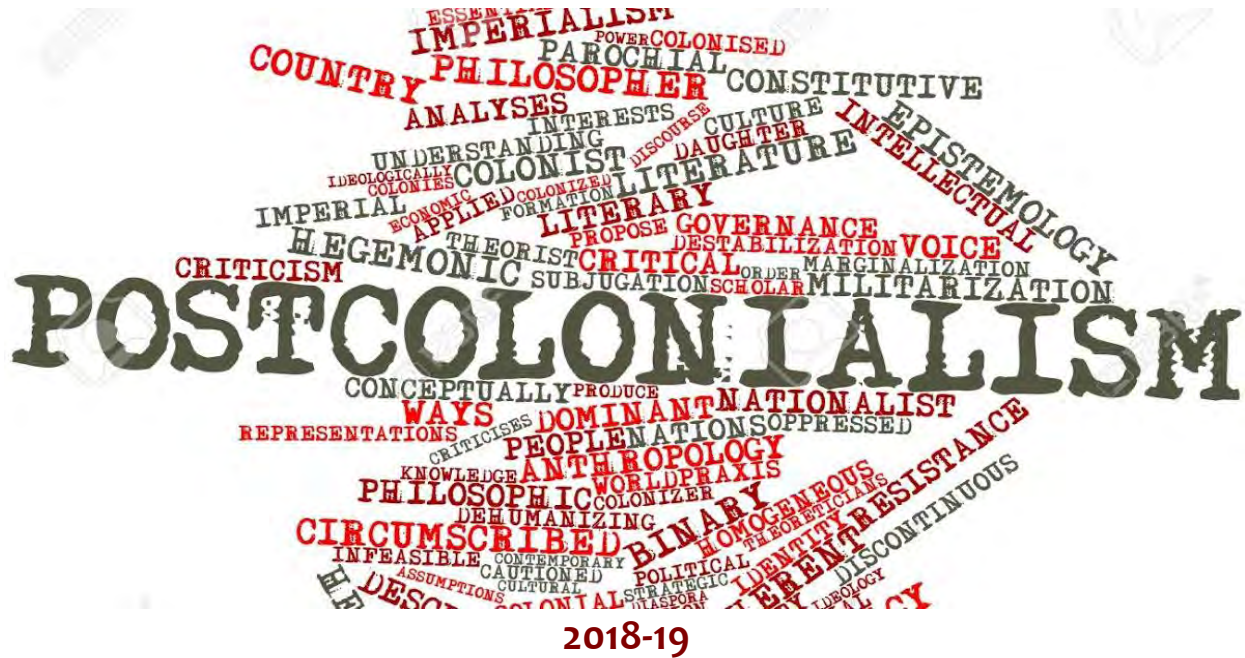


Huron University College

English 2361E
Global Literature and Film in English:
Postcolonial Studies



2018-19

- Instructor:** Dr. Teresa Hubel
Phone - 438-7224, ext. 219
e-mail: tdhubel@huron.uwo.ca
- Office Hours:** Mondays, 3:30 – 5:30 pm and by appointment (A306)
- Classes:** Mondays from 2:30 – 3:30 p.m. and Wednesdays from 3:30 p.m. to 5:30 p.m. in HUC V208
- Prerequisites** At least 60% in 1.0 of English 1000-1999, or permission of the Department.

Course Description

This survey course is designed to introduce students to the study of postcolonial cultural texts: literature and film and various other kinds of artistic, scholarly, and creative works. Postcolonial Studies in our department involves the examination of non-British texts that emerged out of the history of English imperialism, an examination that is openly political in its theory and its concerns. The objects of our analysis – the texts themselves – might

explore, for instance, the relationship between the colonized and the colonizer, the social conditions of girls and women, the representation of masculinity, the influence of traditionally celebrated British literature on the cultures of the colonized, the anger of the oppressed, or the marginalization of cultural practices, beliefs, and values in favour of those from the West. We will explore a selection of novels, short stories, films, poems as well as certain visual texts by authors and directors from select Caribbean and Africa countries, and from New Zealand, India, Pakistan, Canada, and Australia. Using elements of postcolonial theory and their own already acquired knowledges, students will be encouraged to analyze the assumptions of these products of culture, assumptions concerning such topics as readerships and audiences, gender, narrative voice, race, class, and the texts' underlying political allegiances.

Course Learning Objectives

By the end of this course, students should be able to

- engage in specifically political readings of literary, filmic, and other kinds of creative texts through discussions as well as written assignments;
- demonstrate, by means of such discussion and course work, a knowledge of some basic postcolonial theory;
- develop historically and culturally contextual interpretations of these creative texts;
- articulate how these texts might question or sustain dominant views about the value and status of 'English' literature and of standard English.
- construct a coherent argument (i.e. a thesis) about the texts they have read
- write logically and persuasively in fluent, standard English using the appropriate MLA conventions for scholarly-critical writing
- demonstrate the ability to locate and engage with secondary critical readings and to balance and integrate those readings with their own analysis of the primary texts.

Description of Class Methods

This is a lecture course in which class discussion is essential. For this reason, students should read the assigned material prior to coming to class. Students will be graded on their individual contributions to our discussions, on their individual assignments as well as on work that they will do in a group.

REQUIRED COURSE TEXTS

Ramraj, Victor J. *Concert of Voices: An Anthology of World Writing in English*. 2nd Edition (Broadview)

Lovelace, Earl. *The Wine of Astonishment*. (Heinemann)

Mansfield, Katherine. *Selected Stories*. (Oxford World Classics)

Achebe, Chinua. *Things Fall Apart*. (Heinemann)

King, Thomas and Kent Monkman, illustrator. *A Coyote Columbus Story*. (Groundwood)

Carey, Peter. *Jack Maggs*. (Vintage)

Sidhwa, Bapsi. *Cracking India*. (Milkweed)

☞ Some poems and essay excerpts are available on the course website: see class schedule for titles.

FILMS (We'll watch these in class.)

Gallipoli, director: Peter Weir

Stories my Country Told Me with Eqbal Ahmad on the Grand Trunk Road, director: H.O. Nazareth

Main Hoon Na, director: Farah Khan

The Piano, director: Jane Campion

Chinua Achebe: Africa's Voices, director: David Akinde

Wawahte: Stories of Residential School Survivors, director: John Sanfilippo

Method of Evaluation:

Collaborative project on postcolonial theory, with OneNote (see below)	15%
Attendance and Participation (see below)	15%
Essay Proposal (see below).....	10%
Reflection pieces (see below)	5%
Essay (8-12 pages) (see below).....	25%
Final Examination	30%

Special Instructions

The English Department requires that students pass **both** the term as well as the final examination to pass the course.

Course Schedule and List of Readings

(The acronym "CV" refers to your anthology, *Concert of Voices* and OWL refers to the course website.)

	Dates	Topic	Assigned Readings
1	September 10/12	<p><i>Monday</i> Introduction</p> <hr/> <p><i>Wednesday</i> Workshop on OneNote, conducted by Ryan Rabie, Huron's Digital Initiatives Librarian (<i>Download OneNote before this class!</i>)</p> <p>Theorizing the Postcolonial</p>	<ul style="list-style-type: none"> • Salman Rushdie's essay 'Commonwealth Literature' Does Not Exist" in <i>CV</i> • Olive Senior's article "Literature is political because we are political animals" on OWL • Hamid Dabashi's "Can non-European's Think?" on OWL

	Dates	Topic	Assigned Readings
2	September 17/19	<u><i>Australia</i></u> <i>Monday and Wednesday</i> TRC Film – <i>Tuesday, September 18th – Reel Injun (from 5:30-8:00 pm in the Great Hall)</i>	<ul style="list-style-type: none"> Selected poems by Judith Wright on OWL
3	September 24/26	<i>Monday and Wednesday</i>	<ul style="list-style-type: none"> Peter Carey’s <i>Jack Maggs</i>
4	October 1/3	<i>Monday</i>	Carey’s novel
		<i>Wednesday</i>	<ul style="list-style-type: none"> Jack Davis’s “White Fantasy – Black Fact” and “Pay Back” in <i>CV</i>
5	October 8-12	FALL READING WEEK	
6	October 15/17	COLLABORATIVE PRESENTATIONS ON POCO THEORY TRC Film – <i>Wednesday, October 17th Rumble: The Indians Who Rocked the World (from 5:30-8:00 pm in the Great Hall)</i>	
		COLLABORATIVE PRESENTATIONS ON POCO THEORY	
7	October 22/24	COLLABORATIVE PRESENTATIONS ON POCO THEORY	
8	October 29/31	<i>Monday and Wednesday</i> <i>Film – Gallipoli</i>	<ul style="list-style-type: none"> Essay on the Australian Working-Class Battler on OWL
		November 2-4 – Words: London’s Literary and Creative Arts Festival, readings by Lee Maracle and Drew Hayden Taylor	
9	November 5/7	<i>Monday</i> Film Discussion November 5-9 at Huron University College – Treaty Recognition Week, talk on treaties of the Lower Great Lakes by Anishnaabe historian Dean Jacobs	

	Dates	Topic	Assigned Readings
		<u>India</u> <i>Wednesday</i>	<ul style="list-style-type: none"> Bapsi Sidhwa's <i>Cracking India</i>
10	November 12/14	Monday and Wednesday <ul style="list-style-type: none"> Short Film – <i>Stories my country told me with Egbal Ahmad on the Grand Truck Road</i> 	Sidhwa's novel <ul style="list-style-type: none"> Madhu Kishwar's "Gandhi on Women" on OWL
11	November 19/21	Monday	<ul style="list-style-type: none"> Eunice de Souza's "Catholic Mother" and "Return" in <i>CV</i>
		Wednesday Introduction to Bollywood	<ul style="list-style-type: none"> Essay on Bollywood film on OWL
12	November 26/28	Monday and Wednesday Film – <i>Main Hoon Na</i>	
13	December 3/5	Monday Film Discussion	
		Wednesday	<ul style="list-style-type: none"> Jayanta Mahapatra's "The Abandoned British Cemetery at Balasore" in <i>CV</i>
14	January 7/9	<u>The Caribbean</u> Monday and Wednesday	<ul style="list-style-type: none"> Derek Walcott's "Ruins of a Great House," "A Letter from Brooklyn," and "Midsummer LII" in <i>CV</i>
15	January 14/16	Monday ESSAY PROPOSAL WRITING WORKSHOP	<ul style="list-style-type: none"> excerpt from Ashis Nandy's <i>Intimate Enemy</i> on OWL
		TRC film – Tuesday, January 15th Angry Inuk (from 5:30-8:00 pm in the Great Hall) Wednesday	<ul style="list-style-type: none"> Earl Lovelace's <i>The Wine of Astonishment</i>
16	January 21/23	Monday Essay Proposal due Monday, January 21st	Lovelace's novel

	Dates	Topic	Assigned Readings
		<i>Wednesday</i>	<ul style="list-style-type: none"> David Dabydeen's "Catching Crabs" and "The New Poetry" in CV Jamaica Kincaid's "On Seeing England for the First Time" in CV
17	January 28/30	<u>New Zealand/Aotearoa</u> <i>Monday and Wednesday</i>	<ul style="list-style-type: none"> Katherine Mansfield's "Prelude," "At the Bay" in <i>Selected Stories</i>
18	February 4/6	<i>Monday and Wednesday</i> TRC Poetry Night, Wednesday, February 6th (from 6-8 pm in the Great Hall)	<ul style="list-style-type: none"> Allan Curnow's "Landfall in Unknown Seas" on OWL
19	February 11/13	<i>Monday and Wednesday</i>	<ul style="list-style-type: none"> Mansfield's "The Garden-Party" in <i>Selected Stories</i> Witi Ihimaera's "This Life is Weary" in CV
20	February 18-22	WINTER READING WEEK	
21	February 25/27	Film – <i>The Piano</i>	
22	March 4/6	<i>Monday and Wednesday</i> Film Discussion TRC Film – Wednesday, March 6th <i>Birth of a Family</i> (from 5:30 – 8:00 pm in the Great Hall)	<ul style="list-style-type: none"> Excerpts from Laura Mulvey's essay, "Visual Pleasure and Narrative Cinema" on OWL Online explanations of Mulvey's famous essay on OWL
23	March 11/13	<u>Nigeria</u> <i>Monday</i> <i>Wednesday</i> FIRST DEADLINE FOR ESSAY, WEDNESDAY, MARCH 13 TH Short film – <i>Chinua Achebe</i>	<ul style="list-style-type: none"> Chinua Achebe's <i>Things Fall Apart</i>
24	March 18/20	<i>Monday</i> <i>Wednesday</i> SECOND DEADLINE FOR ESSAY, WEDNESDAY, MARCH 20 TH	<p>Achebe's novel</p> <ul style="list-style-type: none"> Gabriel Okara's "<i>The Snowflakes Sail Gently Down</i>" in CV

	Dates	Topic	Assigned Readings
25	March 25/27	<u>Is Canada Postcolonial?</u> <i>Monday</i>	<ul style="list-style-type: none"> • King and Monkman's <i>A Coyote Columbus Story</i> • Thomas King's "A Coyote Columbus Story" in CV • Buhkwujjenene's "Nanaboozhoo Creates the World" in CV • Thomas King's "Godzilla vs. the Postcolonial" on OWL • Chapter from Thomas King's <i>The Truth About Stories</i> on OWL
		<i>Wednesday</i> THIRD DEADLINE FOR ESSAY, WEDNESDAY, MARCH 27 TH	<ul style="list-style-type: none"> • Lee Maracle's "Charlie" in CV • "The Lonely Death of Chanie Wenjack," <i>Macleans Magazine</i> (1967) on OWL
26	April 1/3	<i>Monday</i> Short Film – <i>Wawahte: Stories of Residential School Survivors</i>	
		<i>Wednesday</i> Film Discussion	
27	April 8	<i>Monday</i> Review for Exam	
	April 11-30	Final examination period	

REQUIREMENTS

1) **Collaborative Project on Postcolonial Theory, with OneNote** – The study of postcolonial literature, film, and visual texts is informed by a diversity of theories (postcolonial, feminist, Marxist, new historicist or cultural materialist, queer theory, ecocriticism, etc.). This assignment is meant to deepen your understanding of theory and encourage your future engagement with it. In groups of 2 or 3, you will focus on **one** theory from a list of selected theories and research it in the library and online so that you come to a comprehension of it, after which your group will present your findings to the class during one of the two weeks in the course schedule designated "Collaborative Presentations on Poco Theory."

This assignment consists of 2 components: a OneNote page, which your group will complete while doing the preparation for your presentation; and an in-class presentation that must be accompanied by a 2-page point-by-point outline, one page of which must be a bibliography containing a list of works consulted (you can choose to send this to me to post on our course website before the class in which you give your presentation, or you can make a photocopy for each student, and me, and hand it out in class). The OneNote aspect of the assignment is worth 5% of your overall mark, and each student in the group will get an individual mark based on their contribution to the group's OneNote page,

which I will oversee. All groups will have access to every other OneNote page, since these will be potentially very useful to you in this course. A workshop on OneNote, a Microsoft program which is available as a free download, will be held in class on Wednesday, September 12th. The class presentation is worth 10% and is a collective mark, based on how well the group presents its theory and the kind of discussion the group members generate in class.

The entire assignment is worth 15%: OneNote page (5% - marked individually) + Group Presentation (10%).

2) Attendance and Participation — Although reading the texts on this course is hugely important, it's not enough. This course also requires the regular participation of all its members if it is to be successful and if you are to learn what it has to offer you. For this reason, 15% of every student's final grade will be based on their record of attendance and their contribution to discussions: 10% on attendance alone and 5% on participation.

If you are absent for 24 hours of class meetings (the equivalent of eight weeks of class meetings) in the entire course, you will forfeit this grade entirely.

Furthermore, in order for you to be able to offer significant contributions, it's important that you *arrive at each class having already done the reading and the thinking* that is necessary for you to come up with appropriately thoughtful comments and interpretations. Your attendance mark will take into account how many classes you attend, while your participation mark will measure how well your comments demonstrate knowledge of the readings and active engagement with other class members.

If students miss class, they are not normally entitled to Academic Accommodation regarding the Attendance and Participation grade. This particular grade registers only students' presence in class and their participation. If you are absent from class, your attendance and participation grade will very likely decline.

Please obtain notes from a classmate if you miss one or more classes, and notify me as soon as possible if a serious illness or other concern is affecting your ability to keep up with the course.

3) Essay Proposal — An essay proposal is the first step in preparing your research essay; it is simply a brief synopsis of the essay that you *propose* to write. (It, therefore, makes sense to use such verbs as “propose,” “intend,” “will,” etc.) Your essay proposal must be not less than 4 double-spaced typed pages and not more than 7, and it must be accompanied by a brief annotated bibliography, which should contain the works you've cited as well as the works you've only consulted but not yet cited. In the proposal you should present your thesis statement, choose a working title for your essay, describe the subject about which you intend to write, speculate on the arguments that you expect to be making about your primary creative texts, prepare a set of questions you wish to answer, and provide a justification of your choices. Your bibliography should list the principal texts you intend to cite and/or consult.

For your **essay topic**, you **must** choose one or two of the creative texts we're studying on this course OR one or two of the texts in our course anthology, *Concert of Voices*, **that we haven't discussed in class**.

A good essay proposal is one that has been backed up by a *significant amount of research*. However, in the course of writing the actual essay, you may change your mind about an argument you said you'd make in the proposal, in which case you may choose to eliminate the argument entirely or alter it to suit your newfound wisdom. In other words, although I do expect you to write the essay you said you were going to write in your proposal, I won't insist that you keep every single one of your proposed arguments intact. The deadline for your essay proposal is **Monday, January 21st**.

4) Reflection Pieces — The study of postcolonial creative texts is embedded in political understandings and fuelled by a desire to change the world. One of the most important political forces in Canada today is the growing movement for reconciliation between Indigenous people and settlers. For this reason, you'll be required to attend two events outside of class that raise issues associated with Indigenous people and to write a brief 1-page reflection on each of these. You must submit these two reflection pieces to me sometime between the first class in September and the last class in April. On our course schedule you'll find various Huron events scattered throughout the two terms, though keep in mind that most occur in the first term. But there are a number of other events in London you could attend as well, including the Harvest Festival and Powwow at the Museum of Ontario Archaeology on Attawandaron Road on September 15th and 16th; Western's Indigenous Awareness Week in November; the London Literary and Creative Arts Festival called Words, scheduled for November 2-4, which will present the Indigenous writers Lee Maracle and Drew Hayden Taylor; or any other event organized by and/or featuring Indigenous artists, writers, filmmakers, etc. To complete this assignment, you must select two of these events, attend them, and write a few paragraphs on them, in which you briefly describe the event and reflect on your response to it. You can submit your reflection pieces to me online.

This assignment is worth 5% of your overall grade (2.5% for each reflection piece). Your pieces will be graded on the extent of your engagement with the event and your willingness to critically examine your response to it.

5) Essay — A single 8 - 12 page (typed) essay is required for this course. You must use standard MLA documentation style in your essay, and you should endeavour to get this style right. This documentation style is described in detail in *The MLA Handbook*, which is available both in the library as well as on the Internet (see the course website). In marking your essay, I will take into consideration the calibre of your arguments and analysis as well as the correctness of your grammar and the aptness of your writing. You will lose marks if your use of MLA documentation style is sloppy.

The deadline for the final research essay is a flexible one; you can choose to

submit your essay to me either on Wednesday, March 13th or on Wednesday, March 20th, or on Wednesday, March 27th. If you meet any of these three deadlines, you will not be penalized. **Your essay due date will depend upon the kind of feedback you wish to receive.** Essays received by **March 13th** will receive detailed, typed comments addressing both the form and the content of the essay; in addition, the first few pages of the essay will be closely corrected for matters of style, punctuation, mechanics, and so on. Essays received by **March 20th** will receive written comments addressing the essay's argument; any problems with grammar, style, &c. will be circled or otherwise indicated on the first few pages of the essay. Essays received by **March 27th** will receive an explanation of the grade but not necessarily as much written commentary as essays submitted earlier. It is, of course, in your interest to submit your paper early enough to allow me time to respond to it in as detailed manner as possible.

Concerning Essays and Other Assignments

Essays should be submitted to me via email. Always keep a copy of any work you submit.

The English and Cultural Studies Department's policy is that late assignments will be **penalized at the rate of 2 marks per calendar day** to a **maximum of seven days**. After seven days the assignment will not be accepted and a **mark of 0%** will be awarded. Essays will be marked and returned to you usually within three weeks of my receiving them; however, any essays or other assignments submitted after its deadline will in most cases be returned late with no detailed commentary – so it is in your interest to get your work in on time.



The Appendix to Course Outlines is posted on the OWL course site.