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Fall 9-1-2001

ENLT 421L.01: Postcolonial Literature and Theory in the Era of Globalization

Kathleen Kane

The University Of Montana

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E 421 L
Postcolonial Literature and Theory
in the Era of Globalization

ENLT #421-01
M/W/F: 1:10-2:00
SS 254
Instructor: Kathleen Kane

Fall 2001
Office: LA 111
Phone #: 243-5284
Office Hours: T/R 11-12:30
& By Appointment

Policy Statement

Texts:
required

Loomba, Ania. *Colonialism/Postcolonialism*
Shakespeare, William, *The Tempest*
Friel, Brian. *Translations*.
Conrad, Joseph, *Heart of Darkness*
Peck, Raoul. *Lumumba*. Screening at the Crystal Theatre, November 14..
Mandatory Attendance + Price of admission.

recommended Klein, Naomi. *No Logo: Taking Aim at the Brand Bullies*.
Willams, Patrick and Chrisman, eds. *Colonial Discourse and Postcolonial Theory*.

NB: Your texts are available in the UC Bookstore. A significant number of the articles we will read this semester are available on electronic reserve at the Mansfield Library. These articles can be accessed on campus or online. You are responsible for reading online or printing out and reading these articles. Check for them early. **PASSWORD = Conrad.**

Course Description:

This course will serve both as an introduction to the main currents in postcolonial studies since the 1978 publication of Edward Said's *Orientalism* and as a forum for the reassessment of its

evolution as a field of critical inquiry in the context of twenty-first century globalization.

We will begin the course with an examination of the epistemic and material histories of European colonialism as embodied in the British Empire. In particular we will focus on the ways in which the Imperial project conceptualized and categorized its “Others” in order to facilitate the extension of its colonial project in geographic areas such as India, Africa, the “West Indies,” and Ireland. In addition, we will look at the intersection of gender and colonialism, asking the question “what does it mean to be a gendered subject in the context of colonial subjection?” We shall also concern ourselves with the practical and theoretical dealings of anti-colonial resistance—the response of the colonized to the colonizer. In order to engage with these categorical and conceptual inquiries, we will read and examine various theoretical positions (as articulated by critics such as Spivak, Said, Hall, Fanon, and others). Along with these theoretical articles, we will also read a number of cultural texts (literary, filmic, theatrical, etc.) from the category of the “postcolonial.” (In the case of these last texts expect either a South Asian, Caribbean, African, or Irish focus.)

The course is divided into four units organized around the following themes: 1) Postcolonial Histories: Orientalism and Imperialism; 2) Anti-Colonial Resistance and Nationalism; 3) The Colonial and Anti-Colonial History of the Congo; 4) From Colonialism to Global Transnationalism.

Course Requirements: Engaged and energetic participation in class discussions, one oral/textual presentation, quizzes (esp. if they become necessary), a midterm examination, and a final 10-15 page research paper.

Coursework: Final grades will be determined by your performance in four separate categories of coursework:

| | |
|--------------------------------------|------------|
| 1. Quizzes/Participation/Rough Draft | 15% |
| 2. Reading Response | 15% |
| 4. Midterm Exam | 35% |
| 5. Final Research Essay | <u>35%</u> |
| | 100% |

I will be happy to discuss grades with you during my office hours. However, please give yourself twenty-four hours after receiving your grade before coming to see me.

Quizzes: Over the course of the semester you will take a number of reading quizzes designed to ensure that you have read and thought about the readings for the day. I will administer these short quizzes at the beginning of the class. There will be no chance for make up quizzes for those who are absent or late on the day they were administered.

Participation: The success of the course will depend largely on the participation of all of the members of the class in dialogue over issues and texts. To facilitate and ensure the passionate and engaged participation of all the members of our course community, each individual will be asked to fully participate in the discussion of daily readings. Participation means that you must come to class with a reading of the texts/songs/films assigned for that day. These readings can

take many forms—assertions of interpretation or taste, close readings of specific passages, contextual explication, even questions and confusions, etc.

Rough Drafts: You will turn in a draft of your essay before submitting the final version. This assignment will count for a grade

Reading Response: Each student will be asked to come to one class prepared to initiate and, to some degree, direct discussion. This exercise is essentially a formal codification of the participation procedures outlined above. That is, you will need to come to the class with a reading of the text (see definition above under participation). You will be asked in a two page essay to offer your observations to the class, to participate in discussion of those observations, copy the essay for distribution to all colleagues, and, finally, to turn your “reading” of the text to me. I will be handing around a sign-up sheet on Wednesday or Friday of this week.

Midterm: You will take your midterm over two days on the 17 and 19 of October. The exam will consist of questions from the following categories:

1. short answer
2. explication of text/essay questions

Prior to the exam, we will spend class time discussing the precise nature of these categories.

Final Essay: This 10-15 page analytic and scholarly essay with attached bibliography represents the principal exercise of the semester. The essay will argue for the relevance of a distinctive, personal analysis of a text/set of texts and/or issues. In addition, you will be responsible for accessing and harnessing the larger debates surrounding the literary artifact, historical phenomenon, or interpretive issue. To that end you will use library resources to familiarize yourself with the reading histories of the text(s) you have chosen and you will incorporate those materials in the argument of your essay. Here you must use at least two outside sources. (If you do not have the *MLA Handbook*, fifth edition, now is the time to consider making the investment.)

Course Calendar

August

Section I: Postcolonial Histories: Orientalism and Imperialism

September

Week One: Beginnings: The British Empire Colored Red; Terms and Definitions

W 5: Introduction to the Course:

F 7: Loomba, “Introduction,” *Colonialism/Postcolonialism* (hereafter CP) xi-xvi;
Loomba, “Situating Colonial and Postcolonial Studies,” 1-19.

Week Two: The White Man’s Burden: Civilizing Caliban

- M 10 Lumba, CP, "From Colonialism to Colonial Discourse," 20-43
- W 12 Kipling, "The White Man's Burden," **RESERVE**; *The Tempest*, Intro, 7-51 and Act I: scene i—Act II: scene I, 61-95.
- F 14: *The Tempest*, Act II: scene ii—Act III: scene iii, 95-114

Week Three: The Tempest, Caliban Writes Back, and Orientalism

- M 17: *The Tempest*, Act IV: scene i—end, 114-137
- W 19: Walcott, Derek, "The Ruins of a Great House;" Agard, John "Listen Mr. Oxford Don," Brown, Wayne, "Song for a Tourist," **RESERVE**.
- F 21: Said, "From Orientalism," *Colonial Discourse . . .* (CD), 132-149, **RESERVE**. Said, Talrej, and Jhally, "On Orientalism," a film on reserve at the Reserve Desk in the Mansfield Library.

Week Four: Colonialism and Knowledge: the Case of Geography

- M 24: Lumba, "Colonial Discourse," CP, 43-57
- W 26: Lumba, "Colonialism and Knowledge," CP, 57-69.
- F 28: Friel, "Translations," all of Act One, 11-33

October

Week Five: Translating Ireland and Gender in Empire.

- M 1: Friel, "Translations," all of Acts Two and Three, 34-end.
- W 3: Loomba, "Gender, Sexuality, and Colonial Discourse," CP, 151-172.
- F 5: McClintock, "The Lay of the Land: Genealogies of Imperialism," from *Imperial Leather: Race, Gender, and Sexuality in the Colonial Context*, 21-57, **RESERVE**.

Section II: Anti-Colonial Resistance and Nationalism

Week Six: Gender and Resistance

- M 8: McClintock, "The Lay of the Land: Genealogies of Imperialism," from *Imperial Leather: Race, Gender, and Sexuality in the Colonial Context*, 57-74, **RESERVE**.
- W 10: Devi, "Draupadi," from *In Other Worlds* (read translator's foreword) **RESERVE**.

F 12: Spivak, "Can the Subaltern Speak?" CD, 66-111, **RESERVE**.

Week Seven: Diaspora and Midterm.

M 15: Loomba, "Can the Subaltern Speak?" CP, 231-245.

W 17: Midterm Part One

F 19: Midterm Part Two.

Week Eight: Anti-Colonial Nationalism

M 22: Fanon, "On National Culture," CD, 36-52, **RESERVE**.

W 24: Loomba, "Nationalisms and Pan-Nationalisms," CP, 184-203.

F 26: Rushdie, "The Perforated Sheet," Chapter One of *Midnight's Children*, **RESERVE**.

Section III: The Colonial and Anti-Colonial History of the Congo: a Case-Study.

Week Nine: The Dark Continent and the Civilizing Mission

M 29: Rushdie, "Mercurochrome," Chapter Two of *Midnight's Children*, **RESERVE**.

W 31: Harlow and Carter, Chapters 13 and 14 from *Imperialism and Orientalism: A Documentary Sourcebook*: Introduction, Harlow; Hegel, "Africa," "General Act of the Conference of Berlin, Feb 26, 1885," Introduction, Carter, Gobineau, "Influence of Christianity upon Moral and Intellectual Diversity of Races": **RESERVE**.

November

F 2: Hochschild, Adam, *King Leopold's Ghost: A Story of Greed, Terror, and Heroism in Colonial Africa*, "Introduction," 1-5, "Prologue: The Traders are Kidnapping Our People," 6-18, and "The Wood that Weeps," 150-166, **RESERVE**.

Week Ten: Conrad's Heart of Darkness

M 5: Conrad, *Heart of Darkness*, section I (roughly the first 33 pages).

W 7: Conrad, *Heart of Darkness*, sections II and III (33-end)

F 9: Said, "Two Visions in *Heart of Darkness*," from *Culture and Imperialism*, 19-31, **RESERVE**.

Week Eleven: Patrice Lumumba and the Anti-colonial Struggle in the Congo.

- M 12: **No Class: Veterans' Day**
- W 14: U Tam'si, Tchicaya, "The Scorer," "A Mat to Weave," and "Two Poems from *Le Ventre*," **RESERVE**. *Lumumba* shows @ 7:00 at the Crystal. **MANDATORY ATTENDANCE**.
- F 16: Discussion of Lumumba.

Week Twelve: Rough Draft Due & Holiday

- M 19: Meeting with Kane in LA 111 over Rough Draft.
- W 21: **No Class: Holiday**
- F 23: **No Class: Holiday**

Section IV: Globalizing Empire and the New Resistance

Week Thirteen: Globalizing Empire

- M 26: McClintock, "Soft Soaping Empire: Commodity Racism and Imperial Advertising," from *Imperial Leather: Race, Gender, and Sexuality in the Colonial Context*, **RESERVE**.
- W 28: Hardt and Negri, "Preface," xi-xvi, *Empire* (after E) and "The Limits of Imperialism," E, 221-239, **RESERVE**.
- F 30: Klein, "New Branded World," and "The Brand Expands," NL, 3-61, **RESERVE**.

December

Week Fourteen: No Logo

- M 3: Klein, "Patriarchy Gets Funky: The Triumph of Identity Marketing," NL, 107-124, **RESERVE**.
- W 5: Klein, "The Discarded Factory: Degraded Production in the Age of the Superbrand," NL, 195-229, **RESERVE**.

F 7: Klein, "Culture Jamming: Ads Under Attack," NL, 279-309, **RESERVE**.

Week Fifteen: No Logo

M 10: In class showing of part of Michael Moore's film "The Big One."

W 12: Klein, "A Tale of Three Logos: the Swoosh, the Shell, and the Arches, NL, 366-396, **RESERVE**.

F 14: Klein, "Consumerism vrs Citizenship" 439-446, NL and Hardt and Negri, E, "Counter-Empire, 205-218, both on **RESERVE**.

Week Sixteen: Finals Week

W 19: Final Essay Due