

School of English and Theatre Studies
University of Guelph
GRADUATE COURSE OFFERINGS – Fall 2015

ENGL*6209: Topics in Colonial, Postcolonial and Diasporic Literature

Location, Migration and Transculturation in the Postcolonial and Postmodern Novel

Class Schedule: Monday 2:30 pm – 5:20 pm

Room: MacKinnon 342

Instructor: Elaine Chang

Tentative Course Description (Subject to Change):

Methodologically speaking, this graduate seminar takes its point of departure in the ongoing terminological confusion around the “post” in “postmodernism” and “postcoloniality” that frames and foregrounds stylistic, formal, social, cultural, historical and political confluences and discontinuities between the two broad categories of aesthetic production and reception. Beginning with seminal theoretical works that facilitate interpretive intersections between modernism, the novel, and decolonization, we will explore a selection of novelistic and theoretical texts that actively perform (much more than they might passively illustrate or reflect) the non- and anti-representational impulses associated with the postmodern and/or the postcolonial, as they collude with and antagonize each other.

Assigned novels may include the following: Joseph Conrad, *Heart of Darkness*; Rudyard Kipling, *Kim*; Virginia Woolf, *The Voyage Out*; Graham Greene, *The Heart of the Matter*; Flann O’Brien, *At Swim-Two-Birds*; Gabriel Garcia Marquez, *One Hundred Years of Solitude*; George Lamming, *The Emigrants*; Thomas Pynchon, *V.*; Chinua Achebe, *Things Fall Apart*; Jean Rhys, *Wide Sargasso Sea*; J. M. Coetzee, *Foe*; Salman Rushdie, *The Satanic Verses*; Nadine Gordimer, *July’s People*; Michael Ondaatje, *The English Patient*; Kazuo Ishiguro, *When We Were Orphans*; Teju Cole, *Open City*; Chimamanda Ngozi Adichie, *Americanah*.

Assigned theoretical and critical texts may include works by: Walter Benjamin, Theodor Adorno, Hannah Arendt, Mikhail Bakhtin, Frantz Fanon, Jacques Derrida, Matei Calinescu, Fredric Jameson, Mary Louise Pratt, Aijaz Ahmad, Andreas Huyssen, Linda Hutcheon, Trinh T. Minh-ha, Homi Bhabha, Kumkum Sangari, Marianne DeKoven, Derek Attridge, Ato Quayson.

ENGL*6431 Topics in Nineteenth Century Literature

Re-Indigenizing the Long Nineteenth Century in the US

Class Schedule: Tuesday 2:30 pm – 5:20 pm

Room: MacKinnon 059

Instructor: Christine Bold

This course explores a diverse range of Indigenous voices, methods, and creative practices from the late-nineteenth and early-twentieth centuries, mainly focused on what is now the United States. We will read some writers and performers from the period and others from contemporary times working to recover the period. Our critical and theoretical frameworks will be derived mainly from Indigenous scholars, along with non-Native allies in the field. In considering Indigenous modes of recovery—what “archive” and “memory” might mean in this cultural context—we hope to be aided by class presentations by senior Indigenous artist-scholars, Monique Mojica (Guna and Rappahannock) and Michelle St. John (Wampanoag). A public talk by Cherokee scholar Jace Weaver is also planned.

Especially for those of us in the course who are non-Native, it is important that we begin by orienting ourselves within Indigenous Research Methodologies as well as the historical coordinates of the period. Together, we will work through the primary and critical readings, then students will develop individual (or, if you prefer, collaborative) research projects, with ongoing feedback from each other. Assignments include a short essay, a research essay, two oral presentations, seminar participation, and ungraded online postings.

Tentatively, the reading list (in chronological order) includes:

Primary Readings:

Sarah Winnemucca (Hopkins) (Piute), *Life among the Piutes: Their Wrongs and Claims* (1883).
S. Alice Callahan (Muscogee/Creek), *Wynema: A Child of the Forest* (1891).
Simon Pokagon (Potawatomi), *The Red Man's Greeting, 1492-1892* (1893).
---, *Ogimawkwe Mitigwaki/Queen of the Woods* (1899).
Zitkala-Ša/Gertrude Bonnin (Yankton Sioux), *American Indian Stories* (1921).
---, *Dreams and Thunder: Stories, Poems, and The Sun Dance Opera* (1913/1938).
Louise Erdrich (Anishinaabe), *Tracks* (1988).
Daniel David Moses (Delaware), *The Indian Medicine Shows* (1995).
James Welch (Blackfeet), *The Heartsong of Charging Elk* (2001).

Critical/theoretical readings:

Philip Deloria (Dakota), excerpt from *Indians in Unexpected Places* (2004).
Monique Mojica (Guna and Rappahannock), “Stories from the Body: Blood Memory and Organic Texts,” *Alt.Theatre: Cultural Diversity and the Stage* 4.2-3 (2006): 16-20.
Michelle Raheja (Seneca), “Reading Nanook's Smile: Visual Sovereignty, Indigenous Revisions of Ethnography, and *Atanarjuat (The Fast Runner)*,” *American Quarterly* 59.4 (December 2007): 1159-85.
Shawn Wilson (Opaskwayak Cree), *Research Is Ceremony: Indigenous Research Methods* (2008).
Mark Rifkin, excerpt from *When Did Indians Become Straight?: Kinship, the History of Sexuality, and Native Sovereignty* (2011).
Leanne Simpson (Michi Saagiig Nishnaabeg), *Dancing on Our Turtle's Back: Stories of Nishnaabeg Re-Creation, Resurgence, and a New Emergence* (2011)
Thomas King (Cherokee), *The Inconvenient Indian: A Curious Account of Native People in North America* (2012).
Jace Weaver (Cherokee), excerpt from *The Red Atlantic: American Indigenes and the Making of the Modern World, 1000-1927* (2014).
Additionally, there will be articles and chapters specific to the primary readings.

ENGL*6451 Topics in American Literature

Storying Place in the Nuclear West

Class Schedule: Wednesday 2:30 pm – 5:20 pm

Room: MacKinnon 342

Instructor: Martha Nandorfy

This course will examine the significance of place in relation to sites like Trinity near Alamogordo, New Mexico where the first atomic bomb was tested in 1945, and the Nevada Test Site where over 900 bombs were detonated since 1951, and how since the atmospheric test ban in 1963, the military seeks new ways to expand the nuclear complex in what critics have referred to as the plutonium economy. We will approach these problems from a number of different theoretical perspectives including nuclear criticism, deep ecology, and indigenous stories on the significance of place and the 'staying earth.' Our primary texts belong to several different genres, some of them emergent and hybrid like literary journalism, life writing, autohistory, politically engaged poetry, and fiction. The writers we study all interweave previously silenced histories with prophetic stories about increasing militarization, as well as healing revelations about the beauty and acceptance of the places that seem irreversibly damaged. A central problematic will be the limitations of Western epistemology, in response to which we will consider the potential of storytelling and recombinant poetics, as both an ancient and emergent hybrid form of collective memory and prophecy.

Tentative Primary Texts:

Bowden, Charles. *Trinity*

Flenniken, Kathleen. *Plume*

Meloy, Ellen. *The Last Cheater's Waltz*

Powers, Richard. *Prisoner's Dilemma*

Silko, Leslie. *Ceremony*

Solnit, Rebecca. *Savage Dreams*

Vizenor, Gerald. *Hiroshima Bugi: Atomu 57*

THST*6150 Theatre Historiography

Class Schedule: Wednesday 2:30 pm – 5:20 pm

Room: MacKinnon 317

Instructor: Mark Fortier

This course will be an exploration of the critical understanding and appreciation of Ben Jonson in literary and theatrical studies at the present time. A traditionally canonical figure, Jonson appears to have suffered relative critical neglect over the recent past—this despite his interests in theatre and power, human rights and dystopia, the ethos of capital, the carnivalesque, the relation of art and theory, and the ideological uses of historiography. We will study recent scholarly and theatrical work on Jonson in conjunction with a handful of his plays (students will study 6-7 plays, including *Volpone*, *The Alchemist*, *Sejanus*, *Catiline*, *The Masque of Blackness*,

The Devil is an Ass, and Bartholomew Fair) in order to come to an overview of the current understanding of Jonson and then, further, to tackle the metacritical question, why Jonson studies have reached this particular point. We will study a range of recent critical work on Jonson, including the recent Cambridge Companion and Complete Critical Guide, the handful of recent monographs and collections, records of theatrical performances, and scholarly articles of the last five years. We will also look at the state of editing of Jonson's texts. As such, this course is both a study of Jonson's work and a study in the history of critical reception.

THST*6220 Theatre Theory

How Theatre Means

Class Schedule: Monday & Wednesday 10:00 am – 11:20 am

Room: MacKinnon 034A

Instructor: Ric Knowles

This course will consider the question of how meaning is produced in the theatre, and will approach that question through an expanded semiotic approach, in theory and in its practical application to script analysis, theatrical devising, and performance analysis. The course will also be concerned with learning how to ask questions at a graduate level in an academic context, how to behave in a seminar situation, and how to engage in scholarly research and write a scholarly research essay involving performance analysis.

COURSE OBJECTIVES: To introduce graduate students to the theory and practice of performance analysis using an expanded semiotic approach. The course is also intended to instruct students on scholarly academic practice in relation to theatrical performance, including how to ask generative questions, how to conduct oneself in an academic seminar setting as both presenter and discussant, and how to prepare and write an academic research paper on theatre (from the formulation of research questions through the construction of an archive, a methodological and theoretical approach, and an argument, to the writing and proper documentation of an essay.)

REQUIRED TEXTS:

Ric Knowles. *How Theatre Means*. Basingstoke: Palgrave Macmillan, 2014 ISBN 978-0-230-23236-5

Henrick Ibsen, *A Doll House* (any translation will do, including free online ones; if possible try to get the Rolf Fjelde translation, but this isn't necessary)

Other weekly readings as selected by seminar presenters.

Students will be required to attend one performance early in the semester to be announced.