

CMPL 685 Section 001	<i>Literature of the Americas (X-list SPAN 835)</i>	tr	2:00-3:15
Instructor: Rivero, A.	Maximum Enrollment: 5/15	Session:	FALL 2012

Span. 835/CMPL 685 (2012): Graduate Seminar,
Race, Gender, and the (Trans)National in Spanish American and Latina Narratives
Prof. A. Rivero (arivero@unc.edu)

The course explores how race, ethnicity, gender, nation, and the transnational intersect in selected 19th and 20th Century novels, a novelette, testimonials and short stories. It probes how these polemical concepts have been defined both in and outside of Spanish America, as well as represented by the individual authors whose works we will study. In addition, we will discuss such concepts as slavery, the border, (im)migration, diaspora, hybridity, transculturation, etc.

We will read the following:

Manzano, Autobiografía de un esclavo/Autobiography of a Slave; Matto de Turner, *Aves sin nido/Birds without a Nest*; Gómez de Avellaneda, *Sab/Sab*; García Márquez, *Del amor y otros demonios/Of Love and Other Demons*; Castillo, *So Far from God*; Fuentes, *La frontera de cristal/The Chrystal Frontier*; García, *Dreaming in Cuban*; Menchú, *Me llamo Rigoberta Menchú/I, Rigoberta Menchú*; Alvarez, *How the Garcia Girls Lost Their Accents*. Work for the course entails a presentation (40% of the grade), a research paper (60%) and active participation in this seminar. Students who do not read Spanish will read the texts in translation and do the presentation and paper in English.

Cross-listed with SPAN 835.

CMPL 700 Section 001	<i>Problems & Methods in CMPL (Xlist ENGL 786)</i>	M	11:00-1:50
Instructor: Floyd-Wilson, M.	Maximum Enrollment: 5/16	Session:	FALL 2012

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.

Cross-listed with ENGL 786.

CMPL 841 Section 001	<i>History of Literary Criticism I: Classicism</i>	TR	12:30-1:45
Instructor: Koelb, C.	Maximum Enrollment: 15	Session:	FALL 2012

An examination of selected landmark works of Classical, Medieval, and Early Modern literary and aesthetic theory from Plato to Rousseau conducted in lecture-discussion format. A mid-term exam will be required of all participants, but students may choose either to write a research paper or to take a final exam.

CMPL 890 Section 001 *Special Topics in Comparative Lit. (Xlist ENGL 857)* **W 12:00-2:50**

Instructor: Carlston, E. **Maximum Enrollment: 5/10** **Session:** **FALL 2012**

This seminar investigates international modernisms by focusing on the relationships among the visual arts, music, and four key works of literary Modernism: T.S. Eliot's *The Waste Land*, *A la recherche du temps perdu* (selections) by Marcel Proust, Jean Toomer's *Cane*, and *Nightwood*, by Djuna Barnes. Guest lectures, museum visits, student research projects and attendance at musical, theatrical and dance performances will augment our understanding of the cultural matrix that gave rise to Modernism. Students may read Proust in either French or English.

Cross-listed with ENGL 857.

ENGL 630 Section 001 *Shakespeare and His Contemporaries* **TR 12:30-1:45**

Instructor: Baker, D. **Maximum Enrollment: 35** **Session:** **Fall 2012**

This course will examine drama written and performed in England from 1570 to 1640, situating Shakespeare's plays in relation to others in his generation.

ENGL 637 Section 001 *Chief British Romantic Writers (ENGL 437)* **TR 9:30-10:45**

Instructor: Viscomi, J. **Maximum Enrollment: 10/25** **Session:** **FALL 2012**

Introduction to Blake, Wordsworth, Coleridge, the Shelleys, Byron, Keats, and a few essayists, and to main features of the Romantic Period in England. Concentration will be on close reading of particular poems. Some basic knowledge of 18th and/or 19th century British history and literature will be assumed (i.e., English majors should have taken English 121 OR 150).

Teaching methods: Lecture and discussion.

Requirements: Two papers, five pages or more, with secondary sources; quizzes, midterm, and final exam. English 121 or 150 is a prerequisite for this section for undergraduate English majors. There is no prerequisite for non-majors.

Texts:

The Norton Anthology of English Literature-The Romantic Period (9E), Vol D. (Norton: 2006) ISBN:978-0-393-91252-4

Mary Shelley, *Frankenstein*. Ed., Maurice Hindle (Penguin Classics: 2003) ISBN: 0141439475

Trimmer, *Guide to MLA Documentation*. 7th edition. (Heinle: 2005) ISBN: 0618646949

ENGL 659 Section 001

War in Twentieth-Century Literature (PWAD 659)

MWF 10:00-10:50

Instructor: Armitage, C.

Maximum Enrollment: 25/35

Session:

Fall 2012

As Europe plunged into war in the summer of 1914, young men rushed to enlist "like swimmers into cleanness leaping," in the words of Rupert Brooke, who was to die in the Gallipoli campaign the next spring. And after four years of appalling and mostly futile slaughter, the idea that it was "glorious to die for one's country" was denounced by another doomed poet, Wilfred Owen, as "the old lie." Along with 20 million military and civilian lives lost or ruined, dynasties were overthrown, economies bankrupted, moral and social codes undermined. The peace treaty of Versailles satisfied neither the victors nor the vanquished and thus helped pave the way for World War II. We will examine British, French, Russian, Canadian, Australian, and American works of literature that bear on the subject.

Assignments:

Quizzes on assigned readings; two short (5-page) papers for undergrads, a research paper for graduates; mid-term exam; cumulative final exam.

Informed participation in class discussion is expected.

Texts: TBA

This course is cross-listed with PWAD 659.

ENGL 666 Section 001

Queer latina/o Photograph & Lit. (WMST 666)

TR 2:00-3:15

Instructor: DeGuzman, M.

Maximum Enrollment: 25/35

Session:

FALL 2012

This course explores novels and short stories by Latina/o writers that focus in one way or another on photographs & photography that simultaneously question (or "queer") certain cultural givens about gender, sexuality, race/ethnicity/nationality, class, and other coordinates of identity and subjectivity. We will inquire into the connections between this double focus. At the same time we will examine actual photo-based visual work by Latina/o artists. Textual and visual works considered include those by Alma López, Laura Aguilar, Axel Damian Reyes, Gerardo Suter, Franc Franca, Roberto Rincón, John Rechy, Achy Obejas, Helena María Viramontes, Emma Pérez, Elias Miguel Muñoz, Félix González-Torres, Graciela Limón, and Carla Trujillo.

This course is cross-listed with WMST 666.

ENGL 680 Section 001***Film Theory*****M 6:00-8:50****Instructor: Flaxman, G.****Maximum Enrollment: 15****Session:****FALL 2012**

This class in film pedagogy is designed to operate in conjunction with ENGL 142. Instructors from that class, and others interested in teaching film, will spend the semester undertaking a formal, technical, and discursive study of the cinema.

Hence, while linked to the undergraduate survey, the class will embark on more complex and sustained engagements with the possibilities of film studies. What are the pedagogical problems unique to the cinema and how can we make the cinema an integral element in our critical and compositional mission? In order to answer that question, the class will focus on (1) surveying the domain of film studies and its prospects for scholarship and teaching; (2) analyzing the abstract questions and concrete problems that condition film pedagogy; (3) creating the practical means with which to teach film, including the assemblage of teaching materials. In light of this last aim, students in the class will work collectively to develop a visual database for both their sections of ENGL 142 and future film classes. Each student is also required to submit a compendium of lectures (including clips) for his or her own version of the class, along with an accompanying syllabus; to produce a critical syllabus for a future class of his or her own design; and to fulfill a series of short writing assignments.

ENGL 719 Section 001***Old English*****MWF 2:00-2:50****Instructor: Leinbaugh, T.****Maximum Enrollment: 15****Session:****FALL 2012**

We 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. Our primary texts will include Beowulf, The Battle of Brunanburh, Caedmon's Hymn, The Seafarer, and selections from biblical writings and the works of King Alfred the Great and Aelfric. We will note in passing the artistic influence these texts exerted on writers such as Milton, Gerard Manley Hopkins, Ezra Pound, J.R.R. Tolkien, and Seamus Heaney. And, in order to put the literary works from this era in context, we will briefly explore the material culture of the Anglo-Saxon era, ranging from the treasures discovered at the Sutton Hoo ship-burial site to the richly illuminated Lindisfarne Gospels. Our textbooks will include Bright's Old English Grammar and Reader and Seamus Heaney's translation of Beowulf. We will collaborate on a class project that will result in a web publication.

ENGL 786 Section 001***Intro to Graduate Study (Xlist CMPL 700)*****M 11:00-1:50****Instructor: Floyd-Wilson, M.****Maximum Enrollment: 16/5****Session:****FALL 2012**

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.

Cross-listed with CMPL 700.

ENGL 805 Section 001

Studies in Rhetoric and Composition

W 12:00-2:50

Instructor: Anderson, D.

Maximum Enrollment: 15

Session:

Fall 2012

ENGL 805 Performing Rhetoric

In this course we will examine the intersections of rhetoric and performance. The course will be constructed around three main areas of concern: theories of performance, performance and pedagogy, and performing in academic situations. Daily activities will blend 1.) theoretical sessions with 2.) hands-on activities related to integrating performance in the classroom with 3.) opportunities to practice performance in academic situations. The class will provide a helpful overview of performance studies and multiple opportunities for participants to develop their own performances through presentations, focused conversations, and academic improvisation.

Readings will include a coursepack with selections from "The Performance Studies Reader" and "Readings on Rhetoric and Performance," online selections, and the book "Group Genius."

ENGL 831 Section 001

Seminar in 18th Century Literature

TR 3:30-4:45

Instructor: Reinert, T.

Maximum Enrollment: 15

Session:

FALL 2012

18th-Century British Women Novelists

This course will survey novels by British women authors of the late 17th and 18th centuries, starting with Aphra Behn and ending with Mary Wollstonecraft. We will emphasize close reading, but along the way we will discuss historical and literary contexts, theories of the novel, issues of gender and class, and in general the interrelation of political ideology and literature. This course is open to all graduate students in literature, and should be of particular use to students interested in the history of the novel. One research paper. Texts will include the following: Aphra Behn, *Oroonoko*, "The Fair Jilt"; Eliza Haywood, *Love in Excess*, "Fantomina," *Three Novellas*, *The History of Miss Betsy Thoughtless*; Charlotte Lennox, *The Female Quixote*; Frances Burney, *Evelina*, *Cecilia*; Charlotte Smith, *Emmeline*; Elizabeth Inchbald, *A Simple Story*; and Mary Wollstonecraft, *Maria*.

ENGL 841 Section 001

Seminar in Editing (Being used as a restricted

M 3:00-5:50

Instructor: Viscomi, J.

Maximum Enrollment: 15

Session:

FALL 2012

Instructor Permission Required.

CONSTRUCTING THE BLAKE ARCHIVE

Seminar in EDITING BLAKE AND CONSTRUCTING METADATA FOR THE WILLIAM BLAKE ARCHIVE

Requirements: SEE PROFESSOR

Texts: WORKS IN THE BLAKE ARCHIVE

ENGL 842 Section 001

Seminar in Victorian Lit. (and science)

R 12:00-2:50

Instructor: Coriale, D.

Maximum Enrollment: 15

Session:

FALL 2012

Biological Aesthetics: Science, Literature, and the Body in 19C Britain

In recent years, Victorian studies has taken a “physiological turn.” Whether analyzing the “physiological poetics” of the Victorians’ electrifying rhymes and meters, or studying how physiological theories of reading shaped the aesthetics of the Victorian novel, recent work on literature and science in nineteenth-century Britain focuses squarely on the body and its biological mechanisms. In this seminar, we will examine these and other radical shifts in literary representation spurred by biological accounts of human behavior and experience circulating in the age of evolution. By reading novels, poems, and short stories alongside works by Darwin, Huxley, Spencer, Grant Allen, Francis Galton, and others, we will trace the diverse ways that biological discourse erupts into literary texts, recasting physical appearance, sexual attraction, moral behavior, feeling and emotional expression, and aesthetic experience as biological phenomena observable across all forms of animal life. As we canvas different theories (evolutionary, hereditary) and pseudo-sciences (physiognomy, phrenology), we will consider how distinctions of race, gender, and sexuality were codified into scientifically ‘legitimate,’ embodied categories, but we will also examine moments in which nineteenth-century writers deploy scientific theory to break those distinctions down. This course will also explore what Gillian Beer refers to as the “two-way” traffic between science and literature. As Beer demonstrates throughout her critical oeuvre, Victorian science is flush with literary tropes that are vital to its communicative aims. Accordingly, we will analyze how scientific writers used figurative language, imaginative imagery, and fictional conceits to articulate biological theories and concepts.

While this course is primarily organized around British texts, I encourage students to explore how certain ideas migrated across the Atlantic or were globalized through imperial networks. By thinking beyond national boundaries, we will have the opportunity to discuss the portability of scientific theories, to question how deeply science is rooted in a particular place and culture, and to consider how scientific concepts can be distorted or repurposed when stripped from their original contexts. In crafting independent research agendas, students will have the opportunity to experiment with different methodological options and find an intellectual home in what Stefan Collini calls the “interdiscipline” of literature and science. We will read exemplary critical work in literature and science by Gillian Beer, George Levine, Nicholas Dames, and other Victorianists, as well as theoretical writing by Foucault, Latour, Haraway, Whitehead, and others working in science studies and the philosophy of science.

Authors of primary texts include Charles Darwin, George Eliot, Thomas Hardy, Tennyson, Matthew Arnold, Thomas Huxley, Herbert Spencer, Alexander Bain, Grant Allen, Francis Galton, Max Nordau, H. G. Wells, Vernon Lee, and others.

ENGL 847 Section 001

Seminar in the American Novel

T 3:30-6:20

Instructor: Dore, F.

Maximum Enrollment: 15

Session:

FALL 2012

The Contemporary Novel and Consciousness

We'll read contemporary American novels by Thomas Pynchon, Don DeLillo, Roth, Jonathan Lethem, Mark Leyner, Jennifer Egan, Lorrie Moore, and Dana Spiotta. This body of work stands accused of presenting consciousness in reduced terms. Recent novels, so goes the claim, redefine the complex self as "zombie-like," as obsolete in a world best understood in terms of aphorisms, media, and neurological impulses. We will examine this hypothesis in terms of recent literary scholarship by Nancy Armstrong, Wai Chee Dimock, Jennifer Fleissner, Ruth Leys, Mark McGurl, Marco Roth, and James Wood—and in terms of classical novel theories (Bakhtin, Lukasc) and recent arguments about the novel as an artifact best examined by cognitive scientists (Massumi, Zunshine). We will contemplate these charges against the contemporary novel in terms of their legacy in Hegel, Kant, and Heidegger (with readings from these philosophers), and we will examine some key revisions of this philosophical legacy (Deleuze, Meillasoux) as well.

ENGL 850 Section 001

Studies in 20th C Engl & Amer Poetry

MW 3:00-4:15

Instructor: Lensing, G.

Maximum Enrollment: 15

Session:

FALL 2012

The course will examine two poets, T.S. Eliot and Wallace Stevens, from the early modern period, and two poets, Elizabeth Bishop and Robert Lowell, from the generation that succeeded them. We will read Eliot and Stevens as inter-textual with each other and Bishop and Lowell similarly. Classes will involve close readings of the poetry, student reports, and lectures. There will be one exam and one longer paper connected to the work of one of these four poets. Students will be asked to keep a reading notebook.

ENGL 857 Section 001

Stud. in 20th C. Engl & American Lit. (Xlist CMPL 890)

W 12:00-2:50

Instructor: Carlston, E.

Maximum Enrollment: 10/5

Session:

FALL 2012

This seminar investigates international modernisms by focusing on the relationships among the visual arts, music, and four key works of literary Modernism: T.S. Eliot's *The Waste Land*, *A la recherche du temps perdu* (selections) by Marcel Proust, Jean Toomer's *Cane*, and *Nightwood*, by Djuna Barnes. Guest lectures, museum visits, student research projects and attendance at musical, theatrical and dance performances will augment our understanding of the cultural matrix that gave rise to Modernism. Students may read Proust in either French or English.

Cross-listed with CMPL 890.

ENGL 861 Section 001

Seminar in Literary and Cultural Theory

M 3:30-6:30

Instructor: Matchinske, M.

Maximum Enrollment: 15

Session:

FALL 2012

"THE DYING TALE": LITERATURE AND THE STRATEGY OF HISTORY

History and historical work mean different things to different people. Writing history, writing the past, bears a social function (memory keeper, revealer of "transcendent truths," mirror to/maker of culture, historic possibility). In this seminar, participants will explore reading/writing/knowning history as a methodological endeavor; we will consider the relationship between critical practice and historical meaning; and we will come to different and varied conclusions about what the study of the past ought to mean to and in our work. Considering such issues as the nature of evidence, the shape of the direction of historical narrative, and the problem of intentionality, we will attempt to situate our continued engagement with literary historical study in light of recent theoretical, political, and cultural concerns. Participants are expected to bring with them a passion for historical work and an ongoing project from any historical period that relies on the past to establish its authority.

Readings in the philosophy of history will include excerpts from Arendt, de Certeau, Augé, Derrida, Halbwachs, Hegel, Landy, Nietzsche, Ricoeur, Scott, and White among others. We will begin our sojourn with Hamlet (one of the most cited fables of history) to establish our bearings and identify a past.

This course will enable participants to speak meta-critically about research and teaching in professional and academic settings (job interviews, conference presentations, and the like); it will ask us to think seriously and compellingly about what we teach, how we teach, and why we teach.

Papers:

Participants will write a detailed position paper that they will present to the seminar as a whole.

Required Texts:

White, Hayden. *The Content of the Form*.

de Certeau, Michel. *The Writing of History*.

Lowenthal, David. *The Past is a Foreign Country*.

Shakespeare, William. *Hamlet*. (any version you have)

Please bring a unused cd to our first class for readings.

Disenchantment, Fantasy: Language, Order, and Action

Realist fiction generally occupies a central place in arguments about culture and human values in contemporary literary theory. Fantasy fiction, or a literature of enchantment, occupies no place—or if it does show up, it occupies no place of honor. This course will tell a story about the role of fantasy within the history of literary criticism at the 'theory turn' (generally from the mid-1950s to the 1960s), carrying the narrative forward into the present. The central question: what happened to the fantastic? Occluded or ignored, for the most part, but why? From JRR Tolkien to Ursula K. Le Guin, from William Morris to Steven Erikson; from Diane Duane to China Miéville: fantasy fiction writers have generated millions of words over the past hundred years or so. We will read a few of those words, starting with JRR Tolkien's keystone text, "The Lord of the Rings." We will then reach backwards into the nineteenth century to take up William Morris and other British proto-fantasists, and then return to the present to engage contemporary fiction of the fantastic. Should we agree with Max Weber when he writes, "The fate of our times is characterized by rationalization and intellectualization and, above all, by the 'disenchantment of the world'" (Max Weber, "Wissenschaft als Beruf," 1917). How has the disenchantment hypothesis scripted our understanding of literature and culture of the last three hundred years? What role does fantasy fiction play as a reaction formation to a disenchanted culture, if any? Within a secular world, have we been stripped of the capacity for belief, and does fantasy satisfy a hunger for belief? Finally, how might we use the answers to these questions to give an account of action and ethics? What claims does fantasy fiction make on the real?

Required or recommended texts will include: JRR Tolkien, "The Lord of the Rings" (Mariner, one volume); William Morris, "The Story of Sigurd the Volsung and the Fall of the Niblungs" (Gutenberg.org, free ebook); Lord Dunsany, (Gutenberg.org, ebook); Philip Pullman, "The Golden Compass" (Yearling); China Miéville, "Embassytown" (Del Rey); E. R. Eddison, "Styrbiorn the Strong" (U of Minnesota Press); R. Scott Bakker, "The Darkness that Comes Before" (Overlook); Patrick Rothfuss, "The Name of the Wind" (DAW); AS Byatt, "Ragnarok: the End of the Gods" (Grove Press); Charles Taylor, "A Secular Age" (Harvard). Critical essays will be available in hardcopy and PDF.