

### **ENGL 620.001: Introduction to Old English Language & Literature**

Professor Theodore Leinbaugh

Tu/Th 3:30 p.m. - 4:45 p.m.

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### **ENGL 680.001: Film Theory**

Professor Rick Warner

Tu/Th 2:00 p.m. - 3:15 p.m.

This course offers a rigorous survey of film theory from the 1920s to the present. We will begin by reconsidering classical debates about medium specificity, especially as they pertain to the close-up, montage, photogénie, and realism. Our conversations will then range across a number of approaches: feminism, psychoanalysis, affect theory, Black critical theory, queer theory, sound studies, animation theory, phenomenology, ecology, and so-called “post-cinema” approaches that respond to the transformative impact of digital technology and culture.

Theorists we will likely read include Jean Epstein, Sergei Eisenstein, André Bazin, Siegfried Kracauer, Laura Mulvey, Vivian Sobchack, Frantz Fanon, bell hooks, Manthia Diawara, Walter Benjamin, Roland Barthes, Raymond Bellour, Bertolt Brecht, Gilles Deleuze, Michel Chion, and many others. As a throughline, we will often focus on theories that emphasize the role of the spectator. Questions of time, affect, atmosphere, reflexivity, and embodied engagement will loom large. The films we study will have equal weight as we acknowledge how they can perform theoretical and philosophical work in their own right.

Films we will likely watch include: *La Jetée* (Marker), *Arrival* (Villeneuve), *Le Tempestaire* (Epstein), *Pariah* (Rees), *Moonlight* (Jenkins), *Dunkirk* (Nolan), *Memoria* (Apichatpong), *Jeanne Dielman, 23, quai du Commerce, 1080 Bruxelles* (Akerman), *Two Days, One Night* (Dardenne brothers), *Portrait of a Lady on Fire* (Sciamma), *Parasite* (Bong), *Stalker* (Tarkovsky), *Vivre sa vie* (Godard), *Safe* (Haynes), *Old Joy* (Reichardt), *Paprika* (Kon), and *Twin Peaks: The Return* (Lynch). This course is intended for both graduate and advanced undergraduate students. Graduate students will present one guest lecture in class, will have 3-4 separate meetings as a group, and will write and revise one seminar paper (15-20 pages) on a topic of their choosing in consultation with the professor.

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### **ENGL 687.001: Queer LatinX Environmentalisms**

Professor María DeGuzmán

Th 3:00 p.m. - 6:00 p.m.

This mixed level graduate and advanced undergraduate course examines queer LatinX literature from the 1990s to the present as it intersects with ecological and environmentalist concerns. LatinX literature is multi-ethno-racial and, even when emerging from the United States, is multi-national in terms of dovetailing with other national heritage cultures. 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 and another and modifying “Environmentalisms” signal other ways of thinking, doing, being, and becoming.

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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. With every text, film, and other cultural production, we will be exploring its aesthetic dimensions in relation to its socio-political dimensions.

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### **ENGL 695.001: Health Humanities: Intensive Research Practice**

Professor Jordynn Jack

Th 2:00 p.m. - 4:45 p.m.

This course focuses on research methods in the Health Humanities that can be used to develop interdisciplinary projects. Focusing on topics chosen based on students’ interests, we will practice ethnographic, archival, and literary analysis methods that can be used to contribute to current challenges in health practice and public humanities. In particular, we will: 1) analyze textual representations of health using rhetorical and literary perspectives; 2) participate as ethnographic observers in an Interprofessional Education (IPE) program; 3) conduct archival research about an individual, site of healthcare practice, or health discipline; and 4) conduct interviews or oral histories to learn more about patient experiences with health. Assignments will include an ethnographic observation report, a digital research presentation, and a final written product of students’ choosing (such as a grant proposal, conference paper, or short article).

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### **ENGL 709.001: Technologies of Literary Production**

Professor Laurie Langbauer

**Tu 9:15 a.m. - 12:15 p.m.**

**\*\*Please note the meeting pattern of this course has changed**

**Overview:** This is a hands-on research seminar, a special one-time opportunity to

- work in Wilson Special Collections with guidance from Wilson Library instructional staff.
- present your work at a professional conference on UNC campus (the joint 2023 June conference of the International Society of Literary Juvenilia and the Jane Austen Summer Program).

Our focus in this seminar is literary juvenilia (writing by youth under twenty-one), largely but not strictly published around the time of Jane Austen (1775-1817)—but our goals are for you to

- work on a writer who matters to you.
- gain experience in Special Collections research and Rare Books exhibition.
- all with an eye to practical achievements (exhibition credit, conference appearance, journal publication).

**Course method:** You will choose a text/writer of particular interest to you from among the literary juvenilia held in our Wilson Special Collections. Participants who work in later periods will be able to concentrate in those, considering later texts/writers as part of the juvenile tradition and connecting them to earlier Austen-era juvenile writing.

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The work of the course is to produce an online exhibition based on our seminar participants' choices—an exhibition that will be shared at the joint 2023 June conference. That exhibition will focus on literary juvenilia in connection with the literary modes of production around Austen's time (and after) that made the juvenile tradition possible.

- You also have the opportunity to present at that conference, thereby earning a line on your cv (an opportunity of this seminar, but not a requirement).
- You will be encouraged to submit your work (for possible publication) to the *Journal of Juvenilia Studies*, which will be publishing selected conference papers.

**Course content and objectives:** The objectives of the course are mutually supportive. You will:

- choose a text/writer of interest to your future work, perhaps exploring the early publications of a writer you consider in your dissertation.
- gain knowledge of the juvenile tradition, flourishing around Austen's time but part of literary history across periods. concentrate on literary modes of publication, including those particular to juvenile publication, such as the form of "literary remains" or the practice of publication by subscription.
- gain experience in, and reflect on, archival research methodology.
- learn best practice for the exhibition of Rare Books.

**Course work:** You will:

- choose a text/writer of literary juvenilia.
  - present to the seminar on your choice, explaining why it matters to any of the following:
    - the juvenile tradition.
    - the text's genre.
    - the mode of production of the specific edition held by Wilson.
- prepare an entry about your text for the online exhibition.
- write a seminar-length paper.

The hope is that you will also present on your text at the conference and submit your paper for possible publication—but those are opportunities, not requirements.

Laurie Langbauer will hold a Zoom Q & A after Fall classes end. Please write her at [llangbau@email.unc](mailto:llangbau@email.unc) to let her know of your interest, so she can arrange a time that works for all.

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## **ENGL 821.001: *Piers Plowman* and Method**

Professor Taylor Cowdery

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

In this course, students will be introduced to two things: a selection of the different literary-theoretical approaches that, since the early twentieth century, have formed the methodological backbone of literary studies, and the fourteenth-century apocalyptic poem *Piers Plowman*. Though one might assume a medieval poem would have little to say to I. A. Richards, Luce Irigaray, or Lauren Berlant, this assumption would be mistaken, for *Piers* is at once a poem that engages in the kinds of institutional critiques that have become commonplace in twentieth- and twenty-first-century left wing thought and a poem that thinks self-consciously about its own formal and critical methods. Over the course of the semester, students will read the entirety of *Piers Plowman* alongside works drawn from several key moments in the history of literary theory and medieval scholarship. Theoretical texts may include but are not limited to selections from Richards, *Principles of Literary Criticism*; Barthes, *S/Z*; Foucault, *The Order of Things*; Irigaray, *This Sex Which is Not One*; Jameson, *The Political Unconscious*; Ngai, *Ugly Feelings*; Berlant, *Cruel Optimism*; and Felski, *The Limits of Critique*.

### **ENGL 827.001: Spenser and his World**

Professor Jessica Wolfe

W 3:00 p.m. - 6:00 p.m.

This course combines an immersive “Faerie Queene” experience — we will read the whole poem, six cantos at a time, beginning to (unfinished) end — along with significant attention to the political, religious, and literary contexts of Spenser’s poem. We will also do some work in rare books on early editions of the poem. Students will produce a seminar-length essay and will also offer two or three short oral presentations designed to inform and situate the class (these presentations will focus on Spenser’s literary sources, on historical context, and / or on critical debates about key episodes).

Although the focus of the class is Spenser’s Faerie Queene, we will also read some shorter poems a handful of works by Spenser’s contemporaries, including Bacon and Marlowe, and some other primary material related to current events in the late 1580s and 1590s (in particular the Spanish Armada, the French wars of religion, the Dutch wars of Independence, neo-Stoicism, and the Elizabethan colonization of Ireland).

Medievalists and students working on poetry outside of the Renaissance are actively encouraged to enroll. The Professor is happy to work with non-specialists to find a suitable topic for research and is also happy to welcome any student interested in epic or romance, whether classical or post-classical.

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### **ENGL 842.001: Victorian Aesthetics**

Professor Kim Stern

W 11:00 a.m. - 2:00 p.m.

George Eliot once observed that “aesthetic teaching is the highest of all teaching because it deals with life in its highest complexity. But if it ceases to be purely aesthetic — if it lapses anywhere from the picture to the diagram — it becomes the most offensive of all teaching.” Seen this way, the work of the novelist or painter is valuable precisely because it resists strictly linear, didactic, or schematic approaches to knowledge. Aesthetic thought not only facilitates our engagements with art and beauty; it also lays bare the challenges we face in researching and writing about aesthetic artifacts.

In this seminar, we will explore nineteenth-century aesthetic thought as it pertains to the novel, art criticism, and the visual arts, with a special focus on how Victorian thinkers anticipate and complicate our work as scholars and teachers. In order to ensure that our work has direct relevance to your scholarship, I will invite students to assist in the development of our course syllabus in advance of the first session. Ideally, this will ensure that your written work for the course serves as a springboard for more long-term investigations — possibly publications — on the subject of Victorian aesthetics. I expect our attention to be focused rigorously upon direct encounters with aesthetic theorists (such as John Ruskin, William Morris, or Vernon Lee) and artists (including J.M. W. Turner, Edward Burne-Jones, or James McNeil Whistler); however, we will also examine contemporary scholarship on these subjects as a way of asking: how might we relate Victorian aesthetic thought to the methodological challenges of the present?

## **ENGL 861.001: The Horror of Life: Art, Eugenics, Climate Change**

Professor Matthew Taylor

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

Although no definitive scientific account of its nature exists, the amorphous idea of biological “life”—i.e., the force, principle, or activity supposedly unique to living beings—has proven central to at least the past two centuries of Western thought. An extensive corpus of biopolitical theory has examined how this concept led to the 20th-century horrors of eugenics and genocide, a legacy that our course will review. The majority of the course, however, will be devoted to investigating how “life” is linked to the mass death associated with the so-called Anthropocene. As we will see, “life” proves antithetical to the actually living in ways that problematize new materialism’s and neo-vitalism’s utopian extensions of vitality to atoms, Earth, and universe. We also will explore the implications of the aesthetic forms by which biologists and artists have sought to capture the formless noumena of life itself. To these ends, our course will survey major statements in vitalist literature, film, and philosophy from the nineteenth through the twenty-first centuries, with a particular emphasis on works in speculative fiction and horror; touch on life’s relation to such fields as biopolitics, critical race theory, disability studies, postcolonialism, feminist antiwork discourse, Black studies, Afropessimism and Afrofuturism, Indigenous studies, environmental humanities, and queer theory; reflect on life’s relation (or lack of relation) to politics and ethics; and ask what alternatives (or “afters”) to “life” might exist.

The course will include opportunities for collectively-determined readings and collaborative research in small groups. The primary assignments will be a group presentation and a seminar paper.

Readings/screenings may include selections from: Sara Ahmed; Hannah Arendt; Jane Bennett; Octavia Butler; Georges Canguilhem; Mel Chen; David Cronenberg; W. E. B. Du Bois; Roberto Esposito; Denise Ferreira da Silva; Michel Foucault; Christopher Freeburg; Sigmund Freud; Alexis Pauline Gumbs; J. Jack Halberstam; Hollywood “creature features”; Zakiyyah Iman Jackson; Donna V. Jones; Jack London; H. P. Lovecraft; Achille Mbembe; Fred Moten; Jasbir Puar; Kevin Quashie; Arthur Schopenhauer; Christina Sharpe; Eugene Thacker; Kathi Weeks; H. G. Wells; Alexander Weheliye; Kyle Whyte; and Sylvia Wynter, among others.

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## **CMPL 890.001: Medieval & Early Modern Travel Writing**

Professor Shayne Legassie

M 3:35 p.m. - 6:35 p.m.

This seminar surveys major works of travel writing from roughly 1100-1600. We will consider the intellectual, cultural, and ecological histories of premodern travel and the ongoing struggle to develop a language for writing about parts of the world—including Asia and the Americas—previously unknown to European readerships. Reading will include significant works of modern theory and criticism that help us understand conventional and emergent methods for producing scholarship on travel and travel writing.

While English translations of all works will be available to seminar members, those who are capable of reading in the original language(s)—Latin, French, Italian, Spanish, and Arabic—are encouraged to do so.

Among the primary texts we are likely to consider are accounts of travel to India, China, the Canary Islands, North America, Egypt, the Holy Land, and Scotland by authors such as Marco Polo, Jean de Mandeville, Ibn Battuta, Jean de Béthencourt, Niccolò da Poggibonsi, Pero Tafur, Walter Raleigh, Álvaro Núñez Cabeza de Vaca, and Martin Martin.

The ultimate aim of the written work in this seminar is to generate the first draft of an article manuscript. Students specializing time periods after 1600 are welcome to write about a work of travel writing published during their own era of expertise.