

ULRICK CHARLES CASIMIR

1075 Tyler Street
Eugene, OR 97402
(910) 273-2275
ucasimir@gmail.com

EDUCATION

UNIVERSITY OF OREGON

Ph.D. in English (Film Studies, Caribbean Studies): September 2008.

M.A. in English: March 2005.

UNIVERSITY OF NORTH CAROLINA, GREENSBORO

M.F.A., Creative Writing (Fiction): May 2000.

NORTH CAROLINA STATE UNIVERSITY

B.A. in English, Communications minor: December 1995.

PUBLICATIONS

Children of the Night: Stories. Corpus Callosum Press. Spring 2018.

“Phantom Power” (short fiction). Plainsongs. Winter 2018.

“Shadow Beach” (short fiction). Plainsongs. Summer 2018.

“Many Happy Returns” (short fiction; e-book publication). Corpus Callosum Press. Winter 2017.

Excerpt from “Many Happy Returns” (short fiction). Plainsongs. Spring 2017.

“Just Like Me” (short fiction). Plainsongs. Winter 2016.

“Stars of Gold” (short fiction). Plainsongs. Summer, 2016.

“A Question of Audience: Revisiting Perry Henzell’s The Harder They Come.” Jump Cut: A Review of Contemporary Media. Summer, 2011.

“Teaching the Rhetoric of Information.” Componere: Policies, Resources, Pedagogies, and Perspectives for Teachers of Composition, University of Oregon, 2006.

DISSERTATION

Conceptualizing the Caribbean:

Reexportation and Anglophone Caribbean Cultural Products

Chair: Dr. Gordon Sayre, Dept. of English, University of Oregon.

Committee: Dr. Michael Aronson, Dept. of English, University of Oregon.

Dr. Cynthia Tolentino, Dept. of English, University of Oregon.

Dr. Philip Scher, Dept. of Anthropology, University of Oregon.

Caribbean literature has been characterized by reexportation; many of the region’s most successful writers live in Europe or North America, and their works gain notice when they are re-exported to their home islands. My dissertation asserts that this dialectical exchange between British and American conceptualizations of the Anglophone Caribbean has informed the international popular and scholarly reception of Caribbean cultural products, and the forms in which writers and filmmakers of the region represent the place that they are “from.” This multidisciplinary project begins with the novels of Samuel Selvon, in particular The Lonely Londoners, and ends with two classics of Anglophone Caribbean cinema, Perry Henzell’s The Harder They Come and Horace Ove’s Pressure. Methodologically, this dissertation begins with reexportation, then uses concepts, theories, and models specific to film studies, cultural studies, postcolonial studies, and mass communication, as well as formal analyses of the selected print and cinematic texts, to examine the relationship between reexportation and the way the Anglophone Caribbean represents itself.

TEACHING EXPERIENCE

PRAIRIE VIEW A&M UNIVERSITY, PRAIRIE VIEW, TEXAS

Assistant Professor:

English 2303, Introduction to Film: This is an introductory course meant to help students develop critical and interpretive skills relevant to the study of film, through examples drawn from Hollywood and global cinema. While ENGL 2303 in general focuses on the history of cinema and its evolution as an institution and art form, from roughly the advent of cinema to the present, my sections of the course tend to reflect a more blended approach: The first half of the course introduces students to film history and to the concepts and terminology required for those who wish to study film. The second half of the course employs a genre-studies approach to help students achieve a more dialectic understanding of cinema, which includes the entangled historical and economic contexts of film production and consumption. 2009 to 2010.

English 3323, Creative Writing (Prose Fiction): Intended for majors, this upper-division workshop focuses on the intricacies of plot construction, characterization, dialogue, and point of view. The goal of the course is to refine students' understanding of the rudiments and mechanics of fiction writing and to foster the development of habits vital to the production of solid, expressive prose. Primary texts for my version of the course were determined by individualized reading lists, which each student assembled, under instructor supervision, in the early weeks of the semester. Secondary texts were selected to help students assess and analyze the primary texts on their individualized reading lists, thus enriching the workshop and empowering the students to help themselves and one another grow as writers. 2010.

English 4223, Shakespeare: Intended for majors whose plans are to teach on the secondary level, this upper-level course is designed to help students reach past simple plot analysis to an appreciation of language and characterization in Shakespeare's sonnets and plays (as well as the connections between those sonnets and plays). The chief emphasis of ENGL 4223 is on developing an understanding of the major Shakespeare genres, as well as a sense of how to teach Shakespeare and connect the literature to its many historical contexts. 2009.

English 2153, Introduction to Literature: "Understanding Narrative": This is an introductory course meant to help students respond critically to works in the arts and humanities and to understand those works as expressions of individual and human values within an historical and social context. My sections emphasize narrative, taking literary fiction as our prime example and culminating with a detailed examination of several novels, half of which are by authors from the Anglophone Caribbean. 2008 to 2010.

English 1123 & 1133, Freshman Composition I & II: This is an introductory two-course cycle whose primary objectives include introducing students to the idea of writing as a recursive process of planning, drafting, revising, and editing; providing students with opportunities to write as a means of discovery and learning; and helping students realize the importance of a formal, disciplined approach to the research process. My sections dwell extensively on the notion of "discourse community," emphasizing that the context and purpose of one's discourse and its audience are integrally related to one another, so that what one writes and whom one writes for mutually influence one another. 2008 to 2010.

UNIVERSITY OF OREGON, EUGENE, OREGON

Pro Tem Instructor:

"30 Days of Night: A History (and Anatomy) of Terror and Fear," Robert D. Clark Honors College (HC 222H; two sections): Focused on narrative readings (mostly short fiction and novels, as well as some poetry and drama) as well as feature-length narrative film, this section of HC 222, the second of the college's three-part literature sequence, is an inquiry into terror and fear in which the central focus is less the genre of "horror," and more the ways in which different cultures have, over time, related both to and through terror and fear, through narratives from a variety of genres. We explore and unpack that thematic concern

through an examination of how terror and fear “work” (physiologically, psychologically, culturally, and sociologically), as well as the positive and negative potentialities (and consequences) of fear as emotion and as emotional response. The course examines and questions the “universality” of terror and fear, and asks why (and how) terror and fear have figured—and continue to figure—so frequently in the narratives that we construct and consume. Winter 2015.

“‘Build My Gallows High’: Written and Cinematic Noir,” Robert D. Clark Honors College (HC 223H): Focused on fiction and film, this section of HC 223H, the third of the college’s three-part literature sequence, concerns both written and cinematic noir. The course is organized around the term “noir,” a word that is often loosely used as a descriptor of a palpable, pulpy genre ... but the word is just as often loosely used as a signifier of the indescribable—an ineffable feeling, or mood, elicited by cinematic and literary narratives of a surprisingly wide range and variety, produced by writers and filmmakers from many different cultures around the world. In an effort to examine the development of noir’s history, narrative/visual elements, motifs, “grammar,” and “vocabulary,” the course explores connections and “seams”—between wars; between countries and cultures; between art, film, written narrative, and gaming—to help lead students to a stable and productive understanding of “noir.” Spring 2014 and Spring 2015.

“‘I’ll Sleep When I’m Dead’: Narratives of Retribution and Revenge,” Robert D. Clark Honors College (HC 222H): Focused on both narrative readings (mostly poetry, drama, and short fiction) and films, this section of HC 222H concerns how different cultures, over time, have examined through narrative the mechanics, potentialities, limitations, and consequences of retribution and revenge. Over the term, we work together to unpack “revenge” as it applies to narrative; we also examine critical texts (from psychology, sociology, philosophy, and anthropology) to explore why (and how) the desire for revenge and retribution has surfaced—and continues to surface—so frequently in both literature and film. Winter 2014 and Winter 2016.

“Media Aesthetics,” Cinema Studies (ENG 260): One of four required courses that make up the fundamentals of the Cinema Studies major at UO, ENG 260 focuses on helping students build the critical skills necessary to understand, analyze, and interpret visual media texts. The course highlights the fundamental formal elements of film, television, and the web; using this vocabulary, we explore the complex interplay of technical design, social influence, and cultural conventions that shape our media production and consumption experiences. Winter 2014 and Fall 2016.

Graduate Teaching Fellow (Instructor of Record):

English 104, Introduction to Fiction: “Voice and Point of View”: This is an introductory course meant to provide students with the strategies and tools necessary to investigate how stories are made and understood. This section, entirely of my design, culminated with a detailed examination of several novels by Caribbean authors. Spring 2007.

Writing 121, (5 classes, various terms): These are sections of an introductory course in written argumentation, in which students learn to develop papers based on enthymemes. I taught my sections in both traditional and computer classrooms. My sections also prominently featured the use of Blackboard and Canvas, the university’s preferred online course management systems. 2002 to 2016.

Writing 122, (2 classes, various terms): These are sections of an intermediate course in written argumentation that emphasizes critical reasoning. In my sections, students were introduced to formal research and the production of essays in discourse with scholarly works. I taught my sections in both traditional and computer classrooms. These sections also prominently featured the use of Blackboard. 2002 to 2007.

Writing 123, (3 classes, various terms): These are sections of an intermediate course in written argumentation. My sections emphasized various approaches to formal research and the composition of essays suitable for submission as term papers; they also prominently featured the use of Blackboard. I taught these in both traditional and computer classrooms. 2002 to 2007.

Graduate Teaching Assistant:

English 265 & 266, History of the Motion Picture—Parts I & II: These constitute a two-part cycle of survey courses. I led two discussion sections each term through two full runs of this cycle. My duties included helping to design the syllabi; reinforcing the primary instructor's lectures on film history, concepts, and terminology; and teaching students to critically engage cinema and perform sequence analyses. Winter 2004 through spring 2005.

English 221, Introduction to the English Major—The Early Modern Period: This is a survey course in which students attend faculty lectures on literary history, then work with advanced graduate students in a classroom setting to develop strategies and skills attendant to the field. I led discussions of English and American canonical texts and taught literary terminology and “close reading.” Winter 2007.

LANE COMMUNITY COLLEGE, EUGENE, OREGON

Part-Time Instructor, Fall 2003 to Summer 2015

I taught beginning, intermediate, and advanced written argumentation, including building then teaching online sections of the intermediate course. I also taught an Introduction to Film course that employed a “genre studies” approach to introduce students to the serious study and critical analysis of film, through a detailed examination of American “Blaxploitation” films of the 1970s.

FAYETTEVILLE TECHNICAL COMMUNITY COLLEGE, FAYETTEVILLE, NORTH CAROLINA

Adjunct Instructor, October 2000 to August 2001

I taught a wide variety of English courses, from remedial English to College Composition to survey courses in both British and American literature.

METHODIST COLLEGE, FAYETTEVILLE, NORTH CAROLINA

Adjunct Instructor, August 2000 to August 2001

I taught a variety of English courses, from Composition to survey courses such as World Literature, and learned how to help students develop the rhetorical, mechanical, and grammatical skills necessary for discriminating, college-level critical reading and analysis.

AWARDS & HONORS

DIVERSITY-BUILDING SCHOLARSHIP

University of Oregon, 2007.

STODDARD MALARKEY MEMORIAL FELLOWSHIP

University of Oregon, 2002.

TARGET OF OPPORTUNITY/LAUREL AWARD, SEPTEMBER 2002

University of Oregon, 2002.

RANDALL JARRELL FELLOWSHIP

University of North Carolina, Greensboro, 1999.

FICTION READING, OCTOBER 1999

With Fred Chappell, North Carolina Poet Laureate, 1999.

BARWICK/SINK FELLOWSHIP, AUGUST 1998

University of North Carolina, Greensboro, 1998.

CONFERENCE PRESENTATIONS & LECTURES

SOCIETY FOR CINEMA AND MEDIA STUDIES CONFERENCE, MARCH 6-9, 2008: “Erasure and ‘the Marginal Milieu’: Revisiting Perry Henzell’s The Harder They Come.”

5TH ANNUAL CULTURAL STUDIES ASSOCIATION (U.S.) CONFERENCE, APRIL 19-21, 2007:

“Conceptualizing the Caribbean: A Contrapuntal Reading of The Harder They Come.”

UO FALL COMPOSITION CONFERENCE, SEPTEMBER 2006: “Teaching the Rhetoric of Information.”

LECTURE, UNIVERSITY OF OREGON COMPARATIVE LITERATURE DEPARTMENT, JUNE 2005: “On Blaxploitation Films,” for an upper-division course entitled Gangsters in Popular Culture.

NORTHWEST MLA, UO, 2001: “Swan Song: Sergio Leone’s Once Upon a Time in the West”.

TELEVISION/FILM PRODUCTION

“Breaking in Two: Break-dancing in Eugene.” Televised Screening. “Second Cinema,” Time-Warner Cable Television, Raleigh, NC, 2004.

ACADEMIC SERVICE

COMPOSITION PROGRAM, UNIVERSITY OF OREGON, EUGENE

Composition Program Computer and Writing Specialist, Fall 2005 through Winter 2006

DEPT. OF ENGLISH, UNIVERSITY OF OREGON, EUGENE

Graduate Student Representative, Job Search Committee, Winter 2005 through Spring 2006

Reading Assistant, Fall 2001

MEMBERSHIPS

MODERN LANGUAGE ASSOCIATION

CULTURAL STUDIES ASSOCIATION (U.S.)

SOCIETY FOR CINEMA AND MEDIA STUDIES

PROFESSIONAL EXPERIENCE

WRITING CENTER, UNIVERSITY OF NORTH CAROLINA, GREENSBORO

Writing Consultant, August 1999 to May 2000

DEPT. OF ENGLISH, UNIVERSITY OF NORTH CAROLINA, GREENSBORO

Teaching Intern, August 1999 to December 1999

CTR. FOR THE STUDY OF SOCIAL ISSUES, UNIVERSITY OF NORTH CAROLINA, GREENSBORO

Graduate Assistant, August 1998 to May 1999

RUDER•FINN PUBLIC RELATIONS, RALEIGH, NORTH CAROLINA

Intern, August 1995 to December 1995

REFERENCES

Gordon Sayre, Professor

Department of English

University of Oregon

(541) 346-1313

gsayre@uoregon.edu

Michael Aronson, Associate Professor

Department of English

University of Oregon

(541) 346-3927

aronson@uoregon.edu

Louise Bishop, Professor

Clark Honors College

University of Oregon

(541) 346-0733

lbishop@uoregon.edu