

CMPL 454: Literature of the Continental Renaissance

Dr. Jessica Wolfe

Tuesday/Thursday 11:00 – 12:15 p.m.

This course surveys the literature of the European Renaissance, including epic and lyric poetry, prose fiction, and political and philosophical writings from Italy, Spain, France, and the Netherlands between around 1350-1600. Given the broad chronological and geographical scope of the course, it is a course suited to students interested in English, Comparative, and/or European literature, or in early modern or Renaissance history or culture more generally. Among the writers studied will be Petrarch, Machiavelli, Castiglione, Aretino, Ariosto, Tasso, Erasmus, Louise Labé, Du Bellay, Michel de Montaigne, Cervantes, Quevedo, and Góngora. The course will survey four key themes of European Renaissance literature, with units on love poetry, on Renaissance humanism, on travel, discovery, and colonialism, on gender and sexuality, and then a final unit studying two masterworks of late Renaissance literature by Tasso and Cervantes: the Italian epic *Jerusalem Liberated* and then Part 1 of *Don Quixote*, arguably the first European novel.

This is a research-intensive course. Students will be required to produce a research essay of 20-25 pages for the course. This work will be divided into smaller assignments to be completed over the course of the semester, beginning with a proposal and bibliography due in early February. Graduate students are also welcome to enroll, and this is a suitable graduate-level survey of Renaissance literature for those relatively unacquainted with vernacular literary traditions of the European Renaissance or with the intellectual, religious, or political history of the era. Wherever possible, students will be encouraged to make use of foreign language skills and also of the rare book library at UNC.

CMPL 490: Point of View

Dr. Gregg Flaxman

Tuesday 3:30-6:20 p.m.

What do we mean by “point of view”? Over the course of the semester, this class will draw on a variety of media—principally cinema, but also photography, painting, a few short stories, and video games—to grapple with this question. In so doing, we’ll consider point of view as a visual framework, a narrative conceit, and a philosophical concept. Among other things, we’ll discuss how Hitchcock establishes a character’s interiority, why virtual reality games struggle to convey “story” perspective, how detective stories organize our point of view, and why theories of “perspectivism” roughly coincide with the invention of cinema. Readings for the class will likely include texts by Nicole Brenez, Christian Metz, Simone Browne, Henri Bergson, James Baldwin, Erwin Panofsky, Edgar Allen Poe, Mieke Bal, Friedrich Nietzsche, Gilbert Simondon, Henry and William James, Svetlana Alpers. Visual materials are liable to include *The Seventh Continent* (Haneke), *Dolores Claireborne* (Medak), *A Letter to Three Wives* (Mankiewicz), *First Cow* (Reichhardt), *Blade Runner* (Scott), *The Long Goodbye* (Altman), *Parasite* (Bong Joon Ho), *Shadow of a Doubt* (Hitchcock), and episodes of *Fleabag* (Waller-Bridge).

CMPL 547/KOR 447: Documenting Diasporas: Korean Diasporas in Films and Documentaries

Dr. Ji-Yeon O. Jo

Tuesday/Thursday 11:00 – 12:15 p.m.

This course will critically examine how Korean diaspora cinema imagines, interrogates, and interprets the lived experiences of diaspora Koreans in different trans/national spaces. In this course, students will be introduced to a variety of films that explore multiple, shifting, and often contested diasporic subjectivities. The course is structured around five intersecting themes: 1) Borders, 2) Home/Homelands, 3) Displaced/emplaced Lives, 4) Transnational Adoption, and 5) Coming of Age: Youth, Gender, and Sexuality. We will view films made by Korean diaspora filmmakers as well as films exploring the experiences, conditions, and spaces of the Korean diasporas across Asia, Central Asia, Europe, and the Americas.

ENGL 611: Narrative, Literature, and Medicine

Dr. Kym Weed

Wednesday 12:20 – 3:20 p.m.

In his foundational study of illness narratives, sociologist Arthur Frank asserts that “whether ill people want to tell stories or not, illness calls for stories.” This seminar for advanced undergraduate and graduate students investigates life writing about medicine, health, illness, and disability by health-seekers and health practitioners who operate both within and outside of modern biomedicine. We will focus on narratives—true stories—about illness or disability that include forms like memoir, autobiography, biography, creative nonfiction, graphic narrative, blogs, podcasts, and performance art. Drawing on critical approaches to these texts from health humanities, narrative medicine, literature and medicine, and disability studies, we will explore how narratives of illness and disability contribute to medical knowledge and our understandings of what it means to be human.

Note: ENGL 611 counts toward the new graduate certificate in Literature, Medicine, and Culture as well as the BA/MA and MA programs, SML concentration, and MLC minor.

ENGL 690: Asian American Studies

Dr. Heidi Kim

Tuesday 2:00 – 4:50 p.m.

This mixed-level course will create a broad and intersectional introduction to Asian American literature and studies. Students will read and lead discussion on several primary literary texts of different genres as well as selections from classic and cutting-edge texts of Asian Americanist theorists, including Lisa Lowe, Quynh Nguyen, and David Eng. Students will also have the opportunity to help shape the selection of texts in the second half of the term.

ENGL 690: Queer LatinX Environmentalisms

Prof. Maria DeGuzman

Thursday 3:00 – 5:50 p.m.

This course examines queer LatinX literature from the 1990s to the present as it intersects with ecological and environmentalist concerns. We explore how these cultural productions question normative assumptions about the “order of things,” the “naturalness” of nature, and the “inevitability” of the historical exploitations of coloniality and the ongoing predations of neocolonialism. We pay close attention to LatinX cultural productions that approach cosmology, ecology, and environmental justice from queer perspectives and that queer ecological concerns from minoritized perspectives. “Queer” and “LatinX” combined with one another and modifying “Environmentalisms” signal other ways of thinking, doing, being, and becoming. These other ways entail exploring concepts of “nature” entangled with and dis-entangled from the coercive essentialisms of “natural law” and the violent settler-colonialism informing patriarchal capitalist “normalcy”; thinking beyond the blinders of heteronormative and species-hierarchical traditional humanism; perceiving and valuing multiple forms of kinship between humans and between humans and other life forms; ceasing to measure worth by a compulsory procreational model; conceiving sustainable interdependencies and thriving assemblages; and *cultivating the diversity of diversity* as part of salvaging what remains of biodiversity in this time of human-induced global and planetary crisis. Assignments: two 8-page essays (for graduate students the second essay is 22–25 pages long), active class participation, and final exam. The grade percentage distribution is as follows: essay 1 (30%), essay 2 (40%), final exam (20%), and class participation (10%).

ENGL 695: Health Humanities: Intensive Research Practice

Dr. Jordynn Jack

Thursday 12:30 – 3:20 p.m.

This course focuses on research methods in the Health Humanities that can be used to develop interdisciplinary team projects. Focusing on the topics of place and mental health, we will practice ethnographic, qualitative interviews, archival research and rhetorical analysis. We will consider ethical implications of these research methods for health research involving humans (both alive and historical). In particular, we will participate as ethnographic observers in an Interprofessional Education (IPE) program, conduct short interviews for a pilot study, and conduct archival research and prepare digital exhibits that will contribute to a public history project about hospitals, healing environments, and other sites of health and healing in North Carolina. Course assessment will be based on completing four assignments meant to help students practice the research methods we discuss, as well as low-stakes process work (a journal featuring notes, reflections, plans, and discussion questions).

ENGL 827: Shakespeare's Pasts

Dr. David Baker

Thursday 12:30 – 3:20 p.m.

This course will consider William Shakespeare as an historian and in relation to several types of history, both early modern and contemporary. We will focus on three questions: 1] What were Shakespeare's own practices as an historian? It's well known that he draws on such chroniclers as Edward Hall and Raphael Holinshed, but how does he himself excavate the past and reshape it for his stage? 2] What models of history were available to him? How does he make dramatic use, for instance, of the theses and methods of Niccolo Machiavelli or Jean Bodin? 3] And how does recent early modern criticism—the new historicism, for example—help us to understand Shakespeare's subtle historiography (if it does)? Throughout, we will rely on juxtapositions, bringing together, say, calls for a “new British history” with the internecine “British” politics of Shakespeare's *Henriad*. To add point to the issues, we will bring in two other authors, Edmund Spenser and Christopher Marlowe. We'll pair Marlowe's *Tamburlaine*, for instance, with the writings of Ibn Khaldun (an Islamic historian who, as it happens, met and conversed with the actual *Tamburlaine*). At every point, we will compare the praxis of these historians with Shakespeare's own historiography, which is nuanced, discontinuous, and counterfactual—an extended experiment in writing history both with and against the grain.

ENGL 838: The 19th-Century British Novel

Dr. Laurie Langbauer

Wednesday 9:05 a.m. – 12:05 p.m.

We devote this course to the study of narrative. You choose the texts; this is a workshop, shaped by its members. Our focus is the *very long* 19th century, which, in the past, has taken us from the early 18th century up into the 20th (reading British, American, and continental, or global prose fiction)—all based on participants' interests and needs.

Together we construct a canon that works for our group and helps us see how others in the profession have recently approached the genre. You each pick a text important to your work. Past participants have selected texts by Austen, the Brontes, Conrad, Dickens, Eliot, Faulkner, Fern, Gaskell, Goethe, Henry James, Hannah More, Mary Shelley, Laurence Sterne, Stoddard, and Woolf, among others, but what we choose this term is up to you.

You also choose a way briefly to contextualize your text. Some participants choose one key scholarly essay. Others choose archival material that we visit in Wilson Special Collections. Yet others ask us to consult targeted sources posted on online research websites, such as those listed in "Exploring Victorian Projects": <https://victorianresearch.org/other.html#sites>. This annotated list aggregates sites such as “One More Voice,” which “focuses on recovering non-European contributions from nineteenth-century British imperial and colonial archives.” <https://onemorevoice.org/index.html> among many other sites.

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Once we have our working list of readings and contexts, the class together chooses any necessary additional novels to fill out our semester. In the past, guest faculty have visited class when they had a particular interest in our readings, but that is always subject to our needs and their availability.

Your final project builds on the research in narrative you shared with the class but we make the standard seminar paper fit your needs: exploration of possible Focus topic? Part of a chapter? Our goal is to help you conduct research and writing that is important to your career.

We will hold a planning meeting (via Zoom) at the end of Fall classes **on either Dec 2 or Dec 8** (reading days) to set our readings. *If you are interested in this course, please email me with a list of times you **cannot** meet on those days.* llangbau@email.unc.edu

ENGL 844: Mind, Body, and Spirit in Nineteenth-Century US Literature

Dr. Eliza Richards

Wednesdays 5:00 – 7:50 p.m.

This course places poetry and fiction at the center of an inquiry into the shifting, inextricable, and intersubjective relationships of mind, body, and spirit in the nineteenth century, a time when Psyche transformed from a spiritual entity to a psychological concept, and psychology was being codified as a scientific discipline. The place of “spirit” often drops out of studies of mental embodiment, which has been a primary scholarly focus in recent years. But it is clear from the literature of the period and histories of psychology and psychiatry that spiritual beliefs and practices are a crucial aspect of what was often called “mental philosophy” in the nineteenth century, in ways that are re-emerging in “psycho” and “somatic” therapies in the current moment. Literature of the period provides a means of performing, sharing and therefore identifying or creating mental states that were simultaneously experienced as both inside the individual brain, and outside the body: in the air, in electricity, in ether, in protoplasm, in spirit. These media enable transpersonal transactions and crossings, preventing any clear sense of what is experienced individually and what is held in common.

We will study Edgar Allan Poe’s engagements with mesmerism and phrenology; Emily Dickinson’s interest in the difference between the brain and the mind, grounded in studies of anatomy and theology; and the pervasive importance of Spiritualism to late nineteenth-century writers like Elizabeth Stuart Phelps, who conjured a materialist heaven to solace survivors of the Civil War. Other topics may include the Mind Cure movement; Christian Science; and occult and parapsychological inquiries at the turn of the century. Other writers may include Walt Whitman, Ralph Waldo Emerson, Sarah Piatt, Charles Chesnutt, Stephen Crane, and Pauline Hopkins. I encourage anyone interested in taking the class to be in touch with me: I encourage suggestions for readings and topics and am eager to integrate students’ interests in the course design. If you are interested in signing up for the course, please contact me at ecr@email.unc.edu.

The Literature of Hate
Dr. Danielle Christmas
Thursdays 5:00 – 7:50 p.m.

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.