

<b>CMPL 460 Section 001</b>	<b><i>Romanticism</i></b>	<b>MWF 9:00-9:50</b>
<b>Instructor: Koelb, J.</b>	<b>Maximum Enrollment: 30</b>	<b>Session: SPRING 2013</b>

CMPL 460 Romanticism: The Romantic Imagination

This course explores the theory and practice of artistic expression in Europe from the mid-eighteenth century to the present. Readings include Rousseau's "Reveries of the Solitary Walker," Goethe's "Sorrows of Young Werther," Wordsworth's "Prelude," and short poems and stories from the Americas; manifestos, critical essays, and modern studies of Romantic periods and modes.

While we will focus primarily on literary texts, we will also be tracing contemporary developments in the non-literary arts and following some common threads that have been of particular interest to modern scholars. Among these will be: the high valuation of imagination, originality, and expressiveness; Shakespeare and the cult of genius; Romantic retro styles (neo-Gothic, neo-Classic, neo-Baroque); nature as art, art as nature; the uncanniness of everyday experience; the solitary as culture hero; the artistic attractiveness of mixtures, fragments, and liminal human figures; critiques of progress and modern urban culture; the extent to which the social conditions that influenced the earliest Romantic periods have persisted; and the extent to which characteristically Romantic preoccupations have survived, been transformed, and/or abandoned.

Fulfills requirements for Literary Arts (LA) and North Atlantic World (NA).

<b>CMPL 466 Section 001</b>	<b><i>Literary Theory - Contemporary Issues</i></b>	<b>TR 3:30-4:45</b>
<b>Instructor: Berman, J.</b>	<b>Maximum Enrollment: 30</b>	<b>Session: Spring 2013</b>

Modernism, Media, Performance, Jessica Berman (Visiting Professor)

This course will explore literary modernism in relationship to twentieth century media and performance. We will ask such questions as: how do modernist texts engage with new technologies such as the telegram, gramophone, radio, cinema, or television? How does modernism get transformed when it becomes performance? What changes when we think about modernism as media? Authors covered will likely include Nathaniel West, Kafka, Woolf, Dos Passos, Mallarmé, Artaud, and Stein as well as media theory by Benjamin, Kracauer, McLuhan, Kittler and others. Students will attend performances on campus related to Stavinsky's Rite of Spring and we will also watch a few modernist films.

Requirements: short response papers, 8 pp. mid-term paper, 15-18 pp. final research paper, and class presentation. Graduate students will be responsible for additional secondary readings, an extra presentation and a 25-page paper. Those who can read non-English language texts in the original will be encouraged to do so.

<b>CMPL 470 Section 001</b>	<b><i>Concepts and Perspectives of the Tragic</i></b>	<b>TR 11:00-12:15</b>
<b>Instructor: Downing, E.</b>	<b>Maximum Enrollment: 30</b>	<b>Session: SPRING 2013</b>

This course aims at an understanding of the history and theory of tragedy as a distinctive literary genre and a more general literary and cultural problem. Authors to be read include Aeschylus, Sophocles, Euripides, Shakespeare, Racine, Goethe, Thomas Mann and Faulkner, as well as Samuel I and II. Equal attention will be paid to the continued treatment of common themes, both Classical and Biblical, and to the unique manifestation of the tragic at specific historical periods. We will also explore some of the theories of tragedy set forth by thinkers such as Aristotle, Hegel, Nietzsche, Freud, and Walter Benjamin.

**CMPL 485 Section 001**

***Approaches to Narrative***

**MWF 2:00-2:50**

**Instructor: Leonard, D.**

**Maximum Enrollment: 25**

**Session:**

**SPRING 2013**

Not only was 1913 the year when Stravinsky's 'Rite of Spring' burst upon the world in Paris, but it was also the year in which Marcel Proust's *À la recherche du temps perdu* (In Search of Lost Time) was born. The paths of these 2 geniuses crossed when Proust attended the Paris première of Stravinsky's work. This course will celebrate the 100th anniversary of both the musical and the literary creations, each of which has had a lasting impact on modernism. Proust's 7-volume text blends various art forms – painting, architecture, stained glass, sculpture, music, film, and even cuisine—into a narrative structure that harmonizes all the senses as it fuses all the arts. Using the first 2 volumes of his text as our focal point, we'll examine the variety of arts presented there and explore how each contributes to the modernist structure of the narrative. Our explorations will lead us to such topics as music by Stravinsky ; dance by Nijinsky and the Ballets Russes ; Byzantine and Gothic architecture (St. Mark's in Venice and the Cathedral of Amiens) ; Giotto's frescoes in Padua ; paintings by Turner, Monet, Whistler and Cézanne ; writings on the arts by John Ruskin ; gowns by Fortuny ; and the cooking of Françoise. We'll also explore later adaptations of Proust's work in film and comic books . There are no specific prerequisites for the course, though a background in literature and/or the arts would be helpful. Those who can read Proust in French are encouraged to do so. Graduate students as well as undergraduates are welcome.

\*This course is part of the Rite of Spring project & will incorporate some of its music & dance events.\* Fulfills LA & NA requirements.

According to most accounts, cinematic surrealism was born when the razor met the eyeball in the infamous prologue of Luis Buñuel and Salvador Dalí's "Un Chien andalou" (1929). But if the disorienting spirit of surrealism appears in more general formulations like Lautrémont's "fortuitous encounter on a dissecting table of a sewing machine and an umbrella," then isn't there something inherently cinematic about surrealism? And something powerfully surrealist about film as a medium? In this sense, has surrealism ever really expired, despite being well removed from its avant-garde heyday? Can its political and aesthetic forces still be seen in the work of contemporary directors such as David Lynch, Guy Maddin, and Jan Svankmajer?

This course will both examine the historical emergence of surrealism as an interart movement in the years between the two World Wars of the twentieth century and engage the complex question of its continued legacy in contemporary international cinema. Taking a comparativist approach, we will investigate surrealist beginnings and developments in cinema in relation to those in the other arts (namely painting, sculpture, photography, and literature). In doing so we will also consider a wide range of genres, idioms, and production modes, including experimental films, activist films, art cinema, documentaries, and popular cinema. Buñuel and Lynch will serve as our two most representative surrealist filmmakers, and André Breton and Georges Bataille will serve as our two key theorists (the former advocating an investment in "love," the latter something closer to decay and "filth"). But we will not assume from the outset a precise and stable definition. Our goal will be to work toward an understanding of surrealist cinema that is both flexible enough to accommodate its many mutations over time and firm enough to retain for it a special significance not to be confused with the merely strange or unusual.

Among the films likely to be screened are:

Luis Buñuel's "Un Chien andalou," "L'Age d'Or, Land Without Bread," and "Los Olvidados"

Jean Cocteau's "The Blood of a Poet"

Buster Keaton's "College"

George Franju's "Eyes Without a Face"

Alfred Hitchcock's "Psycho"

Jean-Luc Godard's "Week-end"

Hiroshi Teshigahara's "The Face of Another"

Raúl Ruiz's "The Territory"

David Lynch's "Eraserhead," "Blue Velvet," and "Mullholand Drive"

Jan Svankmajer's "Alice"

Peter Tscherkassky's "Dream Work"

Roy Anderson's "Songs from the Second Floor"

Guy Maddin's "Brand Upon the Brain"

Pedro Almodóvar's "The Skin I Live In"

Leos Carax's "Holy Motors"

All lectures and readings will be in English. Written assignments will include short response papers, a midterm paper, a final research paper, and a final exam.

NOTE: Graduate students outside of the English and Comparative Literature Department must contact the instructor for permission to enroll.

English 606, *Rhetorical Theory and Practice*, will introduce you to current theories and practices of teaching writing in preparation for being a Teaching Fellow in the UNC Writing Program. We will survey rhetorical and critical theories and discuss strategies and practices for teaching writing that grow out of theory. The way we teach writing to undergraduates has changed radically in the last thirty years, and even more dramatically in the last fifteen years with the introduction of technology. To teach in the UNC Writing Program, you must understand practices such as writing workshop and learning groups, know how to create genre-based assignments, and understand new media composing, plus a host of new developments. But you will also learn something about the history behind these practices.

This course in professional development will foster your growth as writers, teachers, scholars as you prepare to become future faculty members. Strategies or methods in and of themselves are useless if you don't understand how or why they work. Once you understand theories of language, communication, and collaboration, you will be adept at developing methods that work in your classrooms. This course will prepare you to major or minor in Composition and Rhetoric, a path I hope many of you will consider. In general, the course focuses on developing your abilities as a teacher; many methods and practices are applicable to teaching writing or literature.

#### Course Projects

Besides reading widely in the field of rhetoric and composition, and learning about and practicing instructional methods, you will observe a fellow graduate student teaching a writing class. The major course project involves designing a writing course, including a rationale for teaching and a series of daily lesson plans. Designing a writing course is an art in itself, one that we will just begin to practice. As to fostering your abilities as writers, we will be writing for part of every class period, and you will complete several writing projects in addition to your course design. All writing in the course will be read, but not all writing will be graded or evaluated.

#### Texts

Lindeman, Erika. *A Rhetoric for Writing Teachers*. 4th ed. New York: Oxford University Press, 2001.

Johnson, T. R. (ed). *Teaching Composition: Background Readings*. 2nd ed. Boston: Bedford/St. Martin's Press, 2005. (copies available from Writing Program, courtesy of B/SM Press)

This seminar is open to graduate students and advanced undergraduates (which is why it is being offered under the 619 rubric). It will focus on Geoffrey Chaucer, and particularly on his depiction of "love" as he portrays sexual negotiations across a variety of genres: "fine loving" (fin amors or "courtly love") in romance, the bawdy sexuality of the fabliaux, the quest for "transcendent love" reflected in works like *Troilus and Criseyde* (which in part echo Dante). We will read selections from *The Canterbury Tales*, *The Parliament of Fowls*, and *Troilus and Criseyde*. Important background works include Andreas Capellanus' *De Amore*, *The Roman de la Rose*, and Boethius's *Consolation of Philosophy*.

We will read Chaucer in Middle English, but the focus of the course will be literary and cultural, not linguistic (and students are welcome to use translations to help them get started with the Middle English texts). The teaching method will be lecture and discussion. Requirements will include careful reading of the assigned primary texts, participation in class discussions (and thus regular class attendance), and a term project (resulting in a final paper).

#### Required Texts:

Geoffrey Chaucer, *The Canterbury Tales Complete*, ed. Larry D. Benson. Boston: Houghton Mifflin, 2000. ISBN 0-395-97823-8.

*Troilus and Criseyde*, ed. Stephen Barney. A Norton Critical Edition. New York: Norton: 2006. ISBN 0-393-92766-5.

#### Alternative to the above:

*The Riverside Chaucer*, 3rd ed., gen. ed. Larry D. Benson. Boston: Houghton Mifflin 1987. ISBN: 0-395-29031-7. (Note: though this is the "standard edition" of Chaucer's collected works, it is a large, heavy book. [A smaller, paperback edition of it has been available in the UK.] An advantage of the paperbacks listed above is their portability and relative usability. The Norton *Troilus* is by the same editor who prepared this work for the *Riverside Chaucer*, has excellent notes, and the great advantage of presenting not only Chaucer's text but an excellent facing-page translation of Chaucer's source, Boccaccio's *Filostrato*, and a number of important articles on the work. I recommend it highly.]

#### Other Recommended Books:

*A Chaucer Glossary*, ed. Norman Davis et al. Oxford: Clarendon, 1979. ISBN 0198111711 (pbk.). [Many students have found this useful, though the glossary and notes in the paperback editions listed above are generally very good.]

*Troilus and Criseyde: a new translation*, transl. Barry Windeatt. Oxford: Oxford UP, 1998. ISBN 0192832905 (pbk.). [An excellent translation students have found a very useful starting place.]

If anyone is interested in taking a look at the background texts mentioned above, I recommend: *Andreas Capellanus on Love*, ed. and trans. P. G. Walsh. London: Duckworth, 1982.

*The Romance of the Rose*, trans. Charles Dahlberg. Princeton: Princeton UP, 1971.

*The Consolation of Philosophy*. (There are many good translations in paperback, e.g. by: Victor

**ENGL 660 Section 001**

*War in Shakespeare's Plays (PWAD 660)*

**TR 11:00-12:15**

**Instructor: Armitage, C.**

**Maximum Enrollment: 25/35**

**Session:**

**Spring 2013**

This course examines the causes, conduct, and results of wars as depicted in about 18 of Shakespeare's plays. They include all his Roman histories, most of his English histories, all his major tragedies, even some of his comedies, e.g. All's Well That Ends Well. My methodology will differ from the traditional one used in courses about Shakespeare, e.g. for Hamlet, my focus will not be his problems with his father's ghost, his uncle, his mother, his girlfriend, but the pending invasion of Denmark by Fortinbras of Norway, its getting diverted to attack the Poles instead, Hamlet's great soliloquy on the madness of slaughter to win a worthless bit of land--events which are the macrocosmic frame of the play. Another feature will be the relating of such aspects of the plays to their historical context, e.g. what Henry V's victory at Agincourt meant in human terms.

Requirements: Quizzes on assigned readings, several short papers for undergrads, longer for graduate students. Midterm and final exams.

The textbook is The Complete Works of Shakespeare edited by David Bevington, now in its 6th edition. You may be able to economize by using an earlier edition, or a different Complete Works, or separate editions of individual plays, including from the library.

NOTE: This course is cross-listed with PWAD 660-001

**ENGL 661 Section 001**

*Introduction to Literary Theory (Xlist ANTH 699-073)*

**R 12:00-2:50**

**Instructor: Thrailkill, J.**

**Maximum Enrollment: 10/10**

**Session:**

**SPRING 2013**

Course: Narrative, Literature, and Medicine

DESCRIPTION: In his book "The Wounded Storyteller: Body, Illness, and Ethics," sociologist Arthur Frank asserts that "whether ill people want to tell stories or not, illness calls for stories." Judging by the popularity of hospital-based television dramas, medically themed novels, outbreak narratives, patient blogs, and clinician memoirs, the connection between illness and storytelling is tighter than ever.

This new seminar, team-taught by a professors of English and Anthropology, brings together literary and ethnographic methods to explore narrative approaches to suffering, healing, disability, and medicine's roles in these processes. By examining compelling works from a range of genres--including the graphic novel, the short story, the ethnographic case study, and the memoir--students will learn analytical techniques from both fields and hone their interpretive and writing skills.

READINGS will include (among others) Tolstoy's "The Death of Ivan Illych," Abraham Vergese, "Cutting For Stone," and Art Spiegelman's "Maus I and II" (and the extended interview with him about the making of Maus, "Metamauss") as well as supplemental materials drawn from anthropology, medicine, and narratology.

ASSIGNMENTS: Two analytical essays, one illness narrative, and one ethnographic interview. In consultation with instructors, students will develop a self-directed final project, which may be written, dramatic, multi-media, or community-based.

This is an ideal course for undergrad students who are working toward a career in healthcare and /or minoring in medical anthropology, and graduate students interested in medical humanities, social medicine, and medical anthropology.

<b>ENGL 783 Section 001</b>	<b><i>Proseminar in Brit. Lit. 1770-1870 (19th Cent.)</i></b>	<b>M</b>	<b>9:00-11:50</b>
<b>Instructor: Langbauer,</b>	<b>Maximum Enrollment: 15</b>	<b>Session:</b>	<b>SPRING 2013</b>

Together we will construct the state of criticism in the field by engaging in a shared review of recent journals. You can choose one of four options for organizing your work in the course: (1) You can focus on a few years of an important field-specific journal: e.g., "Studies in Romanticism," "Victorian Studies," "Victorian Poetry," "Victorian Literature and Culture," "Victorian Review." (2) Or, you can make a case for doing a review of a more targeted journal: "Bronte Studies," etc. (3) Or, you can look over a longer period to review the nineteenth-century essays in an important general journal: e.g., "Critical Inquiry," "ELH," "Novel," "PMLA, Representations". (4) Or you can choose a journal targeted to something else than nineteenth-century British studies, sifting through a long enough period to review essays about the nineteenth-century in it: e.g., "Callaloo," "differences," "Eighteenth-Century Studies," "Children's Literature."

Together we will identify key topics of debate, shared assumptions, and changing methodologies. During the first few weeks of discussion, we will review important recent essays to set up what nineteenth-century studies might entail. After that, each student will lead a class in which you assign an essay drawn from your researches and help the rest of us work through it, exploring its importance to the contemporary conversation. You are encouraged to shape your review around your (potential) dissertation topics, crafting final papers for the course to advance that end.

Taught by Professors Beverly Taylor and Laurie Langbauer.

<b>ENGL 784 Section 001</b>	<b><i>American Literature Prior to the Civil War</i></b>	<b>W</b>	<b>6:00-8:50</b>
<b>Instructor: Gura, P.</b>	<b>Maximum Enrollment: 15</b>	<b>Session:</b>	<b>SPRING 2013</b>

Rediscovering the American Novel, 1840-1870

This class will be devoted to charting a new and different history of the American novel's emergence. Given the recovery of many women's and African-Americans' texts, and our new ability to read virtually any out of print 19th century novel on line, we will explore such topics as the rise of "city" fiction, the intersection of the sentimental with the self-consciousness novel, the insistence that fiction be used for social reform, the impact of the Civil war on domestic fiction, the challenge of Darwin and Comte, and the influence of European novelists like the Brontes, Sand, and Eliot. Authors to include George Lippard, George Thompson, Donald Grant Mitchell, William Wells Brown, Frank Webb, Caroline Chesbro', Elizabeth Stoddard, Lillie Umsted Blake, Elizabeth Stuart Phelps, and others. I will assume familiarity with the canonized works of Stowe, Hawthorne, and Melville.

<b>ENGL 814 Section 001</b>	<b><i>History of the English Language</i></b>	<b>TR</b>	<b>2:00-3:15</b>
<b>Instructor: O'Neill, P.</b>	<b>Maximum Enrollment: 15</b>	<b>Session:</b>	<b>SPRING 2013</b>

A historical and linguistic survey of the English language from its humble origins as a dialect of West Germanic to its current status as the international language par excellence. Students are encouraged to bring to bear their own expertise in particular stages/aspects of the English language, especially in the choice of a research topic.

Exams & Papers: Mid-term and final exam; a major research paper.

Teaching Method: Mainly discussion and benevolent interrogation.

Texts:

J. Algeo & T. Pyles, *The Origins and Development of the English Language*, 5th Edition.

J. Algeo & E.A. Butcher, *Problems in the Origins and Development of the English Language*, 5th Edition.

Matters of Form: Literature, Art, and Science in the English Renaissance

What do spiral staircases and shells have in common with sestinas? And what do epigrams have in common with atoms, dust, fairies, and insects? This interdisciplinary course examines the poetics and epistemology of form through a series of 'shaping fantasies' that animate the literary, artistic, and scientific endeavors of the era. Each class will bring together works of poetry or prose, specimens of visual culture (painting and sculpture, but also wax effigies, puppets and automata, architectural decorations, and so on), and excerpts from contemporary technical or scientific texts to explore the intermedial manifestations of a different object, form, technical practice, or conceptual category. These concepts will include snowflakes and complex geometrical solids, globes and maps, mirrors and shadows, rocks and stones, wax and other ductile materials, trifles and subtleties, microscopy and infinitesimally small things, perspectival techniques such as foreshortening, crystal and other shiny or translucent things, triads and circles. Although our readings in scientific and artistic literature will be drawn from around Europe (with particular attention to Italy and France), our literary readings will be drawn primarily from England, with particular attention to the lyric poets of the Elizabethan, Jacobean, and Caroline periods (Marston, Lodge, Marlowe, Donne, Davies, Drayton, Chapman, lots of Spenser, Herrick, Crashaw, Carew) and to some of the period's more formally sophisticated and self-conscious prose writers (Gascoigne, Nashe, Bacon, Burton, Browne, Hobbes, Cavendish). I'll be throwing in the odd modern poem (Wallace Stevens, A.R. Ammons, Brenda Hillman) and we will read an eclectic range of scholarly criticism including a lot of art historians (both classic and contemporary), some recent historians of early modern science, and literary and cultural critics ranging from Ken Gross and Bruce Smith to Susan Stewart and Maurice Blanchot.

Although this graduate course is primarily designed for students interested in early modern literature, art, or science, it is suitable for any student interested in the methodological challenges of interdisciplinary work, in poetics, or in recent innovations in formalist approaches to literature. Graduate students from other departments are also encouraged to enrol.

Requirements: the usual. A long essay on a subject of your choosing, a presentation, and regular, incisive contributions to class discussion.

Associate Professor, English and Comparative Literature



**ENGL 841 Section 001****Sem in 19th-Century Romanticism in England****T 9:30-12:20****Instructor: Moskal, J.****Maximum Enrollment: 15****Session:****SPRING 2013**

English 841  
Religion and Gender in Nineteenth-Century British Literature

Seminar members will study three novel--the well-known "Mansfield Park" by Jane Austen and "Jane Eyre" by Charlotte Brontë, along with the less-known "Valperga" (1823) by Mary Shelley, which imagines a counter-Catholicism led by a female savior and a female pope, designated to the save the female half of the human race. We will analyze these novels' participation in contemporaneous debates about the roles of prophet/prophetess, clergyman and clergyman's wife, and missionary.

Students specializing in fields other than nineteenth-century British literature are welcome. Any student with questions is welcome to contact the instructor at [jmoskal@email.unc.edu](mailto:jmoskal@email.unc.edu) in advance of registration.

Requirements: Weekly papers of 1-2 pages responding to the assigned readings; seminar paper presented orally to the class and in writing (25 pages including notes).

Principal texts:

Jane Austen, "Mansfield Park"

Charlotte Brontë, "Jane Eyre"

Mary Shelley, "Valperga"

Contextual Reading will be drawn from:

Rufus Anderson, "On the Marriage of Missionaries"

William Blake, "The Marriage of Heaven and Hell"

Maria Jane Jewsbury, "History of an Enthusiast"

August von Kotzebue, "Lover's Vows" (trans. Inchbald)

Charles Kingsley, "Hypatia" (selections about "muscular Christianity")

Mother Ann Lee, "Testimonies" (comp. Bishop and Wells)

Hannah More, "Coelebs in Search of a Wife" (selections)

Sydney Owenson, "The Missionary"

Robert Southey, "Life of Wesley" (selections about Susanna Wesley)

ABOUT THE INSTRUCTOR:

Jeanne Moskal specializes in literature of the British Romantic Period (1780-1830), in travel literature, and in women writers. She has authored and edited books on William Blake, Mary Shelley, and teaching eighteenth- and nineteenth-century women writers. Her book-in-progress is "Jane Eyre's Sisters: Women Missionaries and the Novel in the Age of Fundamentalism."

**ENGL 864 Section 001****Stud. in Latina/o Literature, Culture & Criticism****M 3:30-6:30****Instructor: DeGuzman, M.****Maximum Enrollment: 15****Session:****SPRING 2013**

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 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 categories of cultural identity as well as 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 and models as well as their mutual imbrication. The reading assignments consist of a mixture of literary and theoretical texts.

**ENGL 871 Section 001*****Seminar in African American Literature*****TR 2:00-3:15****Instructor: Henderson, M.****Maximum Enrollment: 35****Session:****SPRING 2013**

English 871: Reading the Neo-Slave Narrative: Black Women Writing Trauma

The act of writing, though perhaps less accessible to the critic, is as important as the act of reading... [The] literature of trauma is written from the need to tell and retell the story of the traumatic experience, to make it "real" both to the victim and to the community. Such writing serves both as validation and cathartic vehicle for the traumatized author.

Kali Tal, *Worlds of Hurt*

In 1980, the American Psychiatric Association officially identified and defined post-traumatic stress disorder (PTSD), emphasizing the repetition or recurrence of certain thoughts and behaviors associated with past traumatic events and experiences. Contemporary psychoanalytic scholarship examines the impact of post-traumatic stress not only on combat veterans, but also on battered women, abused children, concentration camp survivors, political prisoners and, most recently, the survivors of slavery and their descendants. This course will examine how contemporary black women writers engage the historical trauma of slavery in the emergent genre that has come to be known as the neo-slave narrative. We will combine selected readings on classic and contemporary trauma theory with post-1970s novels that render slavery as the 'primal scene' of racial wounding that both marks and makes African American individual and group subjectivity. Primary readings will include Octavia Butler's "Kindred," Toni Morrison's "Beloved," Gayl Jones's "Corregidora," Phyllis Alesia Perry's "Stigmata," Lorene Cary's "The Price of the Child," and J. California Cooper's "Family." Theoretical readings will include Sigmund Freud, Cathy Caruth, Dori Laub, Judith Herman, Dominick LaCapra, Kelly Oliver, Bessel Van Der Kolk, and others.

**ENGL 881 Section 001*****Studies in Cinema*****R 6:00-8:50****Instructor: Flaxman, G.****Maximum Enrollment: 15****Session:****SPRING 2013**

This class is designed to introduce students to one of the most persistent questions in the history of theory and philosophy: what is immanence and is it even possible to undertake a philosophy of immanence? Traditionally, immanence is contrasted with transcendence, and we'll begin the class by trying to work through this fundamental distinction. In particular, we'll ground ourselves in a thoroughgoing consideration of Kant's transcendental philosophy, which provides the characteristically modern framework for reckoning with these terms--as well as the aesthetic means to outstrip them. Thereafter, we'll briefly venture back to Spinoza's elaboration of immanence ("naturing naturing itself") before considering a modern genealogy of immanence, beginning with Nietzsche, and then dwelling on Bergson, James, Foucault, and Deleuze. In the process, we'll have occasion to look back to prior philosophers (Plato, Leibniz, the Stoics) and to consider more contemporary thinkers (Haraway, Butler, Meillassoux, perhaps Berlant). Thus, the question of immanence will allow us to explore a wide theoretical terrain and to circumscribe the outlines of an extensive and important intellectual history. Aside from Kant, we'll devote several weeks to rigorously working through roughly contemporaneous texts by Henri Bergson and William James (they were friends), and we'll try to see how the latter's "radical empiricism" opens up the possibility of a distinctly American idiom of immanence. Finally, the class will conclude by turning to Deleuze's notorious treatment immanence, especially in light on its turn to the cinema as "philosophy-machine." The class requires several short papers, a presentation, and a final paper.