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LIT4233; Section 21GD
 Fall '17
 W 9-11 (4:05pm-7:05pm)
 TUR 2349

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 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 the university bookstore and on reserve in the library)

Herman Melville Typee
 Jack Kerouac On the Road
 Mary Helen Fee A Woman's Impression of the Philippines
 Susanna Rowson Slaves in Algiers
 Aime Phan We Should Never Meet
 Nora Okja Keller Fox Girl
 R Zamora Linmark Leche

Readings on Canvas (Please check page numbers on syllabus. Some of the uploads might have more pages than you are required to read. Of course feel free to read more if you're interested).

Course Requirements and Grade Distribution:

Pop Quizzes20%
 Oral Presentation.....8%
 Essay # 1.....30%
 Essay # 2.....30%
 Class Participation.....12%

Panel: 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. By all means, 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. This will enable me to suggest changes if necessary, particularly if you are repeating another panelist. Also turn in your final statement on canvas by noon on the day of the presentation. Make sure you are not repeating other panelists. During class, the panelists should read aloud their statements. Then each panelist should ask one question to another member. After that, the panel will open to class discussion. Please do not pose questions to the class because this usually inhibits discussion. If I do not get your paper 24 hours before class, I will consider it late. Please practice and time yourself before you present in class. Presentations and panels will be graded on the information provided, clarity, and on the ability to elicit questions.

Attendance: Please remember that this is a discussion class and that you are expected to attend every day. Attendance means bringing all reading material to class and being prepared to discuss the readings. If you come to class without the assigned readings you may be considered absent.

There is no way to simply "make up" work for missed classes. If you miss more than three hours of class, you will lose a third of a letter grade for each additional absence. The three -hour absence policy does not mean that I am encouraging these absences or that you should, indeed, miss four 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 nine 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.

Because this is an intensive discussion course the learning will take place by building upon our conversations. Class participation means contributing to the flow and interrogation of ideas or asking questions when you have difficulty. Attendance alone is not enough.

Quizzes: These will generally be given at the beginning of class although I might quiz you at the end of a class period on what was discussed during class or in the middle of a class period. The quizzes are easy. If you've done the reading/are paying attention during class you'll find it simple to get an "A." I will not be able to do any makeups for quizzes but I will replace your two lowest quiz grades with your highest.

Papers : You are required to write two 8-9 page papers due on the dates indicated on the syllabus. You can choose any two dates or you can do all three and take the two best grades. 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 in the course. 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. I will put a "Guidelines for Papers" handout on canvas as well as sample graded papers.

Turning in Papers: Your papers (including responses) are due in class on the days assigned. Before bringing a hard copy of your paper to class, please turn in the papers on sakai on or before the due date. Please don't slip papers under my door. 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. 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 want to rewrite a paper, I recommend your doing so within two weeks of getting the graded paper back. If you would like to write a completely different paper instead of a rewrite please see me.

Readings, cell phones and Laptop Use: Cell phones MUST be turned off at the beginning of class. I would prefer it if you bought hard copies of texts because discussion is easier that way.

Laptop/media policy: I have grudgingly accepted the fact that students work with e books and like to work electronically instead of using paper. You may bring your laptops, I pads etc to class but please make sure that you are only looking at the reading being discussed. **If I see anyone looking at social media at any point in the semester I will deduct two points from your overall grade for each time this happens.** If you feel you cannot resist the urge to be on social media please print out the readings and bring them to class.

Some of the readings contain sexually explicit and/violent content. If you have difficulties with such readings please sign up for a course in which you feel more comfortable.

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

For purposes of calculation A=90 A- = 87 B+=83 etc; The highest grade will be a 93 ie A+

Please check your ufl email for class announcements.

You can expect things of me in return. I will be happy to answer any questions or help you with papers. If you are not free during my office hours and need help, please don't hesitate to see me after class to set up an appointment.

Tentative Syllabus: This syllabus may be changed according to the needs of the class

August 23 Introduction

August 30 John Carlos Rowe from Literary Culture and U.S. Imperialism 3-24; 299-303
 Ann Laura Stoler from Haunted By Empire pp. 8-16
 Ann Laura Stoler from Carnal Knowledge and Imperial Power pp. 41-67.
 Amy Greenberg from Manifest Manhood, pp. 1-17.
 *Michel Foucault from History of Sexuality pp. 135-159.
 Kipling "The White Man's Burden"

James C. Fernald The Imperial Republic 7-19; 183-192

The Frontier and Masculinity

September 6:: From Gail Bederman Manliness and Civilization, pp. 1-24.
 Frederick Jackson Turner “The Significance of the Frontier..”
 Theodore Roosevelt from “The Strenuous Life”
 Jack Kerouac On the Road

Panel # 1: What are the forms of manliness being expressed in On the Road ?

Orientalism and Empire: Imagining Japan

September 13: *Edward Said Orientalism, pp 1-9; 38-41
 John Luther Long, “Madame Butterfly” in Packet
 Jonathan Wisenthal “Inventing the Orient” From A Vision of the Orient, pp. 3-20
 From Memoirs of a Geisha

Panel # 2: 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).

Homoerotics, Travel, and Empire

September 20: Joseph A. Boone, “Vacation Cruises; or the Homoerotics of Orientalism”
 PMLA 110 I (1995), 89-107.
 *Eve Sedgwick from Between Men, pp. 1-15
 Herman Melville Typee
 Panel #3: Does Typee engage in a colonial homoeroticism?

September 26: Mandatory screening Blue Hawaii 7:15-9:15 pm

Hawai'i and Pornotropics

Sept 27 Anne McClintock from Imperial Leather pp. 1-8; 21-36;
 Willard French “Hawaii: Our Key to the Pacific Ocean” 37-47
 Teresia K. Teaiwa “bikinis and other s/pacific n/oceans” in Packet
 Haunani Kay Trask from From A Native Daughter, pp. 1-21; 136-147
 Veracini “Introducing Settler Colonial Studies”
Blue Hawaii

Panel # 4: Does Blue Hawaii depict Hawai'i as a pornotropic?

Optional viewing: Cameron Crowe Aloha

Oceania and Hope

October 4 Epeli Hau'ofa, "Our Sea of Islands" in Packet

Bill Ashcroft "Introduction: Spaces of Utopia" Spaces of Utopia 2ndseries 1 (2012), 1-17.

Geoff White "Introduction" We Are the Ocean

Gary Pak "The Watcher of Waipuna"

Michael Puleolo "Something in the Wind"

Haunani Kay Trask "Settlers of Color and Immigrant Hegemony"

Optional reading: Gary Pak "The Garden of Jiro Tanaka"

Panel # 5: Discuss the use of utopian elements in "The Watcher of Waipuna" And/"Something in the Wind"

First Paper Due

The Philippines

Colonial Domesticity and Gendered Tutelage

October 11 William McKinley Remarks to the Methodist Delegation

William McKinley Benevolent Assimilation Proclamation

Mary Helen Fee A Woman's Impression of the Philippines

Vincente Rafael from White Love, 52-75; 237-242.

Meg Wesling Empire's Proxy, pp. 1-35.

Panel #6: Is teaching gendered in Fee's memoir?

Anti-Imperialism, Gender, and Women's Suffrage

Oct 18 George F. Becker "Are the Philippines Worth Having?"

Mark Twain "To the Person Sitting in Darkness"

Lida Calvert Obenchain "The Philippine War" Woman's Journal 3 June, 1899

Lucinda B. Chandler "Women Against War" Woman's Tribune 24 March, 1900

Harriet Potter Nourse "Women in the Philippines" Woman's Tribune, 1902

Kristin L. Hoganson "As Badly off as the Filipinos": U.S. Women's Suffragists and the Imperial Issue at the Turn of the Twentieth Century, Journal of Women's

History, Volume 13, Number 2, Summer 2001, pp. 9-33

Selections from Liberty Poems, 1900

Saving Brown Women: Algiers and Afghanistan

Oct 25 Paul Baepler, “The Barbary Captivity Narrative in American Culture”
 Susanna Rowson Slaves in Algiers
 Laura Bush “Radio Address..” in Packet
 Miriam Cooke “Islamic Feminism Before and After September 11”
 Cynthia Enloe “Updating the Gendered Empire” from Exceptional State, pp. 133-161
 Watch Beauty Academy of Kabul possibly in class
 Panel # 7: Does Beauty Academy of Kabul reinforce ideas about saving brown
 Women or does it challenge them?

October 31: Mandatory Screening Rambo, First Blood Part II 7:15-9:15 pm

Vietnam
Remasculinization and Honor

Nov 1 Richard Slotkin from Gunfighter Nation 1-26
 Susan Jeffords from The Remasculinization of America pp. ix-22; 116-143; 199-202
 Paul Smith, “Eastwood Bound” from Constructing Masculinity, pp. 69-97 in Packet
 From Susan Bordo The Male Body.
 Watch Rambo, First Blood II
 Optional watching: American Sniper
 Panel #8: Is Rambo constructed as a national allegory of remasculinization?
 (No more than two people. See the paratexts related to the movie)

Rescue as Victory Narratives; Women’s Rewritings

Nov 8: Aimee Phan “Miss” Lien” “The Delta” “Gates of Saigon” and “We Should Never Meet”
 “Bound” from We Should Never Meet
 Yen Le Espiritu from Body Counts (intro, ch2 possibly 4)
 Panel #9: Do Aimee Phan’s stories privilege the rescue as moral victory narrative or
 do they critique it?

Intimacies of Empire: Sexual Politics at the Base

Nov 15: Cynthia Enloe from Bananas Beaches and Bases, pp. 1-18;
 Katharine S. Moon from Sex Among Allies 1-47
 Sherridan Prasso from The Asian Mystique
 Nora Okja Keller Fox Girl
 Panel #10: What aspects of colonial sexuality do you find/not in Fox Girl?

Nov 22: Thanksgiving week. No class.

Globalization, Cultural Imperialism and Gender

Nov 29 * Arjun Appadurai “Disjuncture and Difference

in the Global Cultural Economy” From Modernity at Large
 possible very short selection from Hardt and Negri Empire
 R. Zamora Linmark Leche

Panel #11: Is globalization more significant in Leche or cultural imperialism?

Homophobia, Homonationalism and the War on Terror

Dec 6 Nicholas Mirzoeff “Invisible Empire: Visual Culture, Embodied Spectacle, and Abu Ghraib”

Jasbir Puar from Terrorist Assemblages 1-24; 37-51; 67-79.

Gender Studies and Empire; Alternatives to Empire

Laura Briggs, “Imperialism as a Way of Life: Thinking Sex and Gender in American Empire” Radical History Review 123 (October 2015), 9-31.

Judith Butler, “Violence, Mourning, Politics” from Precarious Life

Dec 7: Second Paper Due

Dec 9: All rewrites Due

