

ENGL/WGST 666.001: Queer LatinX Literature & Photography

Professor María DeGuzmán

Tu/Th 11 a.m. - 12:15 p.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, Rita Indiana, 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.**

This course fulfills the following General Education Objectives:

- IDEAs in Action Gen Ed: FC-AESTH or FC-POWER.
- Making Connections Gen Ed: VP, NA, US.

Assignments and grade distribution:

Completed readings, attendance, and active participation: 10%

7-page double-spaced standard expository Essay 1: 30%

8-10-page double-spaced final project (for undergraduates) or 22-25-page double-spaced article (for graduate students): 40%

Final Exam: 20%

Reading List:

- Castillo-Speed, Lillian, ed. *Latina: Women's Voices from the Borderlands*. New York: Simon & Schuster, 1995.
- DeGuzmán, María. *Buenas Noches, American Culture: Latina/o Aesthetics of Night*. Bloomington, IN: Indiana University Press, 2012.
- DeGuzmán, María. *Understanding John Rechy*. Columbia, SC: University of South Carolina Press, 2019.
- Indiana, Rita. *Tentacle*. Sheffield, UK: And Other Stories, 2019.
- Limón, Graciela. *Erased Faces*. Houston, TX: Arte Público Press, 2001.
- Muñoz, Elías Miguel. *Brand New Memory*. Houston, TX: Arte Público Press, 1998.
- Muñoz, José Esteban. *Disidentifications: Queers of Color and the Performance of Politics*. Minneapolis, MN: Minnesota Press, 1999.
- Pérez, Emma. *Gulf Dreams*. Berkeley: Third Woman Press, 1996.
- Rechy, John. *City of Night*. New York: Grove Press, 1963.
- Rodriguez, Juana María. *Queer Latinidad*. New York: New York University Press, 2003.
- Trujillo, Carla. *What Night Brings*. Willimantic, CT: Curbstone Press, 2003.
- Viramontes, Helena María. *The Moths and Other Stories*. Houston, TX: Arte Público Press, 1995.
- Wells, Liz, ed. *Photography: A Critical Introduction*. New York: Routledge, 1996. Please order the first edition (used copies). Contact AbeBooks.
- Wells, Liz, ed. *The Photography Reader*. New York: Routledge, 2003. Please order the first edition (used copies). Contact AbeBooks.

ENGL 610.001: Practicum in Health Humanities

Professor Kym Weed-Buzinski

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

This course introduces graduate students and advanced undergraduate students to topics, methods, and concepts in health humanities through practical learning experiences. Along with readings and classroom discussion, this hands-on course will include activities such as writing workshops, bi-weekly lab meetings in HHIVE Lab, Health Humanities Grand Rounds, visits to UNC libraries, and outside lectures and art experiences at UNC-Chapel Hill and Duke Universities. By following their interests and exploring UNC-CH's extraordinary resources, students will develop a particular area of inquiry and pursue opportunities for further learning through research, engagement, collaboration, and service.

ENGL 706.001: Pedagogy (Rhetorical Theory and Practice)

Professor Dan Anderson

W 8:30 a.m. - 11:30 a.m.

A study of rhetorical theories and practices from classical to modern times. Emphasis is on translation of theories into instructional practice for teaching in the college writing classroom.

ENGL 768.001: Introduction to Graduate Studies in English

Professor Harry Cushman

W 12:00 p.m. - 3:00 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 844.001: American Literature, 1860-1900

Professor Eliza Richards

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

ENGL 864.001: Latina/o Studies

Professor Ylce Irizarry

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

This course explores how post-1992 Latinx narrative--in fiction, film, and visual arts--portray "misbehaving" human, other than human, and topographical bodies (air, land, water). We will explore how bodies that do not conform to desired "norms" are represented, perceived, and treated. Special emphasis will be placed on social, political, and medical contexts where bodies frequently "misbehave." Bodies to be studied include but are not limited to dissident, queer, transgender, migrant, dis/abled, ill, and/or dead. Authors, cultural producers, and filmmakers will have ethnonational origins from the Caribbean and Central American diasporas. Materials include novels, visual art, performance art, and film.

ENGL 871.001: African American Literature

Professor Rebecka Rutledge-Fisher

Th 3:00 p.m. - 6:30 p.m.

ENGL 872.001: Black Feminist Alchemy

Professor Meta Jones

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

CMPL 890.001: Public Humanities

Professor Stephanie DeGooyer

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

CMPL 894.001: Classical Receptions

Professor Jessica Wolfe

Tu/Th 12:30 p.m. - 1:45 p.m.

This course has three aims. One, to familiarize graduate students in English, European/Comparative, and American literature with key works of ancient Greek and Roman literature that have remained especially influential throughout the post-classical period. Second, to study the reception of individual writers and of genres and lyric modes (the ode; the epigram; georgic) across different time periods. Third, to examine some different literary-critical models of reception as well as theories of literary reception, translation, and trans-culturation. We may stick mainly with poetry (both lyric and epic), or we may decide to branch out into drama, prose fiction, and/or philosophical prose (e.g. Lucian, Plutarch). We won't study classical literary criticism, as there's a regularly scheduled graduate course on that topic.

Readings for the course will be partly shaped by the research interests and aims of enrolled students, and each student will be responsible for selecting reading material for one or two class meetings, ideally drawn from their preferred genre and time period. We will definitely read a good amount of Homer, Virgil, and Ovid (and post-classical imitations of them), and I'd like to build some thematic sections of the course (Ovid and modern feminist poetics; queer reception history, classical epic and modern war, ancient ruins and modern viewers) in accordance with student interest as well.

I will be contacting enrolled students periodically over the summer to help build our reading list. So please sign up as soon as you decide your course schedule! Most of the readings will be on Canvas, but you will also need reliable, modern translations of Homer's *Iliad* and *Odyssey*, Virgil's *Aeneid* and *Georgics*, and Ovid's *Amores* and *Metamorphoses*. No language skill is required to take the course, but I will be encouraging students to make use of any language training they do have (either classical or post-classical).