3 credit hour FALL graduate seminars

**ENGL 7050 x4630  Studies in Canadian Literature: Asian Canadian Cultural Activism**
Fall (3)  Dr. Lindsay Diehl
This course examines cultural forms, particularly memoir, fiction, and film, to explore the complicated agency involved in representing Asian Canadian histories, experiences, and identities. Our discussions will focus on how these cultural forms play an activist role in negotiating and contesting dominant constructions of Canadian history and culture. We will start with selections from Asian Canadian literary anthologies, which are often regarded as the starting point of Asian Canadian cultural consciousness. We will then move through literature and films that draw attention to racial legacies involving the Chinese Exclusion Act, the Komagata Maru Incident, and the Japanese Canadian Internment. Lastly, we will attend to transnationalisms of Asian Canadian cultural forms, and their ability to disrupt national epistemologies and formations. As part of this course, students will be able to complete a Community Awareness Project, which will allow them to work collaboratively on a creative-critical project, like a zine, video, or website. A goal of this project is to produce material that could potentially be used during Winnipeg's Asian Heritage Month, which occurs in May.

**ENGL 7840 x4630  Studies in Critical Theory: Working Life**
Fall (3)  Dr. Mark Libin
This seminar begins by taking very seriously the statement by Karl Marx and Friedrich Engels that, “It is not the consciousness of men [sic] that determines their being, but on the contrary, their social being determines their consciousness” (‘Preface to A Contribution to the Critique of Political Economy’). Other theoretical starting points will be Mark Fisher’s quip that contemporary workers will often risk their lives trying to read a work email while driving, and Frederic Jameson’s solemn thesis on the subject of dystopian films that it is easier to imagine the end of the world than to imagine the end of capitalism. This seminar, then, will examine the way that the endemic capitalist system profoundly shapes the individual identity and consciousness of the worker. We will be engaging with theoretical texts by authors such as Marx and Engels, Fisher, Jameson, among others, that chart the impact of capitalism on the worker. We will also look at literature, including film, that gives us insight into the working life of humans. The seminar will also encourage its members to contemplate individual examples of how work has shaped the identity of themselves or someone they can personally relate to. One seminar presentation, one short essay, one “social (auto)biography.” Readings will include: Herbert Marcuse, One Dimensional Man. Nina Power, One Dimensional Woman. Mark Fisher, Capitalist Realism. Heike Geissler, Seasonal Associate. Sarah Daniels, The Gut Girls. Eula Biss, Having and Being Had.

**ENGL 7900 x4630 Studies in Medieval Literature: Medieval Drama**
Fall (3)  Dr. Glenn Clark
Fourteenth, fifteenth, and early sixteenth-century English drama is often perceived as little more than simple allegory, as essentialist, ideologically monolithic and uninspiring. Such stereotypes misrepresent the communal and collaborative energies of these non-commodified theatrical events, which reflect in complex and unexpected ways the diversity, dispersal of authority and capacity for self-reflection of a surprisingly theatrical as well as deeply religious culture. While
these plays often affirm subjectivity as a consequence of fellowship, they also embody the conflicts and instabilities of competitive courtly and civic environments, and may gradually come to provide the matrix for a certain kind of individualism. We will consider a variety of the most spirited and influential plays of the late medieval and very early early-modern period, including a selection of the mystery cycle plays, the best-known moralities and an assortment of Tudor interludes. As we examine the complex engagements of these plays within their respective contexts, we will also become familiar with their dramatic language, conventions and production techniques.

3 credit hour WINTER graduate seminars

**ENGL 7090 x4630  Studies in Contemporary Literature: Asian American Queer Inhumanisms**
Winter (3)  Dr. Hee-Jung Serenity Joo
This seminar examines Asian American speculative fiction and film that strategically embraces the inhuman stereotypes Asian subjects are often conflated with—aliens, robots, and other non-human entities that signal dystopian futures—in order to both critique the limits of the category of the “human” as well as explore anticolonial, anticapitalist worlds of belonging and being rooted in queer and ecological relations. Taking cues from work in queer inhumanisms, it explores what happens when Asians “turn away from the demand for full humanity” (Luciano and Chen) and instead intentionally conflate themselves with non-human objects. What new notions of race can emerge, and what new notions of human emerge? Working through the figures of the "cooie," alien, robot, and zombie, we will explore a cluster of Asian American speculative fictional texts through a comparative race approach, in order to critically understand how racialized and Indigenous populations imagine the future on their own terms, for they have survived their worlds ending, over and over.
Cultural texts may include on a selection of the following: Ling Ma’s *Severance*, Colson Whitehead’s *Zone One*, and Jeff Barnaby’s *Blood Quantum* (zombies); Greg Pak’s *Robot Diaries*, Alex Proya’s *I, Robot*, and Alex Rivera’s *Sleep Dealer* (robots); Charles Yu’s *How to Live Safely in a Science Fiction Universe*, Beatrice Pita and Rosaura Sánchez ’s *Lunar Braceros*, Octavia Butler’s "Bloodchild" and "Amnesty," John Sayles’s *Brother from Another Planet*, and Sun Ra’s *Space Is the Place* (aliens). Theoretical texts may include writings by Mae Ngai, Colleen Lye, Eric Hayot, Iyko Day, Moon-Ho Jung, Dana Luciano and Mel Chen, Jayna Brown, Christina Sharpe, Alexander Weheliye, Zakiyya Jackson, Kim Tallbear, and Grace Dillon.

**ENGL 7940 x4630  Studies in Eighteenth-Century Literature: Scandal, Sex, and Satire: Restoration and 18th-Century Secret History**
Winter (3)  Dr. Erin Keating
Combining scandal, politics and celebrity gossip, secret histories claim to expose the private lives of the leading citizens of the day, as long as the reader has the required knowledge (or a printed key) to decode the text. Inextricably connected to its moment of authorship and reception, to the subjects of the text, and to the official historiography of the time, secret history can prove a puzzle for modern readers divorced from the specificities of that moment. Yet many of these texts reveal, shape, and, in some cases, contest ideologies that remain dominant even today and thus provide an interesting lens through which to re-examine our current moment. In this class, we will read a variety of secret histories, from anonymous texts currently only available through online databases to more critically examined works by authors such as Dryden, Behn, Manley and Haywood. We will interrogate the ways that current criticism has sought to define and subsume these texts within the discourses of the novel and satire, and actively consider what these often bizarre narratives can reveal about reading practices, authorship, politics and gender during the long Restoration.
This course examines representations of the museum in nineteenth-century literature and explores ways in which literary texts and museum spaces are aligned by their shared investment in material culture and, more specifically, in the story-telling potential of objects. Guided both by the nineteenth-century object lesson and by Bachelard Gaston’s *The Poetics of Space*, we will explore museum spaces, real and imagined, as well as literary depictions of museum artefacts as objects of desire, educational tools, and trophies of colonial violence. Primary texts scheduled for study are: H.G. Wells’ *The Time Machine*, Oscar Wilde’s *The Picture of Dorian Gray*, Edith Nesbit’s *The Story of the Amulet*, Wilkie Collins’ *The Moonstone*, and the poetry of Michael Field. In addition to authoring short essays and a seminar, students will undertake a curatorial project, selecting and interpreting a nineteenth-century object for an end-of-term exhibition.