

# Spring 2020

## English Graduate Seminar Descriptions



	<b>CRN</b>	<b>Course</b>		<b>Faculty</b>
1	47676	ENGL	250	Michelle Raheja
2	47677	ENGL	252	Armando Garcia
3	47678	ENGL	267	Susan Zieger
4	47680	ENGL	273	Carole-Ann Tyler
5	47682	ENGL	278	Sarita See
6	47684	ENGL	279	Vorris Nunley
7	66901	ENGL	410	Padma Rangarajan

**ENGL 250 – Seminar in Native American Literature & Cultural Studies**

**Thursdays, 5:00pm-7:50pm**

**HMNSS 1502**

**Professor Michelle Raheja**

Drew Hayden Taylor, in *Me Sexy*, writes, “often times, there’s no better way of investigating a nation than through its amorous adventures.” This seminar examines the gender, sexuality and erotic formations of Indigenous people, particularly within a Native North American context, from oral tradition to the future and through a diverse set of texts and contexts. We will think collectively about how “Two Spirit” and queer lives are expressed, imagined, and archived in the ruins of genocide, boarding/residential schools, gendered violence, state-sponsored terrorism, self-censorship, collaborative authorship, and illegibility.

Throughout the quarter, we will look at film, literature, performance, and art that may include the *RezErect: Native Erotic Art* catalog, the paintings of Kent Monkman, the poems of Beth Brant and Kateri Akiwenzie-Damm, the autobiography of Delfina Cuero, the archive of Felix Nabor, and the theoretical work of Chris Finley, Deborah Miranda, José Muñoz, Mark Rifkin, and Daniel Heath Justice.

**ENGL252 Racial Erotics**  
**Tuesdays, 5:00pm -5:00pm**  
**HMNSS1502**  
**Assistant Professor Armando Garcia**

*Racial Erotics* is a graduate seminar on the intimate life of minoritarian subjects. The course examines the links between racial formations, sexualities, and intimacies in U.S. Latinx cultural production since 1980. It focuses on literary, visual, and embodied forms of representation by Latinx artists, including performers, filmmakers, playwrights, novelists, and poets, who turn to the aesthetic to negotiate the public and very private entanglements of feeling Brown in a society structured through antiblackness and antibrownness. If brownness emerges in the context of contemporary discourses and practices of citizenship, the course traces this structure of feeling through the feminist and queer forms of belonging, desire, and kinship produced by brown subjects under the cloak of racial terror and other forms of political violence. What do sex and love have to do with race and ethnicity? How do the intimate lives of marginalized publics emerge in the context of racial terror? We address the relationship between race and the erotics of intimacy in works by canonical artists like Helena Maria Viramontes, Frances Negrón-Montaner, Josefina Báez, and John Rechy, as well as more recent Latina/o cultural forms by artists like Xandra Ibarra, Nelly Rosario, Manuel Muñoz, and Tanya Saracho. Scholarship by feminist, queer and cultural theorists, including Amber Musser, Yvonne Yarbro-Bejarano, Lorgia García-Peña, Juana María Rodríguez, Lauren Berlant, José Esteban Muñoz, Mary Pat Brady, and Richard T. Rodríguez, will inform our discussions of gender and sexuality, form and genre, family and kinship, and the embodied experiences of race and citizenship.

**ENGL 267    The Nineteenth-Century Novel and the Politics of Mobility**  
**Thursdays, 10:00am -12:50pm**  
**HMNSS 2211**  
**Associate Professor Susan Zieger**

The mobility paradigm is the common observation that increased mobility characterizes modernity: for the last two centuries, it has been true that more people are becoming more mobile than ever before. This is true in our own moment of ever cheaper travel; yet, mobility also remains constrained by economic, racial, national, religious, sexual, environmental, and other regulatory violence. In our own moment, the unprecedented global scale of immigration – 271 million people in 2017 – confronts multiplied borders and detention camps. Mobility, in this context and others, has become an urgent political question that demands theorization in relation to subjectivity, agency, and sovereignty.

To gain insight into such contemporary phenomena, this seminar turns to the cultural and literary history of mobility in cultural theory and literary history. How did different forms of mobility – vagrancy, exploration, the Middle Passage, enslaved fugitivity, passengery, settler colonialism, and immigration become central to conceptualizations of embodiment, property, freedom, and personhood in industrial modernity? How do these forms relate to concepts of cultural, national, and biological roots, kinship, and the circulation of capital? And how do nineteenth-century novels, narratives, and poetry form aesthetic answers to these questions?

We begin with the fantasy of unfettered mobility essential to Romanticism, as seen for example in Mary Shelley's *Frankenstein* (1818); then examine its development through three subsequent lineages: enslaved fugitivity in *The Narrative of Henry Box Brown* (1849) and *Uncle Tom's Cabin* (1851); class and women's mobility in the bildungsroman *Jane Eyre* (1848); and immigration coded as horror, in *Dracula* (1897). Throughout, we engage theories and histories of mobility from an array of disciplines, by Sarah Cervenak, Celeste Langan, John Urry, Brett Neilson and Sandro Mezzadra; and others. The course texts include the above mentioned in any edition (but make sure you have the 1818 text of *Frankenstein*); as well as David Ruggles, *The Unboxing of Henry Brown*; and readings posted on iLearn. Students are asked to attend and participate in discussion at every meeting; lead the discussion once during the quarter; consult with me in office hours on their plans for a 20-page research paper; and write and turn in that paper by June 11. Students may write on texts from other periods, as long as they engage the theoretical, historical, or aesthetic questions we are raising. Please note: nineteenth-century novels are long. Expect more reading than may have encountered in other classes. Also: there will be no class on May 14; you can use that time to finish *Uncle Tom's Cabin*.

**ENGL 273, Seminar in Cultural Studies: Comedy, Humor, Wit, Jokes, and Laughter**

**Tuesdays, 5:00pm -7:50 pm**

**HMNSS 1407**

**Professor Carole-Anne Tyler**

Why does it tickle our funny bones to see someone else break theirs? What makes gas such a gas, along with other rude bodily emissions and actions? How come so many romantic comedies end with a marriage while sitcoms begin when the honeymoon is over? Why is drag not a drag but a gag? How do humor and comedy include and exclude, suturing a social circle by stitching up someone “Other” as clown? These and similar questions are at the heart of this course on comedy, humor, wit, and laughter. We will compare and contrast comic texts both “high” and “low” from different historical periods from the 17<sup>th</sup> C to the present, including romantic comedy, irony, parody, satire, the absurd, slapstick, farce, situation comedy, jokes, stand up and other modes of sketch comedy, cartoons, sight gags, caricature, scatology, verbal wit, camp, drag, and minstrelsy. Required comic readings and screenings include Oscar Wilde’s *The Importance of Being Earnest*; episodes of *Frasier* and *Will & Grace*; Marble’s *The Minstrel Show*; stand-up by Richard Pryor and Anjelah Johnson; skits from *MADtv*, *Saturday Night Live*, *In Living Color*, and *Britain’s Got Talent*; caricatures by Max Beerbohm; photos by Robert Doisneau and Cindy Sherman; political cartoons by Thomas Nast and Steve Bell; Bruegel’s *The Fight between Carnival and Lent*; limericks, epigrams, and comic poems by Pope, Wilde, Nash, Housman, Ball, and Pound; episodes of *South Park* and *The Simpsons*; Jonathan Swift’s “A Modest Proposal”; music videos by The Talking Heads; and films by Edwin Porter, Charlie Chaplin, Blake Edwards, and Harold Ramis. Also required are some of the major theories of comedy, humor, jokes, wit, camp, and laughter--those of Hobbes, Hutcheson, Kant, Hazlitt, Baudelaire, Bergson, Freud, Bataille, Ellison, Frye, Bakhtin, Critchley, Butler, and Nagel. Class meetings will move between discussion of comic theory and texts exemplifying comic genres; we will draw on the former for analysis of the effects of the latter, including humor, wit, and laughter—but also violence, anger, and disgust, as we attend to what is so often no laughing matter: race, class, gender, and sexuality. Also required are a presentation of an assigned text, a short paper, and a conference-length research paper.

**English 278 – “Filipino American Visual Culture”**  
**Wednesdays, 10:00am-12:50pm**  
**INTS 3154**

**Assistant Professor Sarita See**

Description of graduate seminar:

This course introduces students to the intellectually vibrant interdisciplinary field of Filipino American studies through the lens of visual culture, with an emphasis on performance, visual and installation art, photography, film, and video. We will read sociohistorical and theoretical scholarship that will contextualize artistic works and expressive cultural phenomena in relation to larger structures and forces, like colonialism, warfare, racism, capitalism, migration, and globalization. Students will have an opportunity to learn about Filipino American history and experience; sharpen their cultural analysis skills in relation to the history of the development of visual technology; and develop a research project of their own inspired by visual culture methods and theories.

**English 279: Rhetorical Studies Repurposing Pedagogy, Rhetoric, Writing and Knowing for a Neoliberal Age**

**Thursdays, 3:00pm - 5:50pm**

**SPR 1358**

**Professor V. Nunley**

*In rhetoric and composition studies, there has been a long legacy of attempting to combine theoretical rigor with social relevance. Henry Giroux*

Energized by rhetorical theory and feminist praxis of repurposing "neutral" pedagogy, the seminar will explore pedagogical theories and methods. The notion that pedagogy must be understood as central to politics itself rather than disconnected from affective intensities and larger social, economic and politics inform the seminar. Therefore, the seminar will examine the intersection of pedagogy in the classroom and in public(s). While seminar will address composition/writing, the seminar is primary emphasis is pedagogical theory, rhetoric, and politics. Seminar will interrogate and examine pedagogy not as a mere *skill* or a technology of practice, but as an embodied, intellectual discipline possessing *ontological weight*. Queer, feminist, racial, visual, multi-modal, and other pedagogical theories/methods enrich class content. Seminar scrutinizes concerns such as discomfiting civility, inessential solidarities, the limits of identity politics, and embracing the notion of "excess" as a pedagogical normative. Finally, the seminar will explore why privileging philosophy over rhetoric contributes to anti-feminine, anti-black, anti-ethnic, and anti-"soft" knowledge practices and ways of being.

**Required Texts:**

*Repurposing Composition: Feminist Interventions for a Neoliberal Age*, Shari J Stenberg (1st Edition)

*Non-Discursive Rhetoric: Image and Affect in Multi-modal Composition*, Joddy Murray

*Teaching Queer: Radical Possibilities for Writing and Knowing*, Stacy Waite

*Witness: Lessons from Elie Wiesel's Classroom*, Ariel Burger

\*additional texts to be added

**ENGL 410: Professionalization Seminar**  
**Mondays, 2:30pm-4:30pm**  
**English Conference Room, HMNSS 2212**

**Assistant Professor Padma Rangarajan**

This series of workshops is designed to help students build their professional skills and practices. Specific workshop themes will be generated based on student need, but subjects that we will most likely cover include writing a successful fellowship proposal; how to write a conference abstract; how to successfully present a conference paper; how to turn a seminar or conference paper into an article; pedagogy; building a scholarly presence online; and successful strategies for writing a dissertation. For those students planning to go on the market in the fall, this workshop may be a useful bridge to—but not a replacement for—the Placement Program for active job seekers. Students should come with a specific project in hand that can be workshopped over the course of the quarter.