

Fall 2019 ECL Graduate Course Descriptions

COMPL 463: Cinema and Surrealism

Dr. Rick Warner

While focusing primarily 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 will cover a variety of genres and production modes along the way, including experimental shorts, animated films, documentaries, art films, and even Hollywood feature films. We will see how surrealism has continually reinvented itself, making its way into thrillers, comedies, horror, science fiction, and other popular genres. Among the films likely to be screened are: Luis Bunuel's *Un Chien andalou* and *Land Without Bread*; Buster Keaton's *College*; Germaine Dulac's *The Seashell and the Clergyman*; Maya Deren's *Meshes of the Afternoon*; David Lynch's *Eraserhead*, *Blue Velvet*, *Mulholland Drive*, and *Twin Peaks*; Charlie Kaufman's *Anomalisa*; Apichatpong Weerasethakul's *Cemetery of Splendor*; Yorgos Lanthimos's *The Lobster*; Roy Andersson's *Songs from the Second Floor*; Kiyoshi Kurosawa's *Cure*; Alex Garland's *Ex Machina* and *Annihilation*; and Leos Carax's *Holy Motors*. NOTE: Some of the films and texts we will study necessarily feature graphic and disturbing scenes. Please enroll only if you plan to engage such representations in a serious, critical manner. This course satisfies the VP requirement. It also counts for the Global Cinema Minor and the Film Studies Concentration within the English major

CMPL 468: Aestheticism

Dr. Eric Downing

This course is organized around the idea of aestheticism as both a discrete nineteenth century movement and a major facet of modernism in literature and literary theory. The primary focus will be on attitudes toward both art and life; on the delineation of stylistic tendencies; and especially on the problems and predilections that arise out of the collusion and confusion of the spheres of life and art in the aestheticist world view. Authors read include Kierkegaard, Baudelaire, Nietzsche, Huysmans, Wilde, Rilke, Ortega y Gasset, Mann, Dinesen, Barthes, and Susan Sontag.

SPAN 741/CMPL 741: THE ESSAY AND SHORT STORY SEMINAR

Prof. A. Rivero, Dey 230, arivero@unc.edu

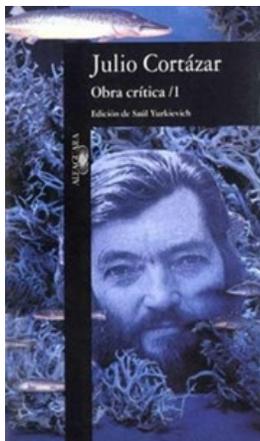
(11:00-12:15 Tues./Thurs., Fall 2019)

Description: We'll study a selection of Spanish American essays and short stories, as well as longer narratives, comparing them to international works. We'll focus on masterpieces from the late 19th and 20th centuries, in addition to important non-canonical and digital texts from the 21st. We'll also explore the evolution of these genres, while probing why the definition of "genre" is problematic. Using a variety of perspectives and types of texts, we'll examine relevant theory and practice. We'll do this in conjunction with major international trends and writers in order to better understand innovation and the cross-pollination of ideas that affected the texts and their development not only within, but also

without Latin America. Topics for discussion will include (yet not be limited to) the following: evolving notions of authors, readers, and genres; the Other; gender; cultural studies.

Required Texts (Selections): (1) For Spanish specialists, Seymour Menton, ed., *El cuento hispanoamericano: antología crítico-histórica* (11th ed., 2013); John Skirrius, ed., *El ensayo hispanoamericano del siglo XX* (5th ed., 2006); Borges, *Ficciones*; Borges, *Otras inquisiciones*; Cortázar, *La autopista del sur y otros cuentos*; Valenzuela, *The Censors* (bilingual ed.). (2) For those who read in translation, Roberto González Echevarría, ed., *The Oxford Book of Latin American Short Stories*; Ilan Stavans, ed., *The Oxford Book of Latin American Essays* (Coursepack); Borges, *Ficciones* (short stories only); Borges, *Selected Non-Fictions*; Cortázar, *Blow-up and Other Stories*. Readings may vary due to availability. (3) Digital, long and short stories online (TBA). Theoretical readings will be available on course Reserve or as specified on the syllabus.

Work for the Course: (1) active participation; (2) a presentation in English--unless everyone is bilingual--containing research on a theoretical/critical or literary text on the syllabus, chosen by the student and presented similarly to a conference paper (= 40% of the grade); (3) a research paper (= 60%). The latter may be written in Spanish or English; it must combine theory with textual analysis and literary criticism; it can either be a re-write of the presentation or may be on a new topic, per the student's choice.



English 762: The Literature of Hate

Dr. Danielle Christmas

The social and political tenor of the moment has brought the normalization of white nationalist rhetoric into relief. However, Americans have always found creative ways to express a desire to exclude or eradicate the racial *other*. In this graduate course, students will look at the arc of fiction narratives that have inspired and defined contemporary hate movements in the United States. Starting with Thomas Dixon's neo-Confederate romance *The Clansman* (1905), we will move through the foundational texts of white nationalism today, including Jean Raspail's refugee apocalypse *The Camp of the Saints* (1973),

William Pierce's race-war account *The Turner Diaries* (1978), and Ward Kendall's globalization dystopia *Hold Back This Day* (2001). We will also examine those mainstream works that have been adopted into the white nationalist canon, including Anthony Burgess's *A Clockwork Orange* (1962) and Chuck Palahniuk's *Fight Club* (1996). Finally, our discussion will be contextualized using social critiques like J.D. Vance's *Hillbilly Elegy* and Vegas Tenold's *Everything You Love Will Burn*. By the end of the semester, students will have the capacity to understand the place of this literary subculture within the larger body of contemporary American cultural production and the urgent discourses of race and violence that animate it. Students should have a high tolerance for disturbing content and a spirit of critical curiosity.

ENGL 786: Introduction to Graduate Study in English and Comparative Literature

Dr. Kimberly Stern

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 801: Research Methods in Composition and Rhetoric

Dr. Jordynn Jack

This course will be part seminar, part workshop, and will focus on research methods (such as archival research, rhetorical criticism, and cultural analysis, etc.) We will consider ALL research methods commonly used in English studies, which include those in Rhetoric and Composition. The types of methods discussed will be tailored toward the interests and projects of the students enrolled in the course.

To be successful, you must already have done all the research for a project or have a draft of a project etc. For example, a seminar paper from a graduate course could be converted into an article. The goal of the course is for students to complete or publish a significant writing project that uses an identifiable method—a journal article (with target journal in mind), a proposal, a dissertation chapter, etc.

Each course meeting will be composed of three parts: (1) Seminar—with methods presentation and discussion; (2) "Works in Progress" presentations; (3) Workshop Activities.

ENGL 821:

Dr. Helen Cushman

This course will survey major Middle English authors and texts, such as Chaucer, Langland, Julian of Norwich, Kempe, the Pearl Poet, drama, lyrics, and sermons, as well as their historical and literary historical contexts.

ENGL 825: Renaissance Literature in Context

Dr. David Baker

Today, we see "Great Britain" imploding, shearing off its connections with Europe and threatening to "devolve" into its constituent parts: England, Scotland, Wales, and Ireland (or some parcel of it). But long before it came into being as a political entity, "Britain" was vividly and intricately imagined by literary writers. In this course, we will consider how poets and dramatists of the early modern period handled the "matter of Britain." We will read works from around the "British Isles," but focusing mostly on those that speak to the interconnections among its literatures. Thus, for instance, we'll read the poetry of Ben Jonson alongside the poetry of Scottish poet William Drummond, and selections from Edmund Spenser's *Fairie Queene* together with bardic verse (in translation). Other texts will include Michael Drayton's *Poly-Olbion*; William Shakespeare's *Henry IV, Part One*, *Henry V*, *Macbeth*, *Cymbeline*, and *Lear*; Robert Armin's *The Valiant Welshman*; masques by Jonson; poetry by Thomas Churchyard, Sir John Harington, Richard Nugent, Andrew Marvell, Katherine Philips, and Henry Vaughan, among others; and prose by Spenser, John Temple, and John Milton. Our goal will be to discover, in this variegated literature, both the creative energies that brought "Britain" together and the tensions that are straining it now.

ENGL 840: Victorian Poetry: The Politics of Culture

Dr. Beverly Taylor

In this seminar we'll be thinking about the political implications of poetry that does not necessarily address political questions overtly. In 1839 Elizabeth Barrett was thinking about whether/how poetry should speak to the present moment when she wrote in a letter about popular unrest, "dreadful conflicts between the military & the populace" and "all such horrors as may be said or sung." If such topics were to be "sung," she realized that even poetry so exquisitely beautiful and musical as Tennyson's "does not harmonize the land!" Tennyson himself would write soon after the 1832 passage of the Great Reform Bill that contemporary poets should "dedicate themselves to the "civic Muse," but his major works often displaced the day's controversies to settings in Classical antiquity or the Arthurian world of the Middle Ages. And how did Robert Browning in his dramatic monologues (often set in the Italian Renaissance) speak to the challenges of the English present? Reading a range of works by Barrett Browning, Tennyson, and Browning, we will be thinking about how they were "political" even when aesthetically preoccupied and apparently remote.

ENGL 841 Seminar in Romantic Literature and Art

Joseph Viscomi

This interdisciplinary course examines the revolutions in aesthetics and technologies of representation characteristic of British, American, and European Romanticism. It will discuss the productions, experiments, and aesthetic theories of Wordsworth, Coleridge, Constable, Turner, Burke, Gilpin, Reynolds, and Blake, focusing on the developments of lyrical poetry, landscape painting, and original printmaking. We will pay special attention to the period's primary aesthetic and cultural issues, including the phenomenon of the picturesque and new ideas about the sublime and nature, the democratization of the arts, social role of the artist, the concepts of genius, originality, and spontaneity, and the problem of representation. By paying special attention to qualities inherent in each medium and technique, as well as to aesthetic and cultural contexts, the seminar demonstrates ways in which seemingly incompatible and even contradictory aspects of literature and art are structurally analogous in responding to similar historical and aesthetic forces. Also, despite dissimilarity in theme, media, or subject, the works examined are shown to address, solve, or manifest similar theoretical problems the

identification of which will help to illuminate artistic styles and rhetorical strategies characteristically Romantic.

Requirements:

Students are required to write an essay of an interdisciplinary nature, which can be collaborative and/or a web project; they will also write brief essays in response to study questions on our readings; an oral report.

Teaching Method:

Lively discussions and close readings of images, poems, and aesthetic treatises. In addition to slide lectures and discussions on specific painters and their techniques, there will be a studio exercise in printing illuminated plates and producing wash drawings according to an 18th-century technique (that focuses on the idea of originality and anticipates modern ideas about the role of the unconscious in art).

Texts:

ONLINE Course packet of essays, poems, prints, and 18th-century treatises on art.

<http://viscomi.sites.oasis.unc.edu/viscomi/coursepack/>

User id: blake psswd: catherine

A limited amount of art supplies.

William Blake, *The Marriage of Heaven and Hell*, ed. G. Keynes. Oxford University Press. ISBN 0-19-281167-3 (paper).

Comments:

Knowledge of painting and printmaking is not required.

ENGL 844: The James Siblings & Contemporary Literary Theory

Dr. Jane F. Thrailkill

How should we analyze the literary productions of the adult children in the storied James family? The tight-knit James siblings were (as Henry James put it) “such a picture of differences, and withal so fused and united and interlocked.” This course will examine how Alice, William, and Henry James, taken collectively, engaged with a rich array of ideas that have important resonance with trends in literary studies today: about human consciousness, embodiment, disability, affect, kinship, and object relations. Across different genres, but with intimacy both intellectual and affective, the three writers disrupted, dramatized, and experimented with habits of thought and modes of expression. Investigating the serious playfulness of their literary practices will provide the occasion to test out enticing new interpretive practices, e.g. Terence Cave, *Thinking with Literature: Toward a Cognitive Literary Criticism*; Caroline Levine, *Forms: Whole, Rhythm, Hierarchy, Network*; Rita Felski, *The Limits of Critique*; Joan Richardson, *Pragmatism and Literary Criticism*. By thinking with as well as about the Jameses, we’ll have the opportunity to explore twenty-first century ideas about the human mind and the potency of literary expression in what philosopher Patricia S. Churchland has dubbed “The Age of Neuroscience.”

Assignments: Response paper (4-5 pp), critical analysis (5-7 pp), class presentation, seminar paper (20-25 pp) OR two essays (10-12 pp)

Texts:

Alice James, *The Diary of Alice James, The Death and Letters of Alice James* (ed. Ruth Bernard Yeazell)

Henry James, *What Maisie Knew*, *The Turn of the Screw*, *The Jolly Corner*, *A Small Boy and Others*
William James, selections from *Psychology: A Briefer Course*, *The Will to Believe*, *Talks to Teachers*,
Pragmatism, *Essays in Radical Empiricism*, “What Is An Emotion,” “Does Consciousness Exist?”
Supplemental texts: will include biographical, critical, and theoretical readings

ENGL 861: The Politics and Philosophy of Comedy

Dr. Gregory Flaxman

The course is organized around the question of comedy—as matter of taste, affect, genre, and philosophy. We’ll return to classical sources, consider the place of comedy in broader aesthetic accountings, venture into questions of play and improvisation, and analyze the narrative and political dimensions of the genre. In so doing, we’ll draw on various media (literary, cinematic, televisual, digital) to consider comedy as a “popular” and, arguably, a philosophical genre.

Texts for the class are likely to include:

Austen, *Emma*
Berlant, “Humorlessness (Three Monologues and a Hairpiece)”
Ngai, “Theory of the Gimmick”
Aristophanes, *Lysistrata*
Nietzsche, selections
Bergson, *Laughter*
Jameson, *The Political Unconscious*
The Cynics, Selections
Agee, “Comedy’s Greatest Era”
Zupancic, selections from *The Odd One In: On Comedy*
Bergson, *Laughter*
Pynchon, *V*
Twain, selection essays
Aristotle, *Tractatus Coislinianus*
Hegel, selection from *Aesthetics* and *The Philosophy of Right*
Cavell, *Pursuits of Happiness*
Frye, *Anatomy of Criticism*
Heller, “Joke Culture and Transformations of the Public Sphere”

Films for the class may include:

Ruggles of Red Gap (McCarey)
Groundhog Day (Ramis)
Trading Places (Landis)
Walking and Talking (Holofcener)
Shorts Chaplin, Keaton, Lloyd
Us (Peele)
Clueless (Spheeris)
Animal Crackers (Marx Brothers)
Raising Arizona (Coen Brothers)
In a World (Bell)
Trouble in Paradise (Lubitsch)
The Lady Eve and Sullivan’s Travels (Sturges)
Playtime (Tati)

Master of None
Lost in American (Brooks)
Dr. Strangelove (Kubrick)
The Philadelphia Story (Cukor)

English 864: Seminar on LatinX Environmentalisms

Dr. María DeGuzmán

This graduate seminar introduces students to various significations, poises (including eco-poetics) / practices, and implications of everyday “LatinX environmentalisms” — the “LatinX” and the “environmentalisms” (plural) in relation to one another and together, exponentially. We will consider how these LatinX environmentalisms engage histories of colonialism, lived experiences of neo-colonialism, and figure the intersection of nature and culture in terms of the effects of the Anthropocene and the struggle for environmental justice. We will consider a variety of critical approaches, a range of literary genres (nonfiction, novels, short stories, drama, and poetry), visual productions (film, photography, installation art, mural art, and other public art), and some youth development, place-based environmental literacy projects. We will consider the ways in which these LatinX environmentalisms both contribute to and also differ from Anglo American culture’s hegemonic environmentalism (with its focus on conservation, preservation, and wilderness). And, we will strive to develop a nuanced understanding of the plurality of approaches within LatinX environmentalisms as indicated by our primary texts, visual productions, and critical readings.

Regular class attendance and participation are required *each and every day the class meets*.

Assignments: Consistent class attendance and participation, an 8 to 10-page essay, and an end of term paper (journal article quality) around 20 – 25 pages.

Outline of Requirements. All these assignments will be graded and all are due on the days indicated below:

- * Completed readings done on time, attendance, and **active participation in class (10%)**
- * 8-10-page standard expository **Essay # 1 (40%). Due Friday Sept. 27, 2019 in class.**
- * 20-25-page standard expository **Essay # 2 (50%). Due Monday November 25 in class.**

REQUIRED READING & VIEWING:

Agua Pura and Los Pescadores (Pure Water and the Fishers), youth development, place-based, watershed education and environmental literacy project. Read Anthony Michael Marzolla’s paper “Agua Pura and Los Pescadores: Latino Youth and Families Engage in Water Resource Issues” on the project at: https://www.researchgate.net/publication/255623898_Agua_Pura_and_Los_Pescadores_Latino_Youth_and_Families_Engage_in_Water_Resource_Issues

Alcalá, Kathleen. *The Deepest Roots: Finding Food and Community on a Pacific Northwest Island*. Seattle, WA: University of Washington Press, 2016.

Anaya, Rudolfo. *Bless Me, Ultima*. New York: Warner Books, 1972. (At one time banned in four states: New Mexico, Arizona, Colorado, and California). ISBN: 978-0446600255.

Carrera Zamanillo, María Isabel. PH.D. Dissertation completed in 2017 at the University of Washington titled *Cultivando Comunidad: A Community-Based Approach to Study the Link Between Culture and Environmental Identities in Latinx Living in the Seattle Metropolitan Area*. Link to dissertation online: https://digital.lib.washington.edu/researchworks/bitstream/handle/1773/40900/CarreraZamanillo_was_hington_0250E_17977.pdf?sequence=1&isAllowed=y.

Cohen, Jerome and Lowell Duckert, ed. *Elemental Ecocriticism: Thinking with Earth, Air, Water, and Fire*. Minneapolis, MN: University of Minnesota Press, 2015. ISBN: 978-0816693092.

DeGuzmán, María. "LatinX Botanical Epistemologies." In *Cultural Dynamics*. 24 September 2018. Available online at: <https://doi.org/10.1177/0921374018802021>

De Lima, Lucas. *Wet Land* (Action Books, 2014) and *Terraputa* (Birds of Lace, 2014). Both of these books may be ordered through Small Press Distribution in Berkeley, CA. Contact info for SPD: <https://www.spdbooks.org/pages/about/contact-spd.aspx>

Goodwin, Matthew David, ed. *Latin@ Rising: An Anthology of Latin@ Science Fiction and Fantasy*. San Antonio, TX: Wings Press, 2017. Selections from this anthology.

Hondagneu-Sotelo, Pierette. *Paradise Transplanted: Migration and the Making of California Gardens*. Berkeley, CA: University of California Press, 2014.

Mercado, Nancy. "Litany for Change" and selected poems from *It Concerns the Madness* (Long Shot Productions, 2000). Writer, editor, poet, and activist. Website for more information: <http://btn.com/2017/11/13/rutgers-launched-the-career-of-this-puerto-rican-poet-now-shes-fighting-for-the-earths-future-btn-livebig/>

Milian, Claudia. "Extremely Latin, XOXO: Notes on LatinX." In *Cultural Dynamics*, vol. 29, no. 3, August 2017, pp. 121–140. Available online at: <https://journals.sagepub.com/doi/10.1177/0921374017727850>

Montero, Mayra. *In the Palm of Darkness* (trans. E. Grossman). New York: HarperCollins Publishers, 1997.

Moraga, Cherríe. *Heroes and Saints & Other Plays*. Albuquerque, NM: West End Press, 1994.

Mundos Alternos: Art and Science Fiction in the Americas exhibition. Investigate environmental and environmental justice preoccupations in this exhibition at the Queens Museum (Flushing Meadows, Corona Park, Queens, NY), April 7 – August 18, 2019.

Nieves, Myrna. "The House, the Fish and the Tree" and other poems in *Breaking Ground: Anthology of Puerto Rican Women Writers in New York, 1980 – 2012*. New York: Editorial Campana, 2012. <https://www.eco-poetry.org/myrna-nieves.html>
<https://mnieves23.wixsite.com/myrna-nieves>

Nixon, Rob. *Slow Violence and the Environmentalism of the Poor*. Cambridge, MA: Harvard University Press, 2011. ISBN: 9780674072343.

Peña, Devon G. "The Scope of Latino/a Environmental Studies." In *Latino Studies* journal. March 2003, Vol. 1, Issue 1, pp. 47–78. <https://link.springer.com/article/10.1057/palgrave.lst.8600009>

Rivera, Alex (director). *Sleep Dealer*. 2008. Color film on DVD. 90-minute speculative fiction film set on the U.S. / Mexico border. Distributed by Maya Entertainment (Mexico / U.S.).

ENGL 875: Critical Race Theory-Graduate Seminar

Dr. Meta Jones

Wed 11-1:50pm.

Theory, Genre, and Memory/Memoir in "Black" Diaspora Literature and Art

What theories or genres best delineate the dynamics of diaspora as a process of literal, literary and visual travel--and of imaginative memory? How do contemporary writers and visual artists practice diaspora poetically? What are the aesthetic investments of disparate writers and theorists and how do these investments illuminate or obscure the embodiment of "blackness" in diasporic thought and practice? Each of the poets, novelists, journalists, legal scholars--and especially memoirist/auto/bio/critographers we will read and photographers, painters and sculptures we'll view evoke the historical conditions and contradictions that contribute to the construction of Black diasporic subjects--historically and contemporarily This course aims to ground students in the theoretical vocabulary through which the concept of the "Black"/African Diaspora has emerged, the readings draw from a rich variety disciplines, including, geography, poetics, history, and feminist and queer studies of literature and art. This graduate seminars core texts will span from the 1940s to the very present, and explore the process of marking, making, and memo the racialized image and body--with its intrinsic connections to gender, sexuality, and class, as they are reproduced through region, geography, and nation.