

ENGL/WGST 666: Queer LatinX Literature and Photography

Professor María DeGuzmán

MWF 10:10 a.m. - 11:00 a.m.

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

M 6:00 p.m. - 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, Ranciere, 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: Rhetorical Theory and Practice

Professor Dan Anderson

M 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

Tu 2:00 p.m. - 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

Th 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

W 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

M 2:00 p.m. - 5:00 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 and 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 Carey and Robert Herrick; with Carey other elegies on Gustavus (Henry King, e.g.)

- Philip Massinger's meta-theatrical tragedy *The Roman Actor*
 - the civil war memoirs & 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*
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ENGL 835: Eighteenth-Century Fiction

Professor Inger Brodey

Th 2:00 p.m. - 5:00 p.m.

Students will gain a deeper understanding of eighteenth-century fiction, philosophy, history of ideas, and development of the novel by reading a series of works that Jane Austen is known to have read, alongside a selection of Austen's novels. Readings will be chosen from among the following authors: Frances Burney, Thomas Clarkson, Maria Edgeworth, Eliza Haywood, Lord George Macartney, Jane Porter, Ann Radcliffe, Samuel Richardson, and Sir Walter Scott. Specific texts will be determined on the first day of class.

This will be a *hybrid course* where students receive practical training in the public humanities alongside traditional reading and research. Students will help produce a 12-part Jane Austen & Co (janeaustenandco.org) web series during the semester, with opportunities to co-host a session and create discussion guides for an international audience. The Jane Austen & Co zoom programs have attracted thousands of viewers from five continents over the past two years, and students will have the opportunity to participate in its leadership during the course. This seminar thus aims to introduce the public humanities to students interested in pursuing work in the field or in enhancing their reach as scholars.

ENGL 837: Seminar in Romantic Literature and Art

Professor Joseph Viscomi

Tu 2:00 p.m. - 5:00 p.m.

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 | password: catherine)

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 Thrailkill

M 2:00 p.m. - 5:00 p.m.

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?

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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.

- 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.
