

## Spring 2018 Seminar Offerings



CRN	Course	Title	Faculty	Location	Times	Days
62319	ENGL 252	Seminar on Latinidades	Armando Garcia	HMNSS 1502	03:10 PM - 06:00 PM	Wednesdays
62320	ENGL 267	Seminar in Victorian Literature	Susan Zieger	HMNSS 2212	10:10 AM - 01:00 PM	Tuesdays
62321	ENGL 269	Seminar on American Literature to 1900	Michelle Raheja	HMNSS 2212	10:10 AM - 01:00 PM	Thursdays
62322	ENGL 273	Seminar in Cultural Studies	Carole-Anne Tyler	HMNSS 1407	03:10 PM - 06:00 PM	Thursdays
62323	ENGL 276	Seminar in Colonialism & Post Coloniality	David C. Lloyd	HMNSS 2212	02:10 PM - 05:00 PM	Tuesdays
61832	ENGL 410C	Seminar in Professional Development	James Tobias	HMNSS 2212	4:10 PM - 6:00 PM	Wednesdays

English 252: Seminar on Latinidades

## **Professor Armando Garcia**

### Seminar Description:

*Decolonial Performance* is a graduate seminar on theatre and performance artists who wrestle with the legacies of colonialism. The seminar traces the impact of the Spanish imperial project on contemporary feminist and queer aesthetic practices by Latina/o/x, Native American, Caribbean, and Latin American artists. It focuses on theatre manifestos, plays, digital media, documentary films, and performance art that highlight the insidious imprints and lasting effects of the early colonial period. For example, performances like James Luna's *Artifact Piece* (1986), where the Luiseño and Mexican American artist was exhibited in a museum glass case as a relic of Indian pasts, seek to alter colonial and postcolonial formations of race, desire, and freedom by rehearsing the colonial subjection of indigenous people. In considering theatre and performance artists, including Luna, Xandra Ibarra (La Chica Boom), Aimé Césaire, Kent Monkman (Miss Chief Eagle Testickle), Nao Bustamante, Emilio Rojas, and Migdalia Cruz, our discussions will analyze the significant role that embodied practices have played in the consolidation of racial subjectivity from the colony to the present. The course will situate the artists' embodied epistemologies in conversation with key ideations of erotic sovereignty, freedom, racial formations, decoloniality, queer futurities, and Black feminist epistemologies by Wynter, Rifkin, Munoz, Arrizón, Vizenor, Byrd, and Saldaña-Portillo, among others.



English 267: Logistics & Literary and Media Aesthetics, 1800-present

**Professor Susan Zieger**

**Seminar Description:**

Logistics is the art and science of efficiently managing the mobility of things and people. In the twenty-first century, it is virtually synonymous with the management of global supply chains; the shipping container is its familiar symbol. Logistics manages the flow of production and distribution, reducing inventory costs, and delivering goods “just-in-time”; it quickly adjusts to fluctuations and disruptions in the supply chain. Logistics also orchestrates immigration and the global mobility of workers through biometric security mechanisms. Logistics is of the moment, but it has a history as a cultural phenomenon that goes back to the Middle Passage. It also relies on aesthetic forms such as “flow,” chains, and containers; spaces such as trade “corridors” and ships’ holds; and affects ranging from “resilience” to anomie. What happens when we retheorize industrial modernity as logistical, rather than as the effect of production and consumption? What spaces does logistics govern? How does it emerge within and between science, militarism, politics, and aesthetics? How does logistics organize fictional narratives? How do its metaphors circulate between supply chains and everyday affect? How do its media further or hamper its goals? This course introduces students to the critical and theoretical literature on logistics, and its related field of mobility studies, which are increasingly influencing humanities research. In addition to an introduction and conclusion, the course has two main sections: in the first, “Finance Capital, Fugitivity, and the Maritime World,” we study the Middle Passage and narratives of enslaved fugitivity as the origin of modern logistics and its ethical questions. In the second, “Mobilities, Immigration, Biometrics,” we explore the way logistics has controlled the mobilities of humans through media techniques such as biometric surveillance that multiply borders. Our three major literary texts are Henry Brown’s *The Narrative of Henry Box Brown* (1851), Bram Stoker’s *Dracula* (1897), and Ben H. Winters’ *Underground Airlines* (2016). We will also read theoretical texts by Fred Moten and Stefano Harney, Ned Rossiter, Brett Neilson and Sandro Mezzadra, Anna Tsing, Deborah Cowen, and others; and history by Ian Baucom and Marcus Rediker, among others. Students are asked to facilitate one class discussion, and to prepare an annotated bibliography and an abstract, in preparation to write a 20-page research paper.



**Professor Michelle Raheja**

**Seminar Description:**

This seminar offers a provocation to conventional theoretical and historical approaches to early American literature by offering an analysis of what can be considered a transnational prehistory of the Anglophonic presence in the Americas and a critique of the centrality of Puritan and settler colonial textual production in early American literary scholarship. This seminar encourages you to re-imagine the linguistic, cultural, and geographical terrain of early American literature and to acquaint you with a range of discursive responses to contact with the “Other” from Indigenous oral narrative to the late 16th century in what is now known as “the Americas”: Canada, the United States, Latin America, and the Caribbean.

We will question and think critically about the ways in which invasion and encounter between Native Americans and Europeans within the settler colonial regime is figured in literature and visual culture, focusing on how the trope of cannibalism, in particular, works as a powerful and pervasive way of incorporating; (mis)understanding; rendering hypervisible and invisible; and committing violence against the gendered and racialized Indigenous “Other.” At the same time, we will examine how Indigenous artists and writers represent cannibalism as a pleasurable, humorous, powerful, and erotic practice. While sermons and spiritual narratives constitute the majority of 17<sup>th</sup> and 18<sup>th</sup> century Anglophonic literary production, non-fiction representations of cannibalism are central to the canon of early literature and culture of “the Americas” broadly speaking, particularly in the 15<sup>th</sup> and 16<sup>th</sup> centuries, and continue to play a primary role in genres such as science fiction as filmmakers and writers seek to understand future possible encounters with the “Other” through earlier representations such as those we will be reading this quarter. We will approach the topic of anthropophagy from several different disciplinary perspectives—Indigenous theory, anthropology, history, literature, psychoanalysis, visual culture—in order to better understand how cannibalism has been represented from the early settler colonial period to the present and how it has informed the major texts and contexts of American literary history.

Some questions to consider over the course of the quarter: Is cannibalism, as William Arens has intimated, a European colonial fantasy designed to institute Indigenous alterity and inaugurate various forms of attendant violence? How is cannibalism represented in the colonial texts under consideration vis-à-vis the European practice of the Eucharist and debates about transubstantiation? What constitutes the ‘proof’ of cannibalism and how do various disciplines, from archaeology to psychology, offer competing arguments for the meaning and existence of cannibalism? What kind of challenges does “critical cannibalism studies” pose to the field of early American studies?



## English 273: Seminar in Cultural Studies: The Body and the Senses

### **Professor Carole-Anne Tyler**

#### **Seminar Description:**

Bodies register and provoke pleasure and anxiety as they broadcast and receive messages through a sensory apparatus that is as much social as biological. Bodies and sensations support and subvert common sense about the senses, embodiment, proper bodies and bodily property, appropriation and expropriation, identity and difference. This course engages with such bodily transceiving and its ideological and experiential dimensions, focusing mostly on bodies in the modern west. It considers the production, circulation, and consumption of representations of a broad array of bodies and sensations, in a range of media, including literature, film, and visual art, though the emphasis is on theory and criticism. Potential topics of discussion include being and having a body; bodily wholes, lack, and ideality; illness, prosthesis, and disability; monstrosity and freakishness; sexual desire and “perversity”; body modification and plastic surgery; sexing and gendering bodies; racialization of bodies; disgust and abjection; sight and “the gaze”; audition and “the voice”; touch, skin, boundaries, and contact; death and finitude; affect, feeling, emotion, and subjectivity. Requirements include active participation in class discussion, prefatory remarks about two assigned texts and moderation of discussion of them, a 4-5 page paper, and a prospectus for and draft of a conference-length paper (9-11 pages).



**Professor David Lloyd**

Seminar Description:

Given the recent loss of a large number of Black Studies faculty in this and other departments at UCR, I have decided to dedicate this seminar in postcolonial studies to Black Studies, though with a global inflection. We will read together a number of key texts in Black Studies and engage with a number of scholars who will visit campus, deliver a lecture and lead a seminar. Since Black Studies is not my principal field, I will be learning alongside you and the success of the seminar will depend to some extent on securing visiting speakers who are experts in the field. I am currently trying to raise the necessary funding for speakers, so the roster of visiting lecturers remains to be finalized.

However, in the course of the quarter, we will read work in the black radical tradition, on Afro-futurism and Afro-pessimism, and also texts from the black anti-colonial tradition, including work by Frantz Fanon, Aimé Césaire, and C.L.R. James. We will also consider work in Black Studies in relation to other texts in race critical, postcolonial, settler colonial and indigenous studies.

Students will be expected to engage with the assigned readings, prepare for and attend the visiting scholar's lectures and participate in hosting our guests, including researching and presenting an introduction to one set of readings relevant to the guest lecturer's topic.

Writing requirements for the class will vary according to the projects on which individual students are working and the stage at which your work currently stands, but could range from an annotated critical bibliography to an article length essay or a draft prospectus.

My apologies for the tentativeness of this description. Students interested in this course should contact me for further details.  
**dclloyd@ucr.edu**



English 410C: Seminar in Professional Development

**Professor James Tobias**

Seminar Description:

This professionalization seminar focuses on preparing and revising, in a workshop style, one or two writing samples (depending on participant goals), job letter, sample syllabi, teaching statement, research statement, and other materials typically requested as part of an application for academic positions. We will also consider the process of identifying and applying for alternative-academic positions or positions, for example, in the non-profit sector where high level expertise in the humanities may be desired. Participants will share and discuss our materials as we workshop them, and we will discuss readings relevant to the preparation of job market materials.

