

**ENGL/WGST 666: Queer LatinX Literature & Photography**

**Professor María DeGuzmán**

**MWF 10:10-11:00AM**

This course explores novels and short stories by LatinX writers that focus in one way or another on photographs & photography and, in doing so, that simultaneously question (or “queer”) certain cultural givens about gender, sexuality, race, ethnicity, nationality, class, and other coordinates of identity, identification, and subjectivity. We will give careful consideration to each of the terms in the title of this course (Queer, LatinX, Photography, Literature) as we investigate the connections between this double focus on photography and literature. At the same time, we will examine actual photo-based visual work by a wide variety of LatinX artists. Visual and textual works considered include those by Alma López, Laura Aguilar, Félix Gonzalez-Torres, John Rechy, Achy Obejas, Helena María Viramontes, Emma Pérez, Elias Miguel Muñoz, Graciela Limón, Carla Trujillo, Aiden Thomas, and others. Open to both undergraduate and graduate students. Graduate students can take this course for seminar credit by writing a seminar length final paper in addition to completing the other assignments for the course.

**ENGL 681: Deleuze and Cinema**

**Professor Gregg Flaxman**

**Monday 6:00 – 9:00 p.m.**

This class broadly concerns Gilles Deleuze’s philosophy of film. In particular, we’ll devote the semester to Deleuze’s recently translated lectures on cinema, which provide an unusually lucid account of his theory of images. We’ll supplement these lectures with a variety of relevant texts from philosophy, film and media studies, literary criticism, and STS. Readings will likely include works by Bergson, Sontag, Rancierre, Nietzsche, Brenez, Schivelbusch, Hui, Robbe-Grillet, Koch, and others. For the most part, we’ll draw on the films discussed in the lectures, but we’ll also have occasion to venture into other visual media, including television and video art.

**ENGL 706: Pedagogy**

**Professor Dan Anderson**

**Monday 10:00 a.m. – 1:00 p.m.**

ENGL 706 is about teaching writing at the college level. It provides a mix of conceptual and practical instruction designed to develop from a theoretical, social, and intellectual framework a collection of materials that can be used to conduct successful composition courses. The course also provides first-time instructors opportunities to interact with a community of writing teachers to share insights, pose questions, and gather feedback. Activities include guided readings, assignment development, class observations, and composing in multiple genres with written and multimedia materials. Grading will be accomplished through a course portfolio. This section also focuses on aspects of wellness associated with college instruction.

## **ENGL 762: Asian American Studies**

**Professor Heidi Kim**

**Tuesday 2:00 – 5:00**

**p.m.**

This seminar 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. The course will be oriented around different debates/trends in Asian American studies and allied fields such as critical refugee studies and critical race theory.

## **ENGL 763: Introduction to Health Humanities**

**Professor Kym Weed**

**Thursday 11:00 a.m.**

**– 2:00 p.m.**

This interdisciplinary graduate seminar will introduce students to topics and methods in health humanities. In recent years, scholars have sought to define the field of health humanities as a broader and more inclusive set of research practices and objects of study than related fields like medical humanities. Therefore, this course will sample critical and creative texts that represent this field-expanding trend. Students will read pairings of representative critical and primary texts in health humanities and related fields including medical humanities, narrative medicine, disability studies, medical anthropology, graphic medicine, and rhetoric of health and medicine. Together, we will define the scope, methods, and values that constitute the field of health humanities.

Assignments will likely include weekly blog posts, 1-2 short papers, in-class presentation/discussion leading, and a course research project that employs one or more of the methods we discuss.

\*Note: This seminar counts toward a required course for the ECL graduate certificate and MA program in Literature, Medicine, and Culture.

## **ENGL 786: Introduction to Graduate Study in ECL**

**Professor Harry Cushman**

**Wednesday 11:00 a.m. –**

**2:00 p.m.**

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 827: Studies in Renaissance Authors**

**Professor Reid Barbour**

**Monday 2 – 5 p.m.**

A study of a wide range of authors from the 1590s through the middle of the seventeenth century, with a focus on politics, religion, and literature. My goal is simply to introduce you either to fascinating writers who rarely get taught, or to works by famous writers that often get overlooked but that are especially rich and compelling in their engagements with the volatile, dangerous, and complex religio-political world of early modern England.

Writers/works include:

the satires of John Donne

sermons preached before the king by Donne and others

Richard Hooker's *Of the Laws of Ecclesiastical Polity* and the Marprelate controversy

topographical poems *Poly-Olbion* by Michael Drayton and "Cooper's Hill" by John Denham

plague writings by George Wither and others

the "Cavalier" poetry of Thomas Carew and Robert Herrick; with Carew perhaps other elegies on Gustavus (Henry King e.g.)

Philip Massinger's meta-theatrical tragedy *The Roman Actor*

the civil war memoirs and Lucretius translation of Lucy Hutchinson

the *Table Talk* of John Selden

the visionary writings of Anna Trapnel and Eleanor Davies

political theory by Thomas Hobbes and James Harrington

radical political, social and religious thought: the Levelers, Diggers, and Quakers

civil war heroic poetry: Abraham Cowley's  *Davideis* and John Denham's *Gondibert*

## **ENGL 837 Seminar in Romantic Literature and Art**

**Professor Joseph**

**Viscomi**

**Tuesday 2:00-5:00pm**

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.

**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 847 : The C19 American Novel

Professor Jane

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Monday 2:00-5:00pm

**Course concept:** In the preface to his book on U.S. intellectual culture in the nineteenth century, Louis Menand observes that, surprisingly, the basic form of government survived the Civil War. (Indeed, classrooms at UNC-Chapel Hill were open during the volatile years of 1861-1865—only to close during much of Reconstruction) Yet as Menand goes on to write, “people who live in democratic societies are not supposed to settle their disagreements by killing one another.” In this respect, he concludes, “the war seemed not just a failure of democracy, but a failure of culture, a failure of ideas” (*The Metaphysical Club*, 2001). Menand’s words have ominous resonance in 2022. In our present moment of crisis it feels especially urgent to consider how C19 U.S. writers engaged in narrative acts of (re)construction. Following the Civil War and the subsequent amendments to the Constitution, what new stories needed to be told? Who had the authority and cultural standing to tell them? What blind spots, omissions, and evasions persisted? Could the elasticity of the novel as a literary form (what Henry James once referred to as a “loose baggy monster”) expand to include new voices, experiences, landscapes, institutions, relations, and values? What elements persist from earlier periods, and to what effect? With attention to questions related to race and representation, we will examine novels written in the wake of intense societal strife. Selected works will exemplify a range of narrative genres and modes: the Gothic, the bildungsroman, sentimentalism, realism, naturalism, modernism, documentary.

Readings: We will likely consider the following pairs of works, though students who enroll will have a say in these choices.

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- 1) Herman Melville, *Benito Cereno* (1855); Toni Morrison, *A Mercy* (2008)
  - 2) Harriet Jacobs, *Incidents in the Life of a Slave Girl* (1861); Elizabeth Stoddard, *The Morgesons* (1862)
  - 3) Frances E. W. Harper, *Iola Leroy; or, Shadows Uplifted* (1892); Mark Twain, *Pudd'nhead Wilson* (1894)
  - 4) Stephen Crane, *The Monster* (1898); Charles W. Chesnutt, *The Marrow of Tradition* (1901)
  - 5) Gertrude Stein, *Three Lives* (1909); Nella Larsen, *Quicksand* (1928)
  - 6) James Baldwin, *The Cross of Redemption* (2011); ed. Randall Kenan; Raoul Peck, *I Am Not Your Negro* (2016)

Writing: Students will write bi-weekly response papers, give one class presentation, and complete a seminar paper.

## English 861: Adaptation

**Professor Moskal**  
**Thursday 3:00-6:00 pm**

This graduate seminar on adaptation stresses its literary instances—texts that alter their sources' plot or point of view—with limited attention to intermedial instances, such as cinematic recasting of novels. Our study of selected theorists will be seasoned with a few case studies of “culture texts” that have been widely adapted, such as Mary Shelley’s *Frankenstein* (1818) and Charlotte Brontë’s *Jane Eyre* (1847). (*Culture texts* are literary works so influential that, paradoxically, they are well-known even by those who haven’t read them.) Seminar members may assign selections of other culture texts to the whole group in advance of their oral presentations.

**Assignments:**

Weekly discussion papers, about 750 words each, concerning the current reading assignments. These are due to the instructor via email 24 hours before the seminar. They may articulate questions about the material, debate its merits, and/or generate topics for discussion. During the semester, you may skip two discussion papers, at your discretion, without penalty. (Please notify me when you choose to do so.) Weekly discussion papers are not graded individually, but, over the course of the semester, they will be assessed, along with your contributions to class discussion, as one-fourth of your semester grade.

A lesson plan (1000 words) for one undergraduate class meeting that addresses some aspect of literary adaptation, accompanied by a teaching demonstration (30 minutes) presented to the whole class. This assignment (oral and written parts combined) counts for one-fourth of your semester grade.

A research project about some aspect of literary adaptation that culminates in a seminar paper of about 25 pages, excluding notes and bibliography. You will turn in a prospectus for your research project at about four weeks into the semester and will make a fifteen-minute oral presentation to the class at about eight weeks. The seminar paper is due the last day of class. The whole research project (prospectus, oral presentation, and seminar paper) counts for one-half of your semester grade.

**Texts:** M. M. Bakhtin, *The Dialogic Imagination*; Charlotte Brontë, *Jane Eyre*; Gerald Graff *et al*, *They Say/I Say: The Moves that Matter in Academic Writing*, 5<sup>th</sup> ed.; Linda Hutcheon with Siobhan O’Flynn, *A Theory of Adaptation*, 2<sup>nd</sup> edition; Vincent Leitch, ed., *The Oxford Handbook of Adaptation Studies*; Julie Sanders, *Adaptation and Appropriation*; Mary Shelley, *Frankenstein*.

Interested students are welcome to contact the instructor in advance at [moskal@unc.edu](mailto:moskal@unc.edu) with any questions or concerns.