

CMPL 453 Section 001	<i>The Erotic Middle Ages</i>	MWF 11:00-11:50
Instructor: Legassie, S.	Maximum Enrollment: 30	Session: SPRING 2014

Readings of major works of medieval European literature in translation from the 12th to 15th centuries, focusing on topics such as courtship, marriage, adultery, homoeroticism, domestic violence, mystical visions, and prostitution

CMPL 454 Section 001	<i>Literature of the Continental Renaissance in Translation</i>	TR 12:30-1:45
Instructor: Collins, M.	Maximum Enrollment: 30	Session: SPRING 2014

In this course you will have the opportunity to read and study some of the major, canonical works by a number of the most important writers of Renaissance Europe: Petrarch, Montaigne, Cervantes, Castiglione, Erasmus, and St. Teresa, among others. These authors and works provide the basis for discussions about many of the major themes and concerns that are so prominent in Renaissance debates and essays—free will and grace, the imagination and imaginative literature, the evolving concept of subjectivity, social roles and responsibilities, visions of ideal societies, and so forth. In addition, we will discuss the issues associated with periodization in literary history, since the value of the term “Renaissance” is frequently a contested one among critics today. This course should both enrich your current understanding of the Renaissance and provide a foundational springboard for further studies in Renaissance literature and in Early Modern history and culture.

CMPL 490 Section 001	<i>Special Topics: Film Theory</i>	R 3:30-6:20
Instructor: Flaxman, G.	Maximum Enrollment: 30	Session: SPRING 2014

This course is devoted to the broad conceptual and cinematic relationship between comedy and democracy. Philosophers and political theorist have frequently drawn on comedy to envision narratives of democracy, and in this class we'll consider this practice in light of both a textual and a cinematic tradition. Readings will include: Bergson's *Laughter*, Freud's *Jokes and Their Relation to the Unconscious*, Cavell's *Pursuits of Happiness*, Wendy Brown's *Edgework*, and Zizek's *Sublime Object of Ideology* (we'll also read extensive selection from Hannah Arendt and Ernesto Laclau, among others). Films (many of which will be screened at the Varsity Theater) will include: *Duck Soup* (McCarey), *Sullivan's Travels* (Sturges), *Nashville* (Altman), *Mr. Smith Goes to Washington* (Capra), *Walking and Talking* (Holofcener), *Shampoo* (Ashby), *Election* (Payne), *Hannah Arendt* (von Trotta), *Bullmore* (Beatty) and *Clueless* (Heckerling).

CMPL 492 Section 001	<i>4th Dimension: Art & the Fictions of Hyperspace</i>	TR 2:00-3:15
Instructor: Leonard, D.	Maximum Enrollment: 30	Session: SPRING 2014

An exploration of the concept of the fourth dimension, its origins in non-Euclidean geometry, its development in popular culture, and its impact on the visual arts, film, and literature.

ENGL 496 Section 001	<i>Independent Res.: Digital Editing & Curation</i>	T	6:00-8:50
Instructor: Anderson,	Maximum Enrollment: 20	Session:	SPRING 2014

In Digital Editing and Curation, students will investigate theories and practices of editing in multi-media, digital environments. Students will explore histories of textual editing, research major humanities projects, examine trends and toolsets related to developing scholarly digital materials, and collaborate with one another and with campus entities to develop an online digital humanities project. Students will draw from Professor Viscomi's expertise in scholarly editing at the William Blake Archive (blakearchive.org) and Professor Anderson's expertise in platform development as well as both professor's lengthy experience with digital humanities. The class will also feature collaboration with University librarians. Working together, professors, students, and librarians will develop a theoretical and historical framework for understanding digital editing and curation, and then develop a project that puts these theories into practice and provides further opportunities to explore digital scholarship. No technical expertise is required. Through a mix of lecture, discussion, and hands-on activities, we will learn about and develop skills in digital editing and curation. This course meets the requirements for the Graduate Certificate in Digital Humanities. This course is also open to advanced undergraduates and meets the requirements for the minor in Composition, Rhetoric, and Digital Literacy.

IMPORTANT NOTE: This class, ENGL 496, is a place-holder for a new course, ENGL 690. Once ENGL 690 is on the books, students on this class roster will be moved over to the new class, meeting the same days/times, and with the same instructors. This class will count towards both the CRADL minor and the Digital Humanities graduate certificate. Upper-level English majors and minors and graduate students may use this class to fulfill an elective requirement within their program. ENGL 690 will not meet the EE general education requirement, and students seeking that credit should not enroll in this course for that purpose.

ENGL 606 Section 001	<i>Rhetorical Theory and Practice</i>	R	11:00-1:50
Instructor: Jack, J.	Maximum Enrollment: 15	Session:	SPRING 2014

A study of rhetorical theories and practices from ancient to modern times. Emphasis will be on translating theories into teaching practices used in high school and college writing courses, including the UNC Writing Program. The course examines strategies for planning, drafting, and revising; for developing writing assignments; and for evaluating writing. Major assignments will include a course design portfolio, including assignments, course policies, lesson plans, and assessment materials.

ENGL 660 Section 001

War in Shakespeare's Plays (PWAD 660)

MWF 10:00-10:50

Instructor: Armitage, C.

Maximum Enrollment: 25/10

Session:

SPRING 2014

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 7th 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.

This course brings together historical, literary, cultural, ethnic, and visual studies. The units composing this course are designed to explore the ways in which photo-graphy, writing composed of light, is inseparable from narrative or storytelling and particularly from the telling of short stories by Latina/o writers in the Americas. One of the central tenets of this course is that the relation between short story and photograph, while generally applicable to the short story, is of particular importance for the short story by U.S. Latinas/os and Latin Americans. A number of critics have suggested that film constitutes “a veritable *lingua franca*,” the international or universal language, of and for literature of the Americas. This course revolves around the question of whether the same may be said of photography and short fiction. The photographic image plays a central role in Latina/o fiction in the U.S. and Latin America. Is it merely a coincidence that the word “*photographie*” (from whence came the English word “photography”) was first coined in Brazil in 1833 by the French naturalist explorer of the Amazons, Hercules Florence? The birth of a conceptual category for the capturing of an “order of things,” photography, occurred in the midst of the struggle between on-going colonial projects and postcolonial ones. Interest in the photographic image in U.S. and non-U.S. Latina/o fiction, especially as coded in the oblique and often heretical genre of the short story (frequently compared to a photo), may be read in terms of attempts to appropriate “self-image” within the context of a history of colonization and colonialism and the contemporary experience of new kinds of colonialism.

The course introduces us to various theoretical and critical texts on photography and considers short stories by diverse “Latina/o” writers both in the U.S. and south and southeast of its official borders. Writers whose work we will examine include Leo Romero, Nicholasa Mohr, Junot Díaz, Pablo La Rosa, Julio Cortázar, Luisa Valenzuela, among others. You may furnish your own texts by U.S. Latina/o and Latin American authors not part of the course syllabus as written. By allowing for the combination of U.S. Latina/o and non-U.S. Latina/o or “Latin American” texts, we will be considering some continuities and discontinuities between U.S. and non-U.S. Latino/a texts and the implications of reading under the rubric “Literature of the Americas.” Differences aside, U.S. Latinas/os and Latin American writers demonstrate especially in their short fiction a certain self-consciousness and aesthetics of double assertion. The aesthetics of the double assertion articulates itself around the use of the photograph as a means to call attention to, work against, or even revel in the idea of Latina/o or Latin American as derivative and imitative vis-à-vis the U.S. and Europe, what Chilean theorist Nelly Richard analyzes as the “First World’s” ritual invocation of a “Model/Copy” paradigm of geo-political and cultural relations. The device of the photograph turns a “negative” (so to speak) into a savvy meta-critical maneuver, a comment on representation itself and the terms of power structuring the relations of Latinas/os to both the indigenous and the European/Anglo-American and implicating them in systems of dominance and subordination.

Required preparation, a working knowledge of Old English. The translation and interpretation of Old English poetry including works such as *The Wanderer*, *The Seafarer*, *Deor*, *The Dream of the Rood*, and *Beowulf*.

ENGL 762 Section 001	<i>Special Topics in Cultural Studies</i>	W	6:00-8:50
Instructor: Kim, H.	Maximum Enrollment: 15	Session:	SPRING 2014

Methods and Professionalization

This course will explore a diverse array of research and output methods, considering not only traditional academic paths to publication and professional development but other forms of writing and collaboration that may lead to alternative careers but are increasingly important in academia as well. Course units will include archival research (making use of UNC's and other local archives), the use of oral histories, editing vs. critiquing, collaboration with artists, and public writing/digital humanities. Performances in the Process Series, guest artists, and speakers in the Critical Speaker Series will be integrated into the course. Students will be encouraged to gain new technological skills and come up with nontraditional final projects. Readings will focus on contemporary American literature and culture, but students will be encouraged to do research projects on the topics of their choice. Possible authors/critics for the reading list include August Wilson, E. Patrick Johnson, Lisa Lowe, Cindy Cheng, Jacques Derrida, and selected fiction, particularly thinking about editorial practice.

ENGL 805 Section 001	<i>Studies in Rhet. & Comp: Literacy Theory</i>	W	12:00-2:50
Instructor: Taylor, T.	Maximum Enrollment: 15	Session:	SPRING 2014

Focus varies by semester, but generally investigates intersections of literacy, pedagogy, and rhetorical theory. Courses range from explorations of technology and literacy, to investigations of forms of writing and pedagogy.

“Contagious Narratives and Early Modern Drama”

When contemporary writers wish to convey the potential catastrophic nature of a pandemic, they deploy the term “plague.” Invoking the Black Death of the 14th Century, which killed off 30-40% of Europe’s population, the word “plague” not only threatens apocalyptic-level destruction but it also brings with it seemingly retrograde emotions—the fear of God’s wrath, or disgust in the face of death’s terrible stench. When the plague returned to London in the seventeenth century (after several earlier severe outbreaks), it killed 38,000 citizens in 1603—the same year Queen Elizabeth I died and James I took the throne. The theaters remained closed until the middle of 1604.

What did it mean to “catch the plague” (as Olivia in *Twelfth Night* puts it) in the absence of germ theory? Sixteenth-century medical discourse attributed most diseases either to environmental or miasmatic causes or to an imbalance of humors in the body. But it was also in this period that Girolamo Fracastoro (the author of a poem on syphilis, or the “French Disease”) produced what has been described as the first “scientific” theory of disease transmission caused by the infection of invisible particles or seeds. In this course, we will trace how instances of contagion shaped early modern narratives, but also how narratives proved contagious. Illness, of course, functioned as a metaphor, but to what degree did language (railing, gossip, reports abroad, powerful rhetoric) act as an infection? How did writers represent contagion? How did the closing of the theaters affect literary production? What diseases were transmitted by the air, by words, by astral influence, or emotional expressions? What were the prevalent supernatural explanations of disease? Was demonic possession an infectious disease? How should we distinguish between contamination, corruption, putrefaction, and infection? How did epidemics produce new social roles (women, for example, as “searchers” of the dead) or new scapegoats? What is the relationship between different concepts of the body (Galenic, Paracelsian, Lucretian, “hysterical”) and early modern biopolitics? When and why were diseases cast as foreign or new, and when were they understood to be indigenous?

Early modern authors may include William Shakespeare, Thomas Dekker, Ben Jonson, Thomas Heywood, John Webster, Edmund Spenser, Thomas Nashe, and Thomas Middleton. In addition to ancient and early modern medical discourse, we may also read selections from Susan Sontag, Michel Foucault, Jonathan Gil Harris, Priscilla Wald, Margaret Pelling, Elaine Showalter, Stuart Clark, Michael MacDonald, Rene Girard and others.

Seminar in 18th-Century Literature: The Atlantic World

In this seminar we will study literary expression (oral and written) from the long 18th-century Atlantic world, framing our inquiry around the historical contact of three cultures that shaped circum-Atlantic exchange during this time—Africa, the Americas, and the particular European colonial powers of England, France, and Spain. The materials here are obviously extensive, so we will follow the lead of several recent anthologies that emphasize texts which provide historical anchors for more recent literary works unfolding in such fields as African, Caribbean, Latina/o, Native American, and varied Creole and creolized cultures, all the while paying special attention to the formation of the modern notion of race and the shaping influences of gender. Our seminar will be divided into three units: First, we will enter the 18th-century Atlantic world from Britain with Defoe's *Crusoe* and Aphra Behn's *Oroonoko*, and then move to two other pivotal Atlantic narratives that unfold a century later—Equiano's *Interesting Narrative* and Mary Prince's *History of Mary Prince*. Second, we'll work through an assortment of *Caribbeana*, including the likes of Richard Ligon's *True and Exact History of the Island of Barbados*, Frances Seymour's version of the widely circulated story of *Inkle and Yarico*, the strange ecopoetics of James Grainger's georgic poem *The Sugar Cane*, and a variety of African American writing and oral expression from the historically connected worlds of the West Indies and the eastern colonies of North America—including works by Phillis Wheatley, Briton Hammon, "Belinda," George Liele, Venture Smith). Third, using Frances Allen's *Slave Songs of the United States* (collected and published 1867) as an example of the recovery of lyric expression that dates at least two centuries earlier in the Atlantic (in this case, the Black Atlantic), we will follow some leads into the still largely uncharted terrains of both archive and repertoire in the Atlantic world—turning to select materials from African Creole poetics in the French West Indies and New Orleans, to select literature and lore surrounding the figure of La Llorona in the Spanish conquest of Mexico, and to retrievals of indigenous song as poetry in the 18th-century Americas.

Our seminar format will simply involve discussion of the texts at hand, and weekly reports on critical/theoretical material. Students will have the option of pursuing critical papers or archival projects. This course would be of particular interest to Graduate Students from American, Comparative, and English literatures, and from American Studies and Folklore, students who seek broad contexts for work in modern historical fields, and students who seek the literary history of such contemporary fields as the global south, colonial and postcolonial studies, or any kind of study set in contexts wider than the largely paternal geographies of nation/empire for understanding literature.

ENGL 838 Section 001

Nineteenth-Century British Novel

M 10:00-12:50

Instructor: Langbauer, L.

Maximum Enrollment: 15

Session:

SPRING 2014

Our course is a workshop, shaped by the interests and contributions of its members. It focuses on the long nineteenth-century British novel, considering classic or canonical texts defined as such by the shared needs of our group. The authors that potential participants in this class have mentioned so far include Austen, Bronte, Dickens, Eliot, Gaskell, and Hardy, among others.

Each member will choose an important novel on which to present as well as a key essay that helps to place that novel within a literary critical heritage. You will pair that novel with original research, conducted in UNC Library archives, discovering material to supplement or contextualize it. The class as a whole will choose several additional novels together, in order to fill out our survey of nineteenth-century narrative. Your final project will connect your archival research with nineteenth-century narrative, probably in the form of a paper that might lead to conference presentation or publication—but participants working in digital humanities have suggested interest in exploring other formats.

After participants register for the class, we will hold a planning meeting (at the end of Fall term) to set our readings. I encourage you to be thinking in advance about which novel you will choose for us to read: how will it shape our survey as well as your archival research in this class? How might it provide a springboard for work in your future career?

American Literature and Civil War Media Networks

This course explores the relations between Civil War mass media and the events they shaped, expressed, and creatively interpreted. We will trace the circulation of American poetry and fiction through media networks alongside photography, eyewitness reportage, telegraphic communications, and other heterogeneous materials in newspapers and magazines of the period. Attending to the ways that writing and fighting converged in this time of national crisis We will examine the symbiotic relation between mass media and modern warfare in the period and think about the various ways that writing participated in, commented on, critiqued and resisted this violent conflict. We will spend substantial time in the Wilson Library's special collections; their holdings include rare materials relating to the war that will serve as the basis for archival research.

Topics include:

- < Relations among propaganda, testimony, journalism, and "literary forms" (poetry, fiction, essay)
- < Exchanges between visual and verbal forms of representation
- < Print mediations between home and war fronts; the relation between vicarious and direct experiences of physical violence
- < The place of artistic expression in wartime.
- < The relationship between history and literature, and historiography and literary methodologies.

Readings include: poetry and prose by Louisa May Alcott, Ambrose Bierce, Emily Dickinson, Augusta Jane Evans, Charlotte Forten, Thomas Wentworth Higginson, Oliver Wendell Holmes, Julia Ward Howe, Abraham Lincoln, Herman Melville, Henry Timrod, Walt Whitman, and others; fiction, poetry, and journalistic reports from northern and southern periodical publications (The Atlantic Monthly, Harper's Illustrated Weekly, The New York Tribune, Southern Magazine, Southern Literary Messenger, The Rebellion Record, etc.); photographs by Matthew Brady and Alex Gardner; sketches by Winslow Homer and others; histories of the Civil War, journalism, and information technologies; theories of mass media.

Requirements: Oral presentation, annotated bibliography, short reader's responses throughout the semester, 25-30 page critical essay.

For more info, questions, comments or suggestions about the course, please contact me at ecr@email.unc.edu

ENGL861 Lit. and Cultural Theory: **“Pulp Life: Pragmatism, Biopolitics, Pulp Fiction”**

In the nineteenth and early twentieth centuries, the widespread diffusion of probabilistic thinking led to new ways of conceptualizing the meaning of “life.” Now a question of large sample sizes, population norms (and aberrations), and demographic trends, “life” became the concern of everything from imperial governance and state eugenics programs to mass advertising campaigns and industrial productivity initiatives. “Life,” in short, spilled beyond the borders of biology and into sociology, economics, and politics. Our course will examine how two “pulp” genres (detective fiction and speculative fiction) and two philosophies of life (biopolitics and pragmatism) that developed during this period explore, often in explosively opposed ways, such issues through the notions of statistical truth, racial vitality and degeneration, and the average man.

To this end, the course readings will combine fictional texts (by Edgar Allan Poe; Arthur Conan Doyle; Jack London; Pauline Hopkins; H. G. Wells; Stephen Crane; Edgar Rice Burroughs; H. P. Lovecraft; Dashiell Hammett; Jorge Luis Borges; Thomas Pynchon; Paul Auster; Octavia Butler; China Miéville, etc.) with works by Thomas Malthus; Charles Darwin; Herbert Spencer; Friedrich Nietzsche; William James; John Dewey; Émile Durkheim; Michel Foucault and others. In addition, we will consider the implications of pulp fiction, pragmatism, and biopolitics for our current modes of critical interpretation, from D.A. Miller’s classic *The Novel and the Police* and Rita Felski’s “Suspicious Minds” to Mark McGurl’s “Posthuman Comedy” and Dipesh Chakrabarty’s “The Climate of History.” What might it mean for literary criticism to be like detective work or occult reanimation, especially when it’s possible that there’s no “case” to be solved or “life” to be restored?

In-class presentation; conference proposal; seminar paper. Occasional screening of films outside of class may be required.

Since the publication of *Native Son* (1940), with the exception of 1960s Black Aesthetic writers and critics, other black writers and critics have probably vilified and criticized Richard Wright more than any other African American writer. This starts with Ralph Ellison and James Baldwin in the 1950s, but there is also a new wave of Wright criticism by black women writers in the 1970s and 1980s. No matter how valid the criticisms of Wright are (and they are sometimes valid), it seems interesting how few writers and critics give Wright credit for at least laying the foundation or opening the way for the modern and contemporary black novel (a point which is also arguably valid).

Although the novel is set in Chicago, *Native Son*'s Bigger Thomas is a refugee from and a product of the South, and it seems that many black writers since Wright have directly or indirectly challenged Wright by reimagining the South that Wright portrayed in such realistic and naturalistic terms. When the black tradition advances to the time of the prominence of black women writers in the 1970s and 1980s, much more than a portrayal of the South is at stake, but often the image of the South, including the South of slavery in neo-slave narratives, is still very much there. If we start with Wright and the reaction to him as proposed above, what do we see in the development of the tradition of black fiction over approximately the last sixty years? How much of the opposing portrayal of the South by other writers reveals their attempts to de-center Wright and center themselves? How much of the opposition comes from a hatred of Wright's misogyny and a different vision of communities of black women? Or is it possible that Wright is not so central after all and something else is true? The questions could continue.

With the above as its general concern, this course will examine important African American novels from the 1940s to the 2000s set in or significantly connected to the American South, including the South of slavery. The texts will be: Richard Wright, *Native Son* (1940); Ralph Ellison, *Invisible Man* (1952); Margaret Walker, *Jubilee* (1966); Alice Walker, *The Third Life of Grange Copeland* (1970); Albert Murray, *Train Whistle Guitar* (1974); Ernest Gaines, *A Gathering of Old Men* (1983); Sherley Anne Williams, *Dessa Rose* (1986); Toni Morrison, *Beloved* (1987); Phyllis Alesia Perry, *Stigmata* (1998); and Edward P. Jones, *The Known World* (2003). There will also be readings from important critical and theoretical texts.

Exams and Papers: One seminar paper of at least twenty pages due by the end of the class

Teaching Method: Seminar discussions