

**THE LITERATURE OF HATE**  
English 762

**Tuesday: 2:00-4:50 / 309 Bingham**

**Instructor:** Danielle Christmas  
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**Office Hours:** Thursday 3-4:30  
(confirm by email)  
**Section:** 001

**Course Description:** 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 seminar, 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 globalization dystopias like Ward Kendall's *Hold Back This Day* (2001). We will also discuss those mainstream works that have been adopted into the white nationalist canon, including Jane Austen's *Pride & Prejudice* (1813) and Bret Easton Ellis's *American Psycho* (1991). Finally, our discussion will be contextualized using social critiques like J.D. Vance's *Hillbilly Elegy* (2016) and Vegas Tenold's *Everything You Love Will Burn* (2018). 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.

**Texts:**

Bret Easton Ellis, *American Psycho*  
Bret Easton Ellis, *White*  
Tim LaHaye & Jerry B. Jenkins, *Left Behind*  
Carol M. Swain, *The New White Nationalism in American*  
J.D. Vance, *Hillbilly Elegy*  
*All other readings will be made available on Sakai.*

**Requirements:**

Participation	5%
Presentation & discussion facilitation	5%
"Hate in the Media" posts	5%
Close reading essay	5%
Annotated bibliography	5%
Research paper	75%

**Participation (5%):** This is a graduate seminar, which means you are expected to come to every class, to have read all of the assigned material when you arrive, and to contribute meaningful comments to the class discussion. When there is an excess of readings, there may be specific texts on which to focus or texts to be summarized by the presenter only; these adjustments will be noted at the end of the preceding class.

**Presentation & Facilitation (5%):** Each student will sign up for two dates on which they will be responsible for a portion of class. **On the “Presentation” date, you will spend 15 minutes contextualizing and deepening our understanding of that session’s primary source text.** You should be sure to cover three areas: 1) the author’s biography; 2) the life and afterlife of the text, including its publication and distribution history, as well as its emergence in contemporary media discourse; and 3) key themes, plot highlights, and important excerpts. You are invited to provide handouts or use Powerpoint as you see fit; if you choose to use Powerpoint, upload the file to your Sakai Dropbox folder before the start of class.

**On your “Facilitation” date, you are responsible for bringing a minimum of five questions and leading a 30-minute discussion of the material,** synthesizing the primary and secondary readings as appropriate. Be sure to consider the articulations of white nationalist ideology and the deployment of tropes that we have encountered in other primary source texts. Please post a file with your five discussion questions to your Sakai Dropbox folder before the start of class.

**“Hate in the Media” Posts (5%):** Three times this semester, you will submit a **“Hate in the Media” post at the Sakai Wiki tab.** Each post will include a link to a media story, video, or meme related to our course themes, and a **250-word analysis** of its relevance to our study of white nationalist narrative culture. At the beginning of each class, we will take a few minutes to discuss any new posts; **you should be prepared to share a very brief summary of the item and highlights of your discussion.**

In place of one of your three posts, **you may choose to attend one of two campus events and write a 250-word response,** noting its intersections with the course. These two optional outside events are: Professor Shari Rabin on [“The Jews as a Class: Between Race and Religion in the Civil War South”](#) (October 23<sup>rd</sup> at 7pm); and attorney Ken Stern on [“Countering Hate”](#) (November 7<sup>th</sup> at 5:30pm). You are responsible for posting at intervals of your choice and credit is contingent on completing all three posts.

**Close Reading Essay (5%):** In lieu of a mid-term assessment, **you will write a five- to seven-page essay, performing a close-reading of the novel you wish to write about for your final paper.** This is an opportunity to get preliminary feedback on your evolving ideas for the final paper and revisions may be incorporated into the final draft. However, there is no penalty should you choose to change primary source texts or shift focus by the end of the semester. **This essay is due on Tuesday, October 29<sup>th</sup>.**

**Research Paper & Annotated Bibliography (75% & 5%):** At the end of the semester, you will submit a 20-page seminar paper related to the course themes. You are encouraged to construe our topic broadly, finding ways that it intersects with your other academic research interests. This is an opportunity to compose a paper that might, with significant revisions, fit into a graduate thesis or dissertation project. **The annotated bibliography should include all primary sources and at least three substantial secondary sources** that were essential to your final paper. **Both the research paper and bibliography are due on Tuesday, December 10<sup>th</sup>.**

**Honor Code:** The honor code applies to everything that you—and I—do at this university, including our use of outside sources in our research and writing. Our work in this class will conform to the principles and procedures defined in the *Instrument of Student Judicial Governance* (<http://instrument.unc.edu/>). The research that we do this semester, whether primary or secondary, print or online, formal or informal, will require careful documentation on your part. We will review citation guidelines early and often throughout the semester. The need to cite your sources applies to all your work, including drafts as well as final versions of your projects. If I suspect you of plagiarizing all or part of a paper, even unintentionally, I am required to report the offense to the Honor Court.

**Students with Disabilities:** The University of North Carolina at Chapel Hill ensures that no qualified person shall by reason of a disability be denied access to, participation in, or the benefits of, any program or activity operated by the University. In compliance with UNC policy and federal law, qualified students with disabilities are eligible to receive “reasonable accommodations to ensure equal access to education opportunities, programs, and activities” (<http://www.unc.edu/depts/lds/faculty-policies.html>). If you anticipate such accommodations, please notify me as soon as possible so that appropriate arrangements can be made. Additionally, you may seek out student support services at the Department of Disability Services (DDS) (<http://disabilityservices.unc.edu/>) and through the Learning Center (<http://learningcenter.unc.edu/>)

**Non-Discrimination Policy:** This university does not discriminate against its students or employees based on race, color, national origin, religion, sex, age, or disability. The University’s policy states that sexual orientation be treated in this same manner. In this class we will strive to maintain an open atmosphere with shared respect for all differences.

**DAILY SCHEDULE\***

\*Subject to announced changes

\*\* Presentation &amp; facilitation date

**Unit One – Mapping White Nationalism****Tuesday, August 20<sup>th</sup> – Rhetorical Foundations****Primary:**Anglin, “*Daily Stormer* Style Guide”**Secondary:**Marantz, “Inside the *Daily Stormer* Style Guide”**For Tuesday 8/27:**Post: Submit a “burning question” for our consideration this semesterSakai: Select presentation date via Sakai “Sign-up” tab; please note that revisions in the syllabus may affect which texts you are presenting**Tuesday, August 27<sup>th</sup> – Ideological Foundations****Primary:**

Hill &amp; Fleming, “The New Dixie Manifesto”

Johnson, *The White Nationalist Manifesto*

Lane, “88 Precepts”

**Secondary:**

Hague, et. al., “Intro: Neo-Confederacy &amp; the New Dixie Manifesto”

**Tuesday, September 3<sup>rd</sup> – Alt-Right Glee****Primary:**

Anglin, “A Normie’s Guide to the Alt-Right”

**Secondary:**

Nagle, “The online politics of transgression”

Nagle, “Gramscians of the alt-light”

Nagle, “Basic bitches, normies, and the lamestream”

Swain, “Introduction” (NWN, 1-12)

Tenold, “Introduction: Election Day 2016,” *Everything You Love Will Burn*

Wright, “Alt-Right Jane Austen”

**Tuesday, September 10<sup>th</sup> – Reading Trump’s America****Primary:**Vance, *Hillbilly Elegy***Secondary:**

Dreher, “Trump: Tribune of Poor White People”

Charen, “What Hillbilly Elegy Reveals About Trump &amp; America”

Jones, “J.D. Vance, the False Prophet of Blue America”

Sexton, “Hillbilly Sellout”

Swain, “Chapter 2: The New White Nationalism” (NWN, 13-35)

Unit Two – Narrative Foundations

Tuesday, September 17<sup>th</sup> – Writing Antisemitism\*\*

**Primary:**

*Protocols of the Elders of Zion* (excerpt)

Hitler, *Mein Kampf* (excerpt)

*Jud Süss* film clip (in-class)

**Secondary:**

Bronner, “The Legacy of a Lie”

Gomel, “Aliens Among Us: Fascism and Narrativity”

Tuesday, September 24<sup>th</sup> – Confederate Romance\*\*

**Primary:**

Dixon, *The Clansman*

**Secondary:**

Gates, “The Old Negro: Race, Science, Literature, and the Birth of Jim Crow”

Tuesday, October 1<sup>st</sup> – Transnational Aesthetics\*\*

**Primary:**

Hart, “Raspail’s Superb Scandal”

Raspail, *The Camp of the Saints*

**Secondary:**

Connelly & Kennedy, “Must It Be the Rest Against the West?”

McKay, “Steve Bannon’s obsession with this racist novel is just the tip of the iceberg”

Shriver, “Population in Literature”

Suget, “For Polite Reactionaries”

Unit Three – Contemporary Canon

Tuesday, October 8<sup>th</sup> – A Cultural New Wave\*\*

**Primary:**

Pierce, *The Turner Diaries*

**Secondary:**

Swain, “Chapter 3: Racial Holy War!” (NWN, 36-83)

Tenold, “The Soldiers of the Earl Turner”

Tuesday, October 15<sup>th</sup> – Neo-Confederate Literature\*\*

**Primary:**

Kay, *The Third Revolution*

**Secondary:**

Hicks, “Literature and Neo-Confederacy”

**For Saturday 10/19:**

Post: Read Allen article & post question for the author to Sakai forum

**Tuesday, October 22<sup>nd</sup> – Speculative Futures & White Genocide\*\*****Primary:**

Kendall, *Hold Back This Day*

**Secondary:**

Allen, “Inside the World of Racist Science Fiction” (video chat TBD)

**Tuesday, October 29<sup>th</sup> – Multiculturalism & Global Collapse\*\*****Due: Close Reading Essay****Primary:**

Roper, *Hasten the Day*

**Secondary:**

Swain, “Chapter 4: Demographic Change & Immigration Issues” (NWN, 84-108)

**Tuesday, November 5<sup>th</sup> – Fantasizing the Ethnostate\*\*****Primary:**

Covington, *The Brigade*

“The Butler Plan”

Northwest Front podcast clip (in-class)

**Unit Four – Mainstreaming & Intersecting White Nationalism****Tuesday, November 12<sup>th</sup> – Evangelical Christianity & Nationalist Rhetoric\*\*****Primary:**

LaHaye & Jenkins, *Left Behind*

**Secondary:**

Cohen, “Turner Diaries Lite”

Swain, “Chapter 14: Can Religion Promote Greater Racial and Social Harmony” (NWN, 378-422)

**Tuesday, November 19<sup>th</sup> – Transgressing “Snowflake” Culture\*\*****Primary:**

Ellis, *American Psycho*

Ellis, *White*

**Secondary:**

Foucault, “A Preface to Transgression”

Jong-Fast, “What the Fuck is Wrong with Bret Easton Ellis?”

Soukhanov, “Word Watch: transgressive fiction”

**For Tuesday 11/26:**

Watch: *Fight Club* via a streaming service of your choice

**Tuesday, November 26<sup>th</sup> – Lyricizing White Male Rage**

**Primary:**

*Fight Club* film

Palahniuk, *Fight Club* (excerpts 1-2)

Yiannopolous, “Why Gamers Don’t Hate Me”

**Secondary:**

Doyle, “How *Fight Club* Became the Ultimate Handbook for Men’s Rights Activists”

Hooton, “Chuck Palahniuk takes credit for ‘snowflake’ term”

Kroth, “How Chuck Palahniuk Became the Darling of the Alt-Right and Antifa”

Nagle, “Entering the manosphere”

**Tuesday, December 3<sup>rd</sup> – Last Day of Class**

**Primary:**

Earnest, “John Earnest Manifesto”

Swain, “Appendix B: Jessica’s Letter” (NWN, 464-66)

**Secondary:**

Swain, “Chapter 12: White Nationalist Recruitment” (NWN, 326-46)

Swain, “Chapter 15: Concluding Observations and Policy Recommendations” (NWN, 423-60)

**Tuesday, December 10<sup>th</sup> @ 5pm – Research Paper & Annotated Bibliography due at Sakai**