

**Graduate Course Offerings**  
**Department of English and Comparative Literature, UNC**  
**Spring 2024**

**ENGL 687: Queer LatinX Environmentalisms**

Dr. María DeGuzman

Note: Graduate students may receive seminar credit for this class.

This mixed level graduate and advanced undergraduate course examines queer LatinX literature from the late 1980s 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 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. With every text, film, and other cultural production, we will be exploring its aesthetic dimensions (hence FC-AESTH) in relation to its socio-political dimensions (FC-POWER).

Assignments: two 8-page essays totaling at least 16 pages for undergraduates (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 that includes individual and collaborative oral presentations (10%).

**ENGL 695: Research Seminar**

Dr. Jordynn Jack

This course focuses on research methods in the Health Humanities that can be used to develop interdisciplinary, independent or team-based projects. We will practice ethnographic, archival, and rhetorical analysis methods that can be used to contribute to current challenges in health practice and public humanities. This course is best suited for students at any level (undergraduate to graduate); undergraduates should have taken at least one other course in health humanities or a related field.

**ENGL 709: Introduction to Digital Humanities**

Dr. Courtney Rivard

This course provides an introduction to the landscape of digital humanities history, theories, tools, and methods with a focus on humanities data. While humanists have often distanced their work from notions of data, instead seeing their research as involving texts, objects, performance, and archives, these materials are increasingly being conceived as humanities data. Conceiving of this material as data opens new methodologies, forms of scholarship, and collaborative possibilities, though each is not without problematic aspects that demand attention. Together, we will explore the affordances and constraints of approaches to humanities data in archives and metadata, text

conceived as humanities data. Conceiving of this material as data opens new methodologies, forms of scholarship, and collaborative possibilities, though each is not without problematic aspects that demand attention. Together, we will explore the affordances and constraints of approaches to humanities data in archives and meta-data, text analysis, data visualization, mapping, and game studies. Within each of these areas, students will assess leading theories and learn hands-on tools and methods in order to create a digital humanities seminar project on a topic of their choosing. This class is designed for graduate students who are tech-curious but not yet experienced with coding or working with data.

### **ENGL 734: Reading Chaucer**

Dr. Harry Cushman

How do you read Chaucer like a Marxist? What would Freud say about the little clergeon's love for the Virgin Mary in *The Prioress' Tale*? What would Sedgwick say about Pandarus' matchmaking in *Troilus and Criseyde*? Can Barthes' account of the author, scribe, and reader help us to describe the relationship between Chaucer, the person, and the texts we attribute to him? Can we use Deleuze's theory of assemblage help us to understand the social dynamics at work in *The Canterbury Tales*? How would Said read the depiction of Ghengis Khan's court in *The Squire's Tale*? Is *The Wife of Bath's Tale* a feminist text? We will consider these and other questions as we learn to read Chaucer using the key concepts and vocabulary of major theoretical approaches to literary study. Primary readings will include some of Chaucer's major works—*The Canterbury Tales*, *Troilus and Criseyde*, *The Legend of Good Women*, the dream visions and shorter poems. Secondary readings will include works by influential thinkers—such as Foucault, Derrida, Jameson, Said, Ngai, Berlant, Lacan, Barthes, Sedgwick, Felksi, Greenblatt, Butler, Benjamin, and others—as well as representative examples of Chaucer criticism that engages with one or more of the theoretical approaches we will consider—Patterson, Dinshaw, Ingham, Chaganti, Cooper, Justice, Burger, Prendergast, Crane, Orlemanski, and others.

### **ENGL 825: Early Modern English Medical Discourse and Literature**

Dr. Mary Floyd-Wilson

In this course, we will read a range of texts on early modern medicine, including plague tracts, anatomical treatises, regimens, herbals, and midwifery manuals to consider how this material may inform our understanding of the period's beliefs about bodies, sex, gender, emotions, temperament, disease, mortality, and sin. We will also examine how this medical discourse can instruct our interpretation of more familiar literary genres of the period, including drama, poetry, and prose. We will ask a range of questions, such as: What social narratives can we discern in medical writing? Why were writers obsessed with melancholy? How did people explain the plague? What were the common methods of curing? What were the cultural assumptions about professional and lay medical practitioners? How did religion shape medicine and sickness? When and how did physic intersect with magic? Literary texts may include works by William Shakespeare, John Webster, John Donne, Ben Jonson, Thomas Dekker, Edmund Spenser, and more.

### **ENGL 838: The 19th-Century British Novel**

Dr. Laurie Langbauer

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, Collins, Conrad, Dickens, Doyle, Eliot, Faulkner, Fern, Forster, Gaskell, Goethe, Harper, Howells, Henry James, Hannah More, Mary Shelley, Sterne, Stoddard, Stoker, 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 they arrange for us to visit in Wilson Special Collections. Yet others ask us to consult targeted sources posted on online research websites, such as “Undisciplining the Victorian Classroom.”

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 that 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.

### **CMPL 841: Introduction to Literary Criticism I (Classicism)**

Dr. Eric Downing

This course is designed to introduce students to some of the major strains in literary criticism from the Classical Period to the 18th century. Readings of major authors will be paired not only with literary examples contemporary with our chosen critics, but also with modern day theoretical responses to their works. Our objective is a working knowledge of dominant trends in European literary criticism up to (and including) the Enlightenment, useful in understanding the literature of the successive historical periods and also as a continuing, vital influence on twentieth-century poetics. We will also be devoting some time to the primary non-Classical tradition of early Western literary criticism, namely Biblical interpretation. Authors read include Gorgias, Plato, Aristotle, Aristophanes, Horace, Longinus, Philo, Proclus, Plotinus, Augustine, Scaliger, Luther, Boileau, Sidney, Burke, Young, and Lessing; Homer, Pindar, Callimachus, Ovid, Vergil, Dante, and Pope; and Auerbach, Derrida, Genette, Ricoeur, Benjamin, and Bernal.

### **ENGL 872: “Black Feminist Alchemy”: Transforming Journeys through Literature, Music, and Visual Art**

Course Description Forthcoming

### **ENGL 891: History and Philosophy of the Image**

Dr. Gregg Flaxman

The title of this course comes with a stipulation, namely, that we’re going to include writing as an image. Thus, we’ll consider the origins of a graphic impulse and the aesthetic/intellectual traditions to which it’s given rise, from the discovery of prehistoric art (and the development of paleontology) to the long history of graffiti, the efflorescence of “street art,” and the graphism of much expressionist and conceptual art. We’ll intersperse these and other concrete histories with more broadly philosophical texts about media, aesthetics, and images. Readings for the class will likely include works by Pliny the Elder, André Leroi-Gourhan, Louis Marin, Wu Hung, Rosalind Krauss, Whitney Davis, Jacques Derrida, Martin Heidegger, Claudia Blümle, Isabelle Kahn, Wolfgang Kemp, Stephanie Katz, John Ashbery, J.C. Lebenstejn, Diderot, Meyer Schapiro, R.W. Emerson, Horst Bredekamp, André Félibien, Langston Hughes, Jean-Marie Pontevia. Artists/photographers/filmmakers will likely include: Glenn Ligon, Mary Kelly, J.M. Basquiat, Nicolas Poussin, Alain Resnais, Jasper Johns, Gerhard Richter, Sophie Calle, Roy DeCarava, and David Hockney. That said, the class will rely on participants to bring their own images and examples to bear.