

## **Grad course schedule SP 2025: as of 10/17/24**

\*Please be aware that underenrolled courses must be canceled: this is a Graduate School directive. 800-level courses with fewer than 5 students and undergrad courses (600 and below) with fewer than 12 students enrolled must be canceled.

### **Overview of schedule--descriptions below:**

- M DeGuzman, Queer Latinx Environmentalisms 10:10-11:00  
Talpaz, Middle Eastern and North African Prison Literature 1:25-2:15  
Chattopadhyay, Transnational Modernism 2.30-5.30  
Cushman, Medieval Drama 3:35-6:35  
Price, Melancholia 4:40-7:10  
Leinbaugh, Intro to Old English 4:40-5:30
- T Collins, Continental Renaissance 8-9:15  
Stern, Victorian Nonsense 11-2  
Warner, Film Theory 2-3:15  
Cowdery, Marx and Marxist Theory 3:30-4:45  
Flaxman, Cinema and the Frame 3:30-4:45
- W DeGuzman, Queer Latinx Environmentalisms 10:10-11:00  
Talpaz, Middle Eastern and North African Prison Literature 1:25-2:15  
Wolfe, Global Renaissance 3-6  
Leinbaugh, Intro to Old English 4:40-5:30
- R Collins, Continental Renaissance 8-9:15 am  
M. Taylor, US Early Black Speculative Fiction 12:30-3:30  
Warner, Film Theory 2-3:15pm  
Flaxman, Cinema, Painting, and the Frame 3:30-4:45  
Cowdery, Marx and Marxist Theory 3:30-4:45
- F DeGuzman, Queer Latinx Environmentalisms 10:10-11:00  
Talpaz, Middle Eastern and North African Prison Literature 1:25-2:15  
Leinbaugh, Intro to Old English 4:40-5:30

#### **A. 800-level seminars:**

1. Jessica Wolfe ENGL 828: W 3:00-6:00  
Course Title: The Global Renaissance in England

This course will study the ‘global’ dimensions of the English Renaissance through literary and non-literary texts (travel narratives, diplomatic correspondence, maps, cabinets of curiosities, passports), surveying the intellectual, political, and material traffic in ideas, peoples, goods, and information that connected early modern England to a widening world. An era of great mobility and displacement, as well as an era marked by curiosity for foreign objects, places, and practices, the English Renaissance can be productively understood through the various global exchanges that took place: the collecting of spices and seashells, the movements of slaves, refugees, missionaries, travelers, and colonists, the establishment of institutions (such as the East India Company and the Levant Company) designed to oversee global trade and colonization, and the importation and exportation of books and ideas. Although the course will be focused predominantly on England, it is designed for any humanities postgraduate student with an interest in the early modern world. Writers studied will include Christopher Marlowe, Richard Hakluyt, Edmund

Spenser, and Sir Thomas Roe, among many others, and emphasis will be placed on the rich and growing body of secondary literature on the global Renaissance, including recent work by Ayesha Ramachandran, Daniel Vitkus, Andrew Hadfield, Nandini Das, Jerry Brotton, and Jyotsna Singh. In April 2025, an international conference on global early modern literary history will be taking place at UNC, and students will have the opportunity to interact with scholars and also to present their work-in-progress at the conference. We will also spend some time in UNC rare books, looking at the history of cartography, travel narratives, and related material.

2. Kim Stern ENGL 838: T 11-2  
Course Title: Victorian Stuff and Nonsense

In *An Essay in Aid of a Grammar of Assent*, John Henry Newman famously declared logic to be “loose at both ends.” In his private notebooks, Thomas Carlyle relished the notion that an idea “cannot be painted” and, frustrated by the expository forms typical of philosophical writing at that time, would finally remark that the “art of Logic seems to come & go & change like the fashion of clothes from age to age!” Although the nineteenth century was in many ways defined by a reverence for pragmatism and reason, some of the most important writers of the day turned their backs on logic, seeking alternative approaches to literary representation and formal critique. In this seminar, we will explore the many ways Victorian thinkers worked against logic, considering everything from nonsense verse and aesthetic criticism to philosophical prose and experimental approaches to the novel. 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 research projects. I expect our attention to be focused upon direct encounters with such thinkers as George Eliot, Oscar Wilde, Edward Lear, Lewis Carroll, and more; however, readings may incorporate a range of authors and texts that help us to navigate the line between rational critique and the experimental — often nonsensical — exploits of Victorian writing.

4. Shinjini Chattopadhyay ENGL 860 M 2.30-5.30  
Course Title: Transnational Modernism and its Afterlives

The transnational turn in modernist studies received new impetus after the publication of Douglas Mao and Rebecca Walkowitz’s PMLA article “The New Modernist Studies” (2008), but scholars like Urmila Seshagiri and Sonita Sarker have noted that transnational approaches to modernism, contrary to their promises of destabilizing centrism, occasionally result in reinforcing a West-centric canon. In this class, with a view to scrutinize the modernist canon formation, we will put in conversation texts from the global north and the global south to examine how iterations of transnationalism in modernist texts are made inherently plural in response to the distinct national, ethnic, and colonial conditions they emerge from. In particular, we will investigate how modernist texts critique (or in some cases validate) national identities founded on culturally monologic masculinist imperialism; and how they transcend (or on some occasions valorise) the authority of national borders to forge connections across (or beyond) multiple national cultures and explore the intersections of racial, ethnic, gendered, and colonial multiplicities. Through our global north-south dialogue, we will interrogate how transnational modernism is made heterogeneous specifically by the ways in which it is marked by implicit ironies and contradictions as it destabilizes and/or reinforces the dualities of modern/antimodern, progressive/primitive, colonizer/colonized, and local/global. We will conclude the course with assessing how contemporary literature both inherits and revises modernist legacies to articulate the evolution of transnationalism in the postcolonial condition made complex by issues like refugee crisis, criminalization of immigration, and racial tensions. Modernist texts will include Thomas Mann’s German novella *Death in Venice* (1912), Irish author James Joyce’s short stories from *Dubliners* (1914), American-English T.S. Eliot’s long poem *The Waste Land* (1922), Indian author Mulk Raj Anand’s *Untouchable* (1935), British author Virginia Woolf’s long essay *Three*

Guineas (1938), Martinican poet Aimé Césaire's French prose poem *Cahier d'un retour au pays natal* (1939), Brazilian novelist Clarice Lispector's *Near to the Wild Heart* (1942), Máirtín Ó Cadhain's Irish language novel *Cré na Cille* (1949), and Trinidadian-British author Sam Selvon's *The Lonely Londoners* (1956); and contemporary texts will include Irish playwright Marina Carr's *By the Bog of Cats* (1998), South African novelist Zoë Wicomb's *Playing in the Light* (2008), and Indian author Amruta Patil's graphic novel *Adi Parva: Churning of the Ocean* (2021). We will read theories of modernity (Walter Benjamin, Marshall Berman), anti/post/decoloniality (Gayatri Spivak, Walter D. Mignolo), transnationalism (Jessica Berman, Laura Winkiel), cosmopolitanism (Martha Nussbaum, Kwame Anthony Appiah), and *Blue Humanities* (Astrida Neimanis, Donna Haraway); and employ methods of comparison (Emily Apter, Pascale Casanova, David Damrosch) alongside gaining first-hand experience in archival research with modernist periodicals at the Wilson Special Collections. Assignments will include an in-class presentation and a final seminar paper (alternative final project options will be available to students not needing seminar credit).

5. Matt Taylor ENGL 861 R 12:30-3:30  
Course Title: *This Is How the World Ends/Begins: Revolutions in Early Black Speculative Fiction*

A number of recent Afropessimist artists and scholars have argued that anti-Black racism will cease only with the end of the world. Our course will engage this provocation by focusing on late-19th and early-20th-century Black speculative fiction in the U.S. that imagines both the overthrow of existing orders and the emergence of other possibilities of being. We will read these texts in conversation with formative works in Afrofuturist and Afropessimist theory, exploring how the two archives mutually illuminate and complicate each other, particularly with respect to what Saidiya Hartman calls "critical fabulation." A portion of the semester's readings will be determined collectively by the class, with an option of incorporating contemporary literature and film relevant to the course's themes. Authors likely will include Charles Chesnutt, Martin R. Delaney, W.E.B. Du Bois, Sutton E. Griggs, Saidiya Hartman, Pauline Hopkins, Zora Neal Hurston, Zakiyyah Iman Jackson, Fred Moten, George Schuyler, and Frank B. Wilderson III, among others.

6. Aleksandra Prica German/Comp Lit 866 M 4:40-7:10  
Course Title: *Melancholia*

Throughout its history, the concept of melancholy has been intimately tied to both insanity and genius, as well as creativity and listlessness. From Aristotle's juxtaposition of a preponderance of black bile with human greatness, through the medieval association of religiosity and spiritual despair, to the interrelation of sadness and the lack of political agency in the 17th century, and the contrast between 18th-century sentimentalism and the rule of reason, this seminar will examine the historical variability of melancholy as it relates to works of visual art and literature, as well as philosophical, religious, psychological, and medical discourses from French, German, Italian and English-speaking Europe. Emphasis will be placed on German literature from the Middle Ages to the 20th century and on exploring the inherent melancholy of its modes of imagination, expression, and representation. Readings in German and English, class discussions in English.

## **B. 400-600 level courses: English and Comp Lit**

1. Rick Warner ENGL 680 – TR 2-3:15pm, Greenlaw 526B  
Course Title: *Film Theory*

This course offers a rigorous, wide-ranging survey of film theory from the 1920s to the present. We will begin by reconsidering the question of medium specificity that preoccupies much of classical film theory as it seeks to establish the aesthetic legitimacy of cinema relative to the other arts. In particular, we will consider theoretical approaches that emphasize certain devices and resources of cinema, namely the close-

up, montage, the long take, and what French theorists and directors of the 1920s mysteriously call *photogénie*. We will also compare constructivist and realist theories of cinema in the classical stage, noting their political and aesthetic disagreements. Our conversations will shift to the politics of representation through discussions of race, gender, and sexuality. From there, we'll increasingly focus on contemporary approaches that prioritize the embodied role of the spectator, such as affect theory and phenomenology (which, in essence, is a philosophy firmly grounded in embodied experience). Questions of mood, atmosphere, and the multisensory impact of cinema—including sound—will be our focus in this phase of the course. We will have a unit on documentary that will challenge the conventional separation of fiction and nonfiction filmmaking. In the last stretch of the semester, we will reflect on how the introduction of digital technology across every aspect of production and reception has impacted theories of cinema. What happens to “film” when it no longer has light-sensitive celluloid as its defining material and technological support—when the film strip is replaced by a computational language of 1s and 0s? Is classical film theory still relevant in today's media environment where digital streaming has become the main locus of film viewing, and where film is tied to television and videogames in increasingly complex ways? We will consider how theories of post-cinematic media have addressed these questions. The environmental, ecological dimensions of cinema will also attract our attention near the end of the course.

Theorists we will read: Jean Epstein, Sergei Eisenstein, André Bazin, Walter Benjamin, Laura Mulvey, Roland Barthes, Manthia Diawara, Bertolt Brecht, Maurice Merleau-Ponty, Frantz Fanon, and many more. The films we will study in this course will not simply be subordinate to the theories we read; we will consider films and film theories on equal footing. Films we will likely watch include *Arrival* (Villeneuve), *Adaptation* (Jonze), *Moonlight* (Jenkins), *Paprika* (Son), *Dunkirk* (Nolan), *Vivre sa vie* (Godard), *Jeanne Dielman* (Akerman), *Two Days, One Night* (Dardennes), *Aftersun* (Wells), *Stalker* (Tarkovsky), *To Sleep with Anger* (Burnett), *Three Colors: Blue* (Kieslowski), *Old Joy* (Reichardt), *Burning* (Lee), *La Jetée* (Marker), *It's a Beautiful Day in the Neighborhood* (Heller), *Boogie Nights* (Anderson), *Velvet Goldmine* (Haynes), *The Watermelon Woman* (Dunye), *The Matrix* (Wachowskis), *Mulholland Dr.* (Lynch), and *2001: A Space Odyssey* (Kubrick).

\*\*\*This course is required for students pursuing the Graduate Certificate in Film Studies. Please note that by taking this course, whether or not you are pursuing the certificate, you can qualify for Teaching Assistant positions in ENGL 142 Film Analysis, CMPL 143 History of Global Cinema, and CMPL 144 Engaging Film and Media. Graduate students may also satisfy a seminar paper requirement. Graduate students will work on their own independent research project over the semester (on a subject of interest that pertains to their research interests and potential dissertation topic), and will have the opportunity to guest lecture on material related to their research.

2. Maria DeGuzman ENGL 687 MWF 10:10-11:00 AM  
Course Title: Queer LatinX Environmentalisms

Instructor: Dr. María DeGuzmán, Eugene H. Falk Distinguished Professor of English & Comparative Literature and Director of The UNC Latina/o Studies Program ([www.lsp.unc.edu](http://www.lsp.unc.edu)).  
Email: [deguzman@email.unc.edu](mailto:deguzman@email.unc.edu)

Note: Mixed level undergraduate & graduate class.

Graduate students may receive seminar credit for this class by writing a final seminar length essay (22-25 pages).

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 and transnational. 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). The course counts for IDEAS IN ACTION. There will be plenty of opportunities for working together as well as presenting your work orally. 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%).

3. Taylor Cowdery ENGL 667: TR 3:30-4:45  
Course Title: Marx and Marxist Theory

This mixed graduate and undergraduate course introduces students to the basic elements of the thought of Karl Marx and the reception and transformation of these elements in later accounts of history and culture. Marxian notions of value, ideology, identity, class, and history continue to exercise an enormous influence over a wide range of Marxist and post-Marxist thinkers, even in cases where those thinkers adopt an oppositional or even antagonistic stance towards the dogmas of traditional Marxism. Because the course is taught in a literature department by a specialist in English literature, particular attention will be given to the reception of Marxist thought in contemporary literary theory and criticism.

The course will be divided into three segments: (1) Marx; (2) A Few Marxisms; and (3) A Few Post-Marxisms. Students will begin by reading selections from Marx, Hegel, and Engels; these include portions of *The German Ideology*, essays from the *Economic and Philosophic Manuscripts*, the lord and bondsman discussion from the *Phenomenology of Spirit*, and a substantial portion of *Capital*, volume one. We will then proceed to consider the work of several notable Marxist and Post-Marxist thinkers; during the spring semester of 2025 these will likely include Louis Althusser, Lauren Berlant, W. E. B. Du Bois, Silvia Federici, Rita Felski, Michel Foucault, Antonio Gramsci, Stuart Hall, C. L. R. James, Fredric Jameson, Rosa Luxemburg, Sianne Ngai, Cedric Robinson, Hortense Spillers, Lise Vogel, and Raymond Williams.

Students will write a short 2-3 page position paper and either a 12-15 or a 20-25 page seminar paper, depending upon the type of graduate credit for which they would like the course to count. Please feel free to write me at [cowdery@email.unc.edu](mailto:cowdery@email.unc.edu) with any questions.

4. Ted Leinbaugh ENGL 620 – MWF 4:40-5:30  
Course Title: Introduction to Old English Language and Literature

ENGL 620 provides a comprehensive introduction to Old English, the vernacular Germanic language spoken and written in Britain from the mid-fifth century until the Norman Conquest. While Old English shares some recognizable features with Modern English, it differs significantly enough to require study as

a distinct language. In this course, students will develop proficiency in reading and interpreting Old English texts. Key works include *Beowulf*, the epic poem; *Caedmon's Hymn*, an early example of religious poetry; *The Wanderer* and *The Seafarer*, introspective and elegiac poems; and riddles that offer playful intellectual challenges. We will also explore prose from Aelfric and texts associated with King Alfred the Great.

The course will examine how Old English literature has influenced later literary traditions, including writers like Milton and Seamus Heaney. We will trace the lasting impact of Old English on poetic form and literary themes while situating these texts within their broader cultural and historical contexts. Readings from Tacitus and Bede will be supplemented by an analysis of material culture, such as the Sutton Hoo ship burial and the illuminated *Lindisfarne Gospels*.

Students may also pursue optional research in areas such as Digital Humanities (DH), paleography, translation studies, archaeology, or the history of the English language. For those with knowledge of Latin, there will be opportunities to explore Latin sources related to Old English texts.

For those interested in the Digital Humanities, the course offers optional workshops on the Edition Visualization Technology (EVT) Project, a digital initiative connected to the *Codex Vercellensis*. We will explore the use of EVT as an open-source tool for bridging TEI (Textual Encoding Initiative) markup with web visualization. Special workshops on XML and TEI will also be available for students interested in these digital methodologies.

No prior knowledge of Old English or language study is required. For further information, or to learn more about UNC's involvement with the EVT project, please contact Professor Ted Leinbaugh at [leinbaugh@unc.edu](mailto:leinbaugh@unc.edu). Additional details are available at [www.tfed.ngo](http://www.tfed.ngo) and [TFED Current Projects](#).

### C. Comparative Literature

#### 1. Gregg Flaxman CMPL 520 TR 3:30-4:45

Title: Cinema, Painting, and the Frame

This course revolves around the "vertiginous frame." While we'll conceive the frame in various modes (visual, narrative, technical, and conceptual), we'll broadly look to fine, photomechanical, and digital arts to consider how frames have been dissolved, displaced, multiplied. Of course, we'll watch Hitchcock's *Vertigo*, but we'll also take our inspiration from the recursive history and reflexive style of the Baroque. Among other things, we'll talk about meta-painting in the 17th Century, we'll read Jorge-Luis Borges' "Garden of the Forking Paths," and we'll see Raul Ruiz's remarkable film *The Mysteries of Lisbon*. Thereafter, we'll consider the concept of the simulacrum, the practice of *tromp l'oeil*, the proliferation and perversion of "framed" narratives, the conceit of time-travel, the problem of perspective, the digital frame, and video games.

Films will include some of the following: *Upstream Color* (Carruth, 2013), *Je t'aime, je t'aime* (Resnais, 1968), *Fitzcarraldo* (Herzog, 1982), *A Letter to Three Wives* (Mankiewicz, 1949), *Die Theorie Von Allem* (Kröger, 2023), *Invasion of the Body Snatchers* (Kauffman, 1977), *Inception* (Nolan, 2010), and *Beau Travail* (Denis, 1999), *Capturing the Friedmans* (Jarecki, 2003) *David Hockney: the Art of Seeing* (Parsons, 2012), *A Day on the Grand Canal with the Emperor of China* (Haas, 1991).

Readings will likely draw upon work (or selections) from Christine Buci-Gluckman, Henry James, William James, Monika Kaup, Severo Sarduy, José Lezama Lima, Heinrich Wölfflin, Gilles Deleuze,

Daniel Arasse, Michel Foucault, Elie Faure, Erwin Panofsky, Mieke Bal, Eugenio d'Ors, and Sean Cubbit.

2. Marsha Collins CMPL 454 - Spring 2025 TR 8-9:15 am  
Course Title: Literature of the Continental Renaissance

This course introduces some of the major authors and works of Renaissance Europe, excluding those of Renaissance England, recognizing that the term "Renaissance" is contested, and has in large part been replaced by "Early Modern." A variety of subjects identified with the Renaissance will be discussed as they emerge in the texts studied: Renaissance humanism, engagement with classical ideas and models, Renaissance Platonism, the Reformation and Catholic Reformation, concepts of kingship and statecraft, the "woman question" and women's role in society, voyages of discovery and encounters with the "other," the debate over genres and imaginative literature, the growing awareness and development of subjectivity, and so forth. This course also examines the term "Renaissance" and the issues surrounding periodization in literary study.

Texts will be read and discussed in English, but those who can read some of the texts in their original language are encouraged to do so.

Works by the following authors, among others, will be studied: Castiglione, Machiavelli, Petrarch, Cervantes, Labé, Ronsard, Gambara, Garcilaso, Montaigne, Zayas, Erasmus, St. Teresa, Camoens.

3. Harry Cushman CMPL 473—Medieval Drama M 3:35-6:35  
Course Title: "Drama, Pageantry and Spectacle in Medieval Europe"

This course surveys early European drama and a selection of its theological, liturgical, and dramatic precursors.

4. Sheera Talpaz CMPL 490— Middle Eastern and North African Prison Literature 1:25-2:15

This course explores modern and contemporary Middle Eastern and North African literary works--poems, long & short fiction, and memoirs--produced in and associated with prisons. We'll first lay theoretical and historical foundations for understanding the modern prison as a site of social control and dehumanization, which has paradoxically given rise to the powerful literary traditions and motifs we'll proceed to survey. Arabic texts comprise the majority of the course materials; however, we'll place them in dialogue with European and other Western writing. All readings will be undertaken in English translation. **Texts** by Michel Foucault, Gilles Deleuze, Elaine Scarry, R. Shareah Taleghani, Nawal El Saadawi, Tahar Ben Jelloun, Sinan Antoon, Mustafa Khalifa, Alaa Abd el-Fattah, and other authors.