

FIRST-YEAR SEMINAR REAPPROVAL FORM
UNIVERSITY OF MARY WASHINGTON

COURSE TITLE:	CELLULOID VAMPIRE: DRACULA FROM PAGE TO SCREEN		
SUBMITTED BY:	Antonio Barrenechea	DATE:	11/17/14

RATIONALE. Include short statement addressing how this course meets the FSEM's basic components and new student learning outcomes (see FSEM call above).

This course meets the criteria through a combination of course work as illustrated in the syllabus. Written work includes an assignment on a shot-by-shot breakdown and analysis of a film scene, an essay on an adaptation of *Dracula*, and a number of preparatory in-class writing assignments. Students are also introduced to the writing center as a gateway experience. Oral assignments include group and individual discussion in the classroom, and presentations on course units. The topic is exciting and unorthodox in ways asked for by the new criteria.

(From my old syllabus): My aim is

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

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

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

SYLLABUS. *Attach a course syllabus.*

SUBMIT this form and attached syllabus **electronically as one document** to Dave Stahlman (wdstahlm@umw.edu). All submissions **must** be in electronic form.

Sample Syllabus:
FSEM 100—CELLULOID VAMPIRE: DRACULA FROM PAGE TO SCREEN
Spring 2013
Section 1
Tues/Thurs: 2:00-3:15, Combs Hall 004

Dr. Antonio Barrenechea
Department of English, Linguistics, and Communication
University of Mary Washington
abarrene@umw.edu
Tel. x-1597

Office Hours (Combs Hall 324)
Tues/Thurs: 1:00-2:00 pm; 3:15-3:30 pm; 4:45-6:00 pm

SEMINAR DESCRIPTION

Perhaps it is no coincidence that Bram Stoker's *Dracula* (1897) was published just as technological ingenuity was giving birth to the motion pictures in Europe and America. The gothic novel was popular with its British readers, but it was a global canon of screen adaptations that established its centrality across the public sphere. This seminar explores *Dracula*, and the cultural context of its emergence in Victorian England, alongside film adaptations beginning in Germany in 1922. Students complete assignments on literature and film analysis as introductions to the two disciplines. This rigorous approach provides students with the critical thinking and writing skills necessary to compose a final essay examining how filmmakers recast the literary source text in the audiovisual language of the cinema.

SEMINAR GOALS & OBJECTIVES

First-year seminars will:

- utilize active, discussion-based, participatory learning;
- be exploratory in nature, rather than just presenting conclusions;
- have students read primary sources, not simply textbooks;
- have students synthesize material from multiple sources to develop their own views on the topic; and
- be capped at 15 students.

Student Learning Outcomes

Upon successful completion of an FSEM, students will

- utilize a variety of research techniques to retrieve information efficiently, evaluate retrieved information, and synthesize information effectively to support their messages or arguments;
- improve development and organization of written arguments;
- demonstrate the ability to edit and revise in the writing process;
- apply the basic theories and principles of oral communication; and
- communicate effectively in a variety of settings, including public speaking and group discussion.

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

Bordwell, David and Kristin Thompson. *Film Art: An Introduction* (McGraw-Hill, 10th edition)

Murnau, F.W. *Nosferatu: A Symphony of Horror* (Kino Video, Ultimate 2-Disk Edition DVD)

Stoker, Bram. *The New Annotated Dracula* (Norton)

Zinsser, William. *On Writing Well* (Harper Collins, 30th Anniversary Edition)

FILM SCREENINGS (Held at 3:30 pm in Simpson Library 225)

**** (Thereafter available under "reserve" in Simpson Library) ****

- 1) Wed. 3/20- Tod Browning, *Dracula* (75 min.)
- 2) Wed. 3/27 - Terence Fisher, *Horror of Dracula* (82 min.)
- 3) Mon. 4/8 - Werner Herzog, *Nosferatu the Vampyre* (107 min.)
- 4) Mon. 4/15 - Francis Ford Coppola, *Bram Stoker's Dracula* (123 min.)

SEMINAR REQUIREMENTS

This seminar has a constant and sometimes demanding work load. Active participation during daily class discussion is essential to doing well. At a minimum, I expect you to 1) have excellent attendance, 2) to arrive and leave on time, 3) to have done assigned readings/viewings carefully before class, 4) to turn in your work on time, 5) to bring the necessary materials and texts to class, 6) to listen respectfully to me and to your classmates, and 6) to contribute to class discussion and activities on a regular basis. It is your own responsibility to find out what you miss when you are not in class. ***I suggest that you exchange email information with at least one other classmate in order to ensure that you are always prepared.***

Note that you will receive an *unsatisfactory* mark on your mid-semester report if you fail to comply with these requirements and/or have a working course grade lower than a C.

GRADE DISTRIBUTION

I want students to learn and to receive the good grades they deserve, so please make an appointment with me should you have undue difficulty with your work in the seminar. Written assignments include: 1) a 2-page close-reading essay on a passage from *Dracula*, 2) a 5-page shot-by-shot breakdown and analysis of a scene from *Nosferatu: A Symphony of Horror*, 3) four 1-page screening reports for the four film screenings held in Simpson Library, and 4) a 5-page essay (developed in consultation with the instructor) that engages the novel and two film adaptations. The following is the course grade distribution:

Attendance and Participation: 10%

Screening Reports: 20%

Close-Reading Essay: 20%

Segmentation Exercise: 20%

Adaptation Essay: 30%

GRADING CRITERIA

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

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

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

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

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

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

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

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

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

****Screening Reports (4 altogether):***

I will grade each of these: 5 (outstanding), 4 (very good), 3 (satisfactory), 2 (has weaknesses), 1 (requires serious improvement), or 0 (insufficient/not completed).

At the end of the term, I will total these numbers for your overall screening-response grade (out of a total of 20 points, which is 20% of your final course grade).

ACCOMMODATIONS

The Office of Disability Services has been designated by the University as the primary office to guide, counsel, and assist students with disabilities. If you already receive services through the Office of Disabilities Services and require accommodations for this class, make an appointment with me as soon as possible to discuss your approved accommodation needs. Please bring your accommodation letter with you to the appointment. I will hold any information you share with me in the strictest confidence unless you give me permission to do otherwise. If you have not contacted the Office of Disability Services and need accommodations, (note taking assistance, extended time for tests, etc.), I will be happy to refer you. The office will require appropriate documentation of disability. Their phone number is 540-654-1266.

FSem 100—Celluloid Vampire: *Dracula* from Page to Screen Spring 2013 Section 1

Week #1

1/15 Tues
1/17 Thurs

LITERARY ANALYSIS

Introduction: *Encyclopedia Britannica*, “Vampire” (1888)
Bram Stoker, *Dracula* (1897) [Chapter I-IV]

Week #2

1/22 Tues
1/24 Thurs

Bram Stoker, *Dracula* (1897) [Chapter V-X]
Bram Stoker, *Dracula* (1897) [Chapter XI-XIV]

Week #3

1/29 Tues
1/31 Thurs

Bram Stoker, *Dracula* (1897) [Chapter XV-XIX]
Bram Stoker, *Dracula* (1897) [Chapter XX-XXIV]

Week #4

2/5 Tues
2/7 Thurs

Bram Stoker, *Dracula* (1897) [Chapter XV-NOTE]
Writing Technique: William Zinsser, *On Writing Well* [Parts I & II]
Meet at the Writing Center

Week #5

2/12 Tues
2/14 Thurs

Review of the Novel: Structure, Style, and Themes
2-Page Close-Reading Essay Due

Week #6

2/19 Tues
2/21 Thurs

FILM GRAMMAR

Mise-en-Scene: Bordwell/Thompson, *Film Art* [Chapter 4]
Cinematography: Bordwell/Thompson, *Film Art* [Chapter 5]

Week #7

2/26 Tues
2/28 Thurs

Editing: Bordwell/Thompson, *Film Art* [Chapter 6]
Sound: Bordwell/Thompson, *Film Art* [Chapter 9]

Week #8

3/5 Tues
3/7 Thurs

Spring Break
Spring Break

Week #9

3/12 Tues
3/14 Thurs

Film Grammar Review
5-Page Segmentation Exercise Due

Week #10

3/19 Tues
3/21 Thurs

ADAPTATION STUDY
Linda Hutcheon, *A Theory of Adaptation* [Chapter One]
F.W. Murnau, *Nosferatu: A Symphony of Horror* (Germany, 1922)
Tod Browning, *Dracula* (Hollywood, 1931)
Presentation

Week #11

3/26 Tues
3/28 Thurs

George Melford, *Dracula* (Hollywood, 1931) [excerpts]
Terence Fisher, *Horror of Dracula* (U.K., 1958)
Presentation

Week #12

4/2 Tues
4/4 Thurs

Jess Franco, *Count Dracula* (Europe, 1970) [excerpts]
No Class

Week #13

4/9 Tues
4/11 Thurs

Werner Herzog, *Nosferatu the Vampyre* (Germany, 1979)
Presentation
John Badham, *Dracula* (Hollywood, 1979) [excerpts]

Week #14

4/16 Tues
4/18 Thurs

Francis Ford Coppola: *Bram Stoker's Dracula* (Hollywood, 1992)
Presentation
Guy Maddin, *Dracula: Pages from a Virgin's Diary* (Canada, 2002)
[excerpts]

Week #15

4/23 Tues
4/25 Thurs

Paper Topics: Individual Conferencing with Instructor (drafts due)
Paper Topics: Individual Conferencing with Instructor (drafts due)

Week #16

5/2 Thurs

5-Page Adaptation Essay Due through EMAIL by 6:00 pm