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Office Hours: T 5:00-6:00

LIT 4183; Section 04CI
Spring '14
T 5-6;R 6
TUR 2336

R 2:00-3:30
and by appointment

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Empire and Gender: The U.S. Experience

Course Description: Taking imperialism as central to the construction of the United States' national imaginary, this course will raise a number of questions about the intersection of empire and gender. How is the language of empire gendered? How does gender structure metaphors such as the frontier? How are representations of colonized spaces and racial others invested with discourses of gender? How does the captivity narrative persist in the narrative of contemporary imperialism? How do imperialism and war rhetoric build up masculinity? We will focus on specific sites of U.S. imperialism such as Hawai'i, the Philippines, Vietnam and Iraq, and examine the literary and cultural texts that emerge from those sites. Although the specific focus of the course is on US imperialism, the discussions should help us in thinking broadly about the ways in which languages of empire and gender intersect.

Texts (Available at Orange and Blue Textbooks)

- Herman Melville Typee
- Jack Kerouac On the Road
- Gary Pak The Watcher of Waipuna
- David Henry Hwang M Butterfly
- Susanna Rowson Slaves in Algiers
- Le Ly Hayslip When Heaven and Earth Changed Places
- Pico Iyer Video Night in Kathmandu

Coursepack Available at BookIt (Across the street from Krispy Kreme)

(Many items in the coursepack are on sakai. Should you choose not to purchase the coursepack, you will be responsible for accessing the items, xeroxing them, and bringing them to class. You can access readings from journals on your own. If there are readings from a book that are not on sakai, I have put the book on 2 hour library reserve. I advise you to access and xerox all items at the beginning of the semester)

Course Requirements and Grade Distribution:

Pop Quizzes.....	20%
Oral Presentation.....	7%
Paper# 1.....	30%
Paper # 2.....	35%

Class Participation.....8%

Attendance and Rules: Please remember that this is a discussion class and that you are expected to attend every day. Attendance means being in class, with your books, and ready to take notes and participate in discussion. (There is a 10% grade for class participation). If you don't have your readings with you or if you are reading unrelated material in class, I will mark you absent. All cell phones must be turned off before entering the classroom. Please do not use laptops in class. You need to print out the readings on sakai and bring them to class.

There is no way to simply "make up" work for missed classes. If you miss more than four hours of class, you will lose a third of a letter grade for each additional absence. The four-hour absence policy does not mean that I am encouraging these absences or that you should, indeed, miss three hours of class. The allowed absences are meant strictly to cover emergencies (if you "use up" your absences and then have an emergency, you're out of luck). Missing eight or more hours of class constitutes failing the course. If you are absent you are still responsible for knowing the material and turning in assignments, including responses. Work turned in late because you missed a class will be marked down for lateness.

Quizzes: There will be quizzes on the readings for the day any time during class. Expect at least 15 quizzes during the course of the semester. I will not be able to give makeup quizzes if you are unable to attend class or if you miss a quiz because you came to class late. However, I will drop two quiz grades.

Panels: Three or four students should get together to work on a panel. These panels are either intended to broaden, contextualize, or interrogate the topic being discussed in class. Many panels require you to take a position on a topic. Taking a position does not simply mean presenting an unverifiable opinion. A position must be supported by close readings of the text in question. Your best option is to direct the class to a specific page and offer specific analyses. All panelists should e-mail a 1-2 page statement to each of the panel participants as well as to me at least 24 hours before class. If I don't receive your panel statement 24 hours before class, I will consider it late. Make sure you are not repeating other panelists. If there is repetition, everyone's grades will suffer. In class, please hand me a hard copy of your panel statement.

During class, begin by telling the class the question you are addressing and the position you are taking. Then read your statement to the class slowly and loudly. After that, the panel will open to class discussion. Please practice and time yourself before you present in class. Panels will be graded on the information provided, clarity, and on the ability to elicit questions. A panel with three students should last no more than fifteen minutes; one with four students should not go over twenty minutes. Questions and answers can take an additional five to ten minutes.

Papers : I do not require any research for your papers other than the material in the packet. Please follow MLA guidelines for citation. Remember that any use of reference material, both in direct quote or paraphrase, must be meticulously footnoted. Plagiarism, while intentional or otherwise, will result in a failing grade. Make sure your paper has a thesis (ie something you need to prove), that there is only one thesis for the entire paper, and that your paper is not a plot

summary. Before writing your papers please consult my “Guidelines for Papers” document that I will put on sakai. I will also put sample graded papers on sakai. I will be giving you specific instructions for both papers. If you are a senior English major and are planning to go to graduate school, you might want to do one long research paper instead of the two shorter papers. In that case, in addition to meeting the requirements for the short papers, you’ll have to thoroughly research your topic. You need to meet with me in order to discuss the viability of this option for you. This is NOT the easier option.

I am available in my office to help you with your papers and am happy to read rough drafts or parts of papers ahead of time. I will help you with organization, clarity, development and grammar, but will not proofread. Please allow enough time for me to get back to you.

Turning in Papers: Your papers are due in class on the days assigned. Please submit the papers as Word or PDF attachments on sakai and also bring hard copies to class. Please don't slip papers under my door. Always keep a xerox and/online copy of the paper you turn in. Late papers will be reduced one letter grade for each class period; after one week they earn an "E."

Rewrites: You may revise any one paper. For rewriting, please follow the long comments at the end of the paper because that is where I suggest an overall revision strategy. Do not simply revise according to side comments. Remember that a rewrite is a serious effort and not simply a correction of mechanical errors. When you rewrite a paper turn in the original graded paper along with the rewrite. In the new paper, highlight all the revisions you have made. If you do not highlight, I will not grade the revision. If you want to rewrite a paper, I recommend your doing so within two weeks of getting the graded paper back. Do not rewrite a paper with a grade higher than a ‘B.’ I will average both grades. All rewrites are due April 25th.

All papers and responses must be done in order to pass the course. Work not done will receive a grade of "0"

For purposes of calculation A=90, B+=85 etc

Syllabus: This is a tentative syllabus which might be changed according to the needs of the class

Tue Jan 7 Introduction

Thu Jan 9 John Carlos Rowe from Literary Culture and U.S. Imperialism pp. 1-24
coursepack

Tue Jan 14 Mary Louise Pratt from Imperial Eyes pp. 1-11 coursepack
James F. Fernald from The Imperial Republic, pp. 7-20. Coursepack
William McKinley “Remarks to the Methodist Delegation” coursepack

Thu Jan 16 Ann Laura Stoler from Carnal Knowledge and Imperial Power pp. 41-67 SAKAI
Typee, “Preface” and Chapter 1

Gendered Land

Tue Jan 21 Anne McClintock from Imperial Leather pp. 1-31 coursepack SAKAI
Typee. Chapters 2-17.

Thu Jan 23 Typee. Chapters 18-end.

Panel # 1 Is Typee a critique of imperial gendering of lands and peoples?
 (Two people only)

Hawai'i and Pornotropics

Tue Jan 28 Haunani Kay Trask from From A Native Daughter, pp. 1-21; 136-147 SAKAI
 Elizabeth Walker From Hawaii and the South Seas coursepack

Tue Jan 28/Thu Jan 29 Mandatory Screening Blue Hawaii 7 pm. Room TBA

Thu Jan 30 Panel # 2: Does Blue Hawaii represent Hawaii as a pomotropic?

Discussion Blue Hawaii

Tue Feb 4 Teresia K. Teaiwa "bikinis and other s/pacific n/oceans" **on sakai**

Gary Pak "The Watcher of Waipuna"

Panel # 3: Does "The Watcher of Waipuna" critique Hawai'ian cultural
 Prostitution?

Thu Feb 6 Gary Pak "The Trial of Goro Fukushima" SAKAI

"An Old Friend" all in The Watcher of Waipuna and

Other Stories

The Frontier, Masculinity, and Empire

Tue Feb 11 Frederick Jackson Turner "The Significance of the Frontier.." coursepack

Theodore Roosevelt "The Spread of the English Speaking Peoples" from

The _____ Winning of the West.. coursepack

Richard Slotkin from Gunfighter Nation, pp. 1-17 SAKAI

Begin reading On the Road

Thu Feb 13 On the Road

Tue Feb 18 Finish On the Road

Panel # 4: Does On the Road reinforce the trope of masculinity as conquest
 or is it an expression of freedom?

Orientalism and Empire

Thu Feb 20 Edward Said from Orientalism, pp. 1-9 coursepack

John Luther Long “Madame Butterfly” coursepack
Paper # 1 Due

Tue Feb 25 David Henry Hwang M Butterfly

Thu Feb 27 Arthur Golden From Memoirs of a Geisha coursepack
 From Sheridan Prasso The Asian Mystique 1-28 SAKAI
 Panel # 5: Do Madame Butterfly and Memoirs of a Geisha engage in a
similar

Orientalist discourse? (You will need to read a few extra
 chapters of Memoirs of a Geisha.)

Tue Mar 4 Spring Break

Thu Mar 6 Spring Break

Empire and Male Degeneracy: The Philippines

Tue Mar 11 Kristina L Hoganson from Fighting for American Manhood coursepack
 Amy Kaplan from The Anarchy of Empire in the Making of U.S. Culture,
 92-101. Coursepack
 Frederick Palmer’s “White Man and Brown Man in the Phillipines” coursepack
 Panel # 6: Is Palmer’s essay invested in American manhood?

Thu Mar 13 Kipling “The White Man’s Burden” coursepack
 George F. Becker “Are the Philippines Worth Having?” coursepack*
 Mark Twain “To the Person Sitting in Darkness” coursepack

Sun 16/ Mon 17 Mandatory Screening. Time and Place TB A
Rambo. First Blood II

Remasculinization: Vietnam

Tue Mar 18 Susan Jeffords from The Remasculinization of America pp. ix-22 sakai
 Susan Jeffords “Do We Get to Win This Time?” from The _____
Remasculinization
Of America, pp. 116-143 **sakai**
 Susan Bordo from The Male Body, pp. 25-59. **sakai**
 Panel # 7: Is Rambo constructed as a national allegory of
 remasculinization?

(No more than two people. See the paratexts related to
 the movie)

Thu Mar 20 No class

Empire 's Mission

Saving Brown Women: Algiers and Afghanistan

Tue Mar 25 Paul Baepler, "The Barbary Captivity Narrative in American Culture" **sakai**

Leila Ahmed "Western Ethnocentrism and Perceptions of the

HarenT'coursepack

Susanna Rowson Slaves in Algiers **Feminist Studies 8iii (Autumn 1982)**

521-534.

Electronic Journal in the library. Please print ahead of

time.

Thu Mar 27 Slaves in Algiers discussion contd.

Panel # 8: Is Slaves in Algiers a feminist critique or a Western imperial narrative?

Tue Apr 1 Laura Bush "Radio Address.." Coursepack

Miriam Cooke "Saving Brown Women coursepack

Cynthia Enloe "Updating the Gendered Empire" from The Curious

Feminist, pp. 268-305. **Ebook**

Christopher Castiglia from Bound and Determined coursepack **sakai**

Rescuing White Women: Jessica Lynch

Thu Apr 3 "Jessica's Liberation" coursepack

Melani McAlister "Saving Private Lynch"coursepack

"The truth about Jessica" coursepack

Rick Bragg from I Am a Soldier Too coursepack **sakai**

Panel # 8: Is Jessica Lynch's autobiography presented as a captivity narrative?

Tue Apr 8 Le Ly Hayslip When Heaven and Earth Changed Places pp. 1-164

Thu Apr 10 When Heaven and Earth Changed Places pp. 165- end

Panel # 9: Does a Vietnamese woman's perspective change/modify imperial gender dynamics?

Techno-Masculinity: Iraq

Tue Apr 15 Lynda Boose “Techno-Muscularity and the “Boy Eternal”: From Quagmire to the Gulf” **sakai**

Harlan K. Ullman and James P. Wade Shock & Awe, chs 1&2. coursepack
 Panel # 10: Is Shock & Awe a military document or a document about
 Techno -masculinity?

Globalization, Cultural Imperialism and Gender

Thu Apr 17 Arjun Appadurai “Disjuncture and Difference in the Global Cultural Economy”
 from Modernity at Large, pp. 27-37 coursepack **Ebook**

Pico Iyer Video Night in Kathmandu, pp. 1-58; 151-194

Tue Apr 22: Video Night, pp. 151-194; 287-316.

Panel #11: What is the appropriate lens for reading Video Night: “disjuncture
 and difference or Orientalism?”

Fri Apr 25 Paper # 2 Due in my mailbox by noon

