalken” in the story) became known for his gloomy paintings that often depicted his subjects drenched in candlelight. For a period he studied art under Gerrit Dou (“Gerhard Douw” in the story) who is considered one of the best Dutch painters of the candle effect. Rose Velderkaust was Douw’s niece and “the only love of Godfrey Schalken.”

Like Schalcken’s paintings, “Strange Event in the Life of Schalken the Painter” is equally a story veiled in shadow and tremulous light. It bids the reader to ponder that which is not shown, that which is left unpainted and unsaid. We know little of what is going on in the background of Schalcken’s paintings and little of what is happening behind the scenes in Fanu’s vampire tale; so little, in fact, that many have mistook it for a ghost story or a play on the legend of the demon who comes to claim his bride. The subtle reference to the long hair that hides the neck of the vampire and a mouth that opens “in order to give egress to two long, discoloured fangs, which projected from the upper jaw, far below the lower lip” makes clear that this is squarely a vampire story.

In M.R. James’s introduction to *Ghosts and Marvels* in 1927, he pointed out that “Schalken’ conforms more strictly to my own ideals. It is indeed one of the best of Le Fanu’s good things.”

Fanu shows, but does not tell, in this story of reclamation from the grave. Through the gloom he sheds light on the hopelessness of a nineteenth century woman trapped in an unwanted (and unholy) marriage to a vampiric *récupérer*.



Arthur Young
(1741-1820)

Introduction

Pepoukin in Corsica

THIS UNIQUE VAMPIRE story was found in Vol. I of the six volume anthology titled *The Stanley Tales*, published from 1826-1827. These original tales were compiled by Ambrose Marten. For this vampire story he only printed the author's initials A.Y., a pseudonym of British author and agriculturalist Arthur Young, best known today for book *Travels in France During the Years 1787, 1788 and 1789*. France is the country in which "Pepoukin in Corsica" is set. If Arthur Young was the author of this tale, how is it that it was published six years after his death? This is a result of *The Stanley Tales* being published posthumously, after Ambrose Marten had died. The odd stories were taken from those he had collected over the years while living in Britain.

This is the third vampire story to originate in the English language, the other two being "The Vampyre" and "The Black Vampyre" of 1819. The vampire of this story derives from Poland and is cursed to haunt the living for ninety years as a sort of penance. He neither lives forever nor can create more vampires. He is a mortal, accursed creature.

Also outside of modern vampire tradition is the vampire who drinks the blood of its victim until they are dead. This concept was first promulgated by Robert Sands in "The Black Vampyre" and was a common perception near the quarter mark of the nineteenth century. Consider these verses from the poetry of "Pepoukin in Corsica":

But Vampy waits with bloody claws
To munch and crumble all his bones,
And with his blood bestrew the stones.



ROBERT C. SANDS

(1799-1832)

Introduction

The Black Vampyre

A Legend of Saint Domingo

ON THE FOLLOWING pages is the first black vampire short story and only the second vampire story to originate in the English language. It is also the first vampire story written by an American author and starts by quoting "The Giaour: A Fragment of a Turkish Tale" by Lord Byron published in 1813.

The tale is the head of all black vampire fiction that has manifested itself over the past two centuries and is presented here for the first time in an anthology since its original publication in 1819. "The Black Vampyre: A Legend of Saint Domingo" was by far the most difficult to locate of these stories. I spent many hours in search of this vampire that I knew was buried deep in the microfiche collection of the University of California, San Diego. When I opened the coffin I was very surprised to find such a groundbreaking story that deserves our attention and whets our teeth for more.

It is a *long* short story. The author had enough material for a novel and little time to flesh out his ideas to the extremes that they deserved in 1819. Still we are presented with horror, comedic elements, romantic age taboos, and even political satire.

In hindsight, however, he has staked in the ground a very important road marker not only in vampire literature, but the *first* short story that advocates "emancipation of the Negroes." This was accomplished fourteen years before Lydia Child published *An Appeal in Favor of That Class of Americans Called Africans*, which is widely considered the first anti-slavery book. Harriet Beecher Stowe would not publish her first anti-slavery short story until 1853 when she published her *Uncle Sam's Emancipation* collection.

But the author did not stop with anti-slavery as the only progressive idea. A mixed marriage was next. "The Black Vampyre" involves the union of a white woman to a black man and ultimately the first mulatto vampire recorded in literature. No wonder the story was published under a penname



THEOPHILE GAUTIER

(1811-1872)

Introduction

Clarimonde

“CLARIMONDE IS A masterpiece in short vampire fiction. The story was first published in the French magazine *La Chronique de Paris* in 1836. The title given it was “La Morte Amoureuse,” which is translated “The Dead Woman in Love.” In 1908 it was translated into English by Lafcadio Hearn and titled “Clarimonde” for the first time. A year later, George Burnham Ives also translated it under the title “The Dead Leman” with Leman being an archaic use for “lover.” The Ives translation does not read as smoothly so the Hearn translation has been republished here.

Like most of the stories in this collection, “Clarimonde” includes a number of first instances for vampire fiction such as the first appearance of a vampire in Venice, Italy, which has now become an all too familiar situs for the undead and their deeds. But most importantly for the genre, it is the first use of holy water against a vampire by a priest.