

CMPL 463 Section 001***Cinema and Surrealism*****TR 9:30-10:45****Instructor: Warner, R.****Maximum Enrollment: 30****Session:****FALL 2016**

While focusing mainly on cinema, this course will trace and examine the emergence of surrealism as an inter-art movement in the years between the two World Wars of the twentieth century. It will also investigate surrealism's continued legacy in contemporary international cinema. We will consider surrealist developments in cinema as they relate to those in painting, literature, sculpture, and photography. We'll cover a variety of genres and production modes along the way, including experimental shorts, animated films, documentaries, art films, absurdist comedies, and even Hollywood feature films. Among the films likely to be screened are:

Luis Buñuel's *Un Chien andalou*, *L'Age d'Or*, *Land Without Bread*, and *Belle du jour*Buster Keaton's *College*George Franju's *Eyes Without a Face*Jean Rouch's *Moi, un noir*Alfred Hitchcock's *Psycho*Jean-Luc Godard's *Alphaville* and *Goodbye to Language*Hiroshi Teshigahara's *The Face of Another*David Lynch's *Eraserhead*, *Blue Velvet*, and *Mullholand Drive*Jan Svankmajer's *Alice*David Zucker's *The Naked Gun*Roy Andersson's *You, the Living*Guy Maddin's *Brand Upon the Brain*Spike Jonze's *Being John Malkovich*Charlie Kaufman's *Anomalisa*Pedro Almodóvar's *The Skin I Live In*The Coens' *A Serious Man*David Chase's *The Sopranos* (TV)Leos Carax's *Holy Motors***CMPL 470 Section 001*****Concepts and Perspectives of the Tragic*****MWF 12:20-1:10****Instructor: Downing, E.****Maximum Enrollment: 30****Session:****FALL 2016**

History and theory of tragedy as a distinctive literary genre and as a more general literary and cultural problem. Authors include Aeschylus, Sophocles, Euripides, Shakespeare, Racine, Goethe, Nietzsche, Wagner, Mann, Samuel I and II, Faulkner. Also engages theorists, ancient and modern.

CMPL 477 Section 001***Vladimir Nabokov: Life and Art (RUSS 477)*****MW 3:35-4:50****Instructor: Pichova, H.****Maximum Enrollment: 30****Session:****FALL 2016**

All of Nabokov's novels are famous for their displays of artifice, narrative games, elaborate patterning, and language puzzles. We will study these artistic techniques in relation to the author's complex life; one of a young Russian nobleman, a destitute emigre living in Germany, a lepidopterist and professor of literature in America, and finally a wealthy and much-regarded European man of letters.

Readings in English. Some readings in Russian for qualified students.

This course is cross-listed with RUSS 477.

CMPL 622 Section 001 *Medieval Cosmopolitanisms* **TR 2:00-3:15**

Instructor: Legassie, S. **Maximum Enrollment:** 30 **Session:** **FALL 2016**

An examination of medieval engagements with the foreign and the extent to which those engagements challenged conventional ways of thinking about the world.

ENGL 620 Section 001 *Intro. to Old English Language and Lit.* **MW 3:35-4:50**

Instructor: Leinbaugh, T. **Maximum Enrollment:** 35 **Session:** **FALL 2016**

Students will learn to read Old English, the Germanic language spoken by the Anglo-Saxons in Britain from about the middle of the fifth century until the time of the Norman Conquest. Students will study Beowulf, "Caedmon's Hymn", and other selections in poetry and prose.

ENGL 659 Section 001 *War in Twentieth-Century Literature (PWAD 659)* **TR 2:00-3:15**

Instructor: Armitage, C. **Maximum Enrollment:** 35 **Session:** **FALL 2016**

A century after the First World War (1914 - 1918), consideration of why and how it was fought and its consequences which still affect us today is particularly relevant. A major lens through which to view it is the literature it invoked, especially the poetry of Siegfried Sassoon, Wilfred Owen, Edmund Blunden, Isaac Rosenberg, Ivor Gurney, Edward Thomas, and Charles Hamilton Sorley. Reference will be made to works such as memoirs and novels by Sassoon, Robert Graves, David Jones, Hemingway, T.E. Lawrence (of Arabia), Vera Brittain, Pat Barker, and movies of Remarque's "All Quiet on the Western Front" (1930) and Kubrick's "Paths of Glory."

Assignments include two short papers, midterm and final exam.

This course is cross-listed with PWAD 659-001

ENGL 674 Section 001 *Digital Literature* **TR 3:30-4:45**

Instructor: Anderson, D. **Maximum Enrollment:** 20 **Session:** **FALL 2016**

Digital literature explores how literary works are composed for, shaped by, and studied in electronic environments. Course texts range from books to electronic fiction and poetry to video games. Hands-on activities give students a chance to develop their own literary projects--either as electronic literary works or as digital scholarship.

ENGL 763 Section 001 *Introduction to Methods in Health Humanities* **M 12:20-3:10**

Instructor: Ahuja, N. **Maximum Enrollment:** 15 **Session:** **FALL 2016**

Permission of the Instructor. This course introduces students to topics and methods in health and humanities. Students will read classics in the field, engage texts from different disciplines and genres, and conduct intensive research into a condition or disability of their choosing.

ENGL 786 Section 001	<i>Introduction to Graduate Study in English and</i>	R	12:30-3:20
Instructor: Taylor, M.	Maximum Enrollment: 15	Session:	FALL 2016

This course introduces students to the field of literary studies in English and comparative literature. Students will survey a range of approaches, methods, and controversies that have emerged from the field. The focus on critical and institutional histories will provide a foundation for graduate work and for developing professional objectives.

ENGL 814 Section 001	<i>History of the English Language</i>	tr	9:30-10:45
Instructor: O'Neill, P.	Maximum Enrollment: 15	Session:	FALL 2016

Study of English from its Proto-Indo-European origins through the 18th century focusing on historic events and the major changes to the structure and usage of English they occasioned.

ENGL 825 Section 001	<i>Renaissance Literature in Context</i>	M	12:20-3:10
Instructor: Wolfe, J.	Maximum Enrollment: 15	Session:	FALL 2016

Comic Theory and Comic Practice: the Medieval and Renaissance Sense of Humor

A broad and hilarious survey of comic literary genres (both dramatic and non-dramatic) during the middle ages and Renaissance, including but not limited to farces and burlesques, drolleries and fancies, jest-books and *facetiae*, parody and mock epic, fantastic voyages and satirical journey poems, ballads and interludes. The course is comparative (including French, German, Italian, and Dutch materials), but all readings will be in English, and these will range from medieval farce and early Tudor interlude to Restoration poems and plays.

American Poetry Before Modernism

Focusing on the nineteenth century, this class will explore a broad range of poetic practices in a period when poetry was a central form of cultural expression, in popular print culture as well as in elite circles. Political activism, genteel coterie culture, national identity formation...all these processes are driven by a powerful valorization of poetry as a social force. We will attend to the sociality of poetry in the writings of well-known poets Emily Dickinson, Walt Whitman, and Edgar Allan Poe. But we will also study the way that poetry serves as a collective force in social movements of the nineteenth century. The period has experienced a resurgence of critical interest over the last 20 years, and we will attend to the highly varied recent approaches to this body of work: historically inflected formalism, history of the book, genre studies, philosophical approaches. The course will provide a solid overview of poetry and its current critical discourses in the field of nineteenth century studies today. I welcome student suggestions about course coverage and structure.

Possible topics:

Genre in the nineteenth century/ Genre theory today (discussions surrounding lyric, ballad, elegy, history and genre); nation formation; epistolary community; bohemianism and the New York publishing scene; Civil War poetry; aestheticism and the rise of the idea of “great” literature; the turn to modernism

Possible Authors: Emily Dickinson, Walt Whitman, Ralph Waldo Emerson, Edgar Allan Poe, Lydia Sigourney, Frances Ellen Watkins Harper, Sarah Piatt, Paul Laurence Dunbar, Stephen Crane

Course Description. What is the new intellectual school of post-secularism “after”? It does *not* declare that secularization is dead, nor does it recycle Arnoldian claims that literary canons, like scriptural ones, offer their reader timeless truths. Rather, post-secularist scholars critique one dominant binary of twentieth-century thought, whereby religion is the “other” of the modern, the repository of all that the modern disdains. Like scholars of gender and sexuality, critical race theory, post-colonialism, and post-humanism, post-secularists strive to think outside (or “post-”) longstanding dichotomies of language and thought, and thus to enlist religious material as a tool for more carefully historicizing our objects of study.

Assignments:

One-to-two page responses to each week’s readings.

A major project (25 pages) integrating post-secular theory into the student’s proposed dissertation. This may take the form of an annotated bibliography assessing the current presence (or not) of post-secularist scholarship in the student’s chosen field, or it may be a substantive revision of existing writing, in light of post-secularist theory, to form a completed dissertation chapter and/or an article ready for submission to a scholarly journal. Three 20-minute oral progress reports on your project for the whole class, at semester’s beginning, middle, and end.

Sustained engagement with other students’ projects.

Readings:

Talal Asad, *Formations of the Secular: Christianity, Islam, Modernity*.

Callum Brown, *Religion and the Demographic Revolution: Women and Secularization in Canada, Ireland, UK and USA since the 1960s*.

José Casanova, *Public Religions in the Modern World*.

Owen Chadwick, *The Secularization of the European Mind in the Nineteenth Century*

Jürgen Habermas, *Notes on a Post-Secular Society*.

Charles Taylor, *A Secular Age*.

Interested students are welcome to contact the instructor with any questions at moskal@unc.edu.

This course involves a study of representative work by Latina/Latino writers and critics in relation to major social and historical trends and critical models for this literature—the borderlands/border theory, biculturalism, mestizaje, tropicalization, diaspora, postcolonial, transcultural pan-latinidad, Afro-Latina/o disidentifications, and LatinAsia Studies. It is designed to give you a basic grounding in Latina/o literature(s) and culture(s) along with a sense of some key conceptual categories of cultural identity as well as of critical analysis. It interrogates the definitional terms “Latina”/”Latino” by exploring a multiplicity of identities, subject positions and temporalities, literary traditions, and paradigms of localization and globalization. It should provide you with a basis for posing questions about canon formation and the construction of literary and cultural histories / models as well as their mutual imbrication. The reading assignments consist of literary and theoretical texts. Although a reading knowledge of Spanish is advisable, there are no pre-requisites.

Assignments, dates, and grade distribution:

2. One 15-minute oral presentation (on your work in relation to the course readings), **10%**
3. One short essay, 8–10 pages, **40%**
4. One seminar-length essay, approx. 22 pages, **50%**

(Note: In consultation with me, you can substitute some of the readings to fit the needs of your current and prospective research.)

Required Texts:

Marta Caminero-Santangelo, *On Latinidad: U.S. Latino Literature and the Construction of Ethnicity* (FL: University of Florida Press, 2007).

Critical Latin American and Latino Studies, ed. Juan Poblete (Minneapolis, MN: University of Minnesota Press, 2003).

The Latino/a Condition: A Critical Reader, ed. Richard Delgado and Jean Stefancic (New York: New York University Press, 1998).

The Latino Studies Reader: Culture, Economy, & Society, ed. Antonia Darder and Rodolfo Torres (Malden, MA: Blackwell Publishers, 1998).

The Latino Reader: An American Literary Tradition, 1542 to the Present, ed. Harold Augenbraum and Margarite Fernandez-Olmos (Boston: Houghton Mifflin Company, 1997).

María DeGuzmán, *Buenas Noches, American Culture: Latina/o Aesthetics of Night* (Bloomington and Indianapolis: Indiana University Press, 2012).

Gloria Anzaldúa, *Borderlands/La Frontera: The New Mestiza* (1987)

Guillermo Gómez-Peña *The New World Border* (San Francisco: City Lights Books 1996) 21–75 or the whole

ENGL 871 Section 001

Seminar in African American Literature

R 3:30-6:20

Instructor: Fisher, R.

Maximum Enrollment: 15

Session:

FALL 2016

English 871: Being and Race in African American Literature

English 871 examines the intersection of race and philosophy in 20th and 21st century African American literary art and thought. We will consider philosophical perspectives on and in literature of various genres without reducing these texts to one-dimensional exemplars of philosophical paradigms. Readings will include works by and/or about W.E.B. Du Bois, Zora Neale Hurston, Richard Wright, Ralph Ellison, Audre Lorde, Alice Walker, Natasha Trethewey, and Toni Morrison. We will also discuss works by and/or about Immanuel Kant, Georg W.F. Hegel, Martin Heidegger, Frantz Fanon, Jean-Paul Sartre, Édouard Glissant, Paul Ricoeur, Michel Foucault, and Jacques Derrida. Among the topics addressed will be race and ontology, blackness and mixed-race identity, black feminist and masculinist discourses, the philosophy of language and literature, psychoanalysis, and black existential thought. Requirements: active participation in weekly seminar discussions; oral presentation; short paper (10 pages); final paper (20-25 pages).

Cinemas of Thought: Essayistic and Contemplative Traditions since 1945

This graduate seminar will focus in depth on two of the most significant enduring strands of post-1945 modern cinema – “the essay film” and “contemplative cinema.” The essay film combines fiction and documentary, inscribes the personal subjectivity of the essay filmmaker, relies crucially on montage and formal reflexivity, and aims to bring a diligent viewer into the fold of a searching, open-ended investigation. Contemplative cinema, for its part, deviates from the action-centered formulae of popular cinema by focusing attention on quotidian events, the rhythms of the everyday, and often by emphasizing natural and architectural landscapes that assume primary importance. Contemplative films tend to feature longer takes and to rely on minimalist styles that guide the viewer’s attention in peculiar ways within a gently paced narrative. In this course, we will trace the evolving global histories of both of these traditions and explore a diverse group of examples. We will read extensively in film theory and philosophy so as to gain a firmer grasp of the aesthetic, political, and intellectual implications of these two kinds of filmmaking and their enduring relevance. Our discussions of both traditions will circle around recurrent themes such as: historical memory; confrontation with the traumatic and catastrophic past; the perceptual, ethical, and philosophical capabilities of cinema; film’s complex intermedial relationships with photography, painting, and literature; theories and practices of participatory spectatorship; the relationship between fiction and documentary; forms of political subversion and resistance; and the evolving pedagogical role of cinema. Some of the theorists and philosophers we will read are: Theodor Adorno, Walter Benjamin, Gilles Deleuze, Guy Debord, Jacques Ellul, André Bazin, Serge Daney, Nicole Brenez, Vivian Sobchack, Laura Mulvey, Sergei Eisenstein, Edward Said, Paul Virilio, Michael Fried, Vilém Flusser, Giorgio Agamben, Jacques Rancière, Emmanuel Levinas, Maurice Merleau-Ponty, and Bertolt Brecht.

Among the films we likely will discuss are:

Alain Resnais’s *Night and Fog* (1955) and *Statues Also Die* (with Chris Marker, 1953)

Orson Welles’s *F for Fake* (1973)

Chris Marker’s *Sans soleil* (1983)

Jean-Luc Godard’s *Histoire(s) du cinéma* (1988-98) and *Goodbye to Language 3D* (2014)

Roberto Rossellini’s *Journey to Italy* (1954)

Agnès Varda’s *The Gleaners and I* (2000)

Agnès from Here to There Varda (2013)

Guy Debord’s *The Society of the Spectacle* (1973) and *In girum imus nocte et consumimur igni* (1978)

Alexander Kluge’s *The Assault of the Present on the Rest of Time* (1985) and *News from Ideological Antiquity: Marx-Eisenstein-Capital* (2008)

ENGL 886 "Seminar in Ecological Theory & Practice: Theories of Nature and the Human"

Co-taught by Priscilla Wald (Duke) and Matthew Taylor (UNC)

Class meetings will alternate between Duke and UNC

This class will explore changing theories of nature and the human by examining four conceptual clusters in their historical moments: state of nature and natural rights and law (colonial encounter and the Enlightenment), evolution and ecology (mid-19th century), degeneration and eugenics (late-19th/early-20th century), and biopolitics and biotechnology (mid-20th century). We will start by considering how changing ideas about "nature" informed such concepts as "natural law" and "natural rights" and how they evolved through the idea and settlement of "America." Ranging across oceans, genres, and media, the class will then focus on key developments in the sciences and political philosophy and their relationship to innovations in the literary and visual arts. Broadly speaking, we will consider the centrality of theories of nature and the human to the co-emergence of scientific and humanistic thinking—of their similarities and antagonisms.

The focus of the first part of the class will be on ideas about the state of nature, the human, and the social contract as they found expression in the idea of "America" and the evolving ideas of "governance" and "environs." In the remaining three sections, the focus will be on how literary and visual innovations responded to and changed as they engaged ideas about nature and the human. We will explore these concepts and innovations in the mid-19th century in relation to changing landscapes and debates about the uses of space (eg. the proliferation of railroads and the creation of national parks; revolutions in architecture and urban planning and the design of New York's Central Park). In the third section, we will look at how discourses of degeneration and eugenics both informed and were informed by late-19th century literary naturalism and early-20th century speculative fiction. Section four will build on this foundation by considering the history of the concept of "biopolitics" (and, more broadly, "the politics of life") in relation to the rise of biotechnology and the emergence of the idea of environmental justice and the recent debates about the Anthropocene.

The course will include discussions not only of the topics covered by the readings, but also of method and approach: how we understand categories such as "theory," "literature," "history," and "popular culture," and how we might approach them in scholarship and in the classroom. There will also be an emphasis on pedagogy. This class might include such authors as Shakespeare, Bacon, Hobbes, Locke, Rousseau, Jefferson, Emerson, Melville, Thoreau, Darwin, Frederick Douglass, George Perkins Marsh, Frederick Law Olmsted, Jack London, Arthur Machen, H. P. Lovecraft, Horkheimer, Adorno, Benjamin, Arendt, Fanon, Foucault, Rachel Carson, Octavia Butler, and Marya Montero as well as photography, architecture, and art movements such as the Hudson River School.