

ENGL 2331

Introduction

This course introduces you to some of the major world/postcolonial authors. The postcolonial cultural production can be roughly divided into three overlapping phases: the works produced during the contact phase, the native responses to colonialism, and the postcolonial cultural production both from the global periphery and the diasporic authors. Postcolonialism is a dynamic, expansive, and contested field of literary study involving a high degree of multidisciplinary and theoretical innovation. This course will also introduce you to the early and current debates of the field and possibilities of the field in the future. We will pay special attention to the current state of high capital and neoliberal globalization and the artistic and critical responses being offered in resistance. We will read these texts of the global periphery not simply as crystallized versions of the cultures that they attempt to represent, but also use them as points of departure into a study of the larger power structures within which these texts are produced. In doing so we will also question our own place and privileged location within the academy and imagine the possibilities of making our work commensurate with the acts of semiotic and material resistance being offered to the reigning power structures by the cultures of the global south in the spirit of what Gramsci describes as the organic intellectuals. Using printed texts and film, this course will introduce you to the current global negotiation of power, the articulation of native resistance to the imperatives of globalization, and the native attempts at achieving social justice. In doing so we will also touch upon the role of the nation-state within the current climate of neoliberal globalization and the global war on terror, the politics of the diasporic cultural production, and the possibilities of rhizomatic global popular alliances.

Required Texts:

Class Reader (To be provided by the Instructor)

Occasional handouts/Course Reserves. [HO/RES]

Course Policies and Requirements:

Students are expected to be prepared for class: This involves reading the assigned texts, and contributing their views in a collegiate and stimulating way. Attendance to online live sessions is mandatory.

Distribution of Points:

Response Journals 100 Points

Mid-Term Exam 400 Points

Participation 100 Points

Final Exam 400 Points
Total 1000 Points

Response Journals (100 Points):

Every week you will turn in a journal (through Canvas) responding to the readings assigned for the week. The journal should be minimum two pages, double-spaced, font 12 Times. Following are some, but not all, questions you may consider:

What does the text say about gender, race, ethnicity, class, nation, or power and what are your views about it?

Did you agree or disagree with the text's politics? why?

What is the text critiquing?

How can we relate this text to contemporary realities?

Does this text raise the question of justice? If so, how and for whom? • Does the text provide a politics for a better future?

How does the form compare to the metropolitan techniques of creative production? (For creative writing majors)

Mid-Term Exam (400 Points)

The Mid-term will be given in the eighth week. The exam will include four essay questions. I will give you a comprehensive study guide a week before the exam.

Final Exam (400 Points)

A cumulative final exam will be due on the date mentioned in the UNT exams program. I will give you the questions a week in advance and the take-home exam answers will be due through Canvas portal on the due date.

Class Participation (100 Points)

As this is a discussion format class, your thoughtful participation in online classes is essential to the success of the class. I encourage collegiate, open, and thought-provoking questions.

Attendance

You are expected to attend the online class sessions regularly. You will be in the danger of failing the course if you miss more than FOUR class sessions.

Plagiarism

Plagiarism is against the law, and will result in automatic failure in the course. Simply stated, plagiarism is when you try to pass anyone else's work as your own or if you turn in your own work written for another class.

Please review UNT POLICY on Academic Integrity for details.

ADA

If you have a disability, please contact the campus ADA office and bring me the

necessary documentation. I will try my best to accommodate you if you need any special instruction or assistance.

SENATE BILL 11 ("CAMPUS CARRY"). Students must read UNT's policy on concealed handguns on campus, which I've posted on Blackboard (or see <http://campuscarry.unt.edu/untpolicy>.) Here I note that 1) only licensed persons may legally carry handguns on campus, and 2) this right only authorizes the licensed carrying of "handgun[s], the presence of which is not openly noticeable to the ordinary observation of a reasonable person." Per policy, if a gun is "partially or wholly visible, even if holstered," it's not legal on campus, whether or not it's licensed. I report all illegal activities to the UNT police, regardless of their nature.

"ACTIVE SHOOTER SITUATIONS." All students should be aware of UNT's guidelines for responding to "active shooter situations" (see <http://emergency.unt.edu/get-prepared/Active-Shooter>).

Grading Scale:

A 900-1000

B 830-899

C 739-829

D 600-738

F Less than 600 Points

Weekly Schedule

Note: This is a tentative schedule. I may change this schedule during the semester. You will be informed of the changes well in advance, but it will be your responsibility to keep any such changes in mind while preparing for the class.

The assigned readings are for the whole week. Generally, we will discuss the assigned readings, spread over the week, in the order in which they are listed below. **YOU ARE EXPECTED TO HAVE READ THE ASSIGNED TEXTS OVER THE WEEK-END.**

Week One

Introduction to the course.

In-Class diagnostic Journal

New Terms: Center/periphery, Colonialism, Imperialism, Third World

Readings:

"Introduction" 1-34

"In the World." (97-99). Kipling, "The White Man's Burden." (100).

Week Two and Three

New Terms: Binarism, Othering, Going native

Class Discussion: In the World and White Man's Burden

Readings:

Achebe, "An Image of Africa," (101), Frantz Fanon, "Black Skin White Masks," (138)
"From Wretched of the Earth" (107).

Week Four

Class Discussion: Achebe, "An Image of Africa," (101), Frantz Fanon, "Black Skin White Masks," (138) "From Wretched of the Earth" (107). New Terms: Diaspora, Discourse

Readings: New Terms: Hybridity, Hegemony, Dominance

Readings:

Aime Césaire, "A Tempest," (111), Chinweizu, "Decolonizing the . . ." (114), Ngũgĩ
"Creating space . . ." (117-121)

Week Five

Class Discussion: Aime Césaire, "A Tempest," (111), Chinweizu, "Decolonizing the . . ." (114), Ngũgĩ "Creating space . . ." (117-121)

New Terms: Native, Nativism

New Terms: Authenticity, Social Darwinism

Readings:

P. Bitek (167), Head, "The Deep River," (286)

Week Six

Class Discussion: P. Bitek, Head.

New Terms: Subaltern, Appropriation, Abrogation

Readings:

Mahfouz, "Zaabalawi," (803), Rifaat, "My World of the Unknown," (247), Darwish,
"Identity Card (136)

Week Seven

Class Discussion: Mahfouz, Rifaat, Darwish

New Terms: Agency, Mimicry

Readings:

Mukherjee, "A Wife's Story," (306), Hossain, "Sultana's Dream," (122).

Week Eight

Class Discussion: Mukherjee, "A Wife's Story," (306), Hossain, "Sultana's Dream," (122).

Mid Term

Readings:

Narayan, "A Horse and Two Goats," (143), Naipaul, "Our Universal Civilization," (304).

Week Nine

Class Discussion: Narayan, "A Horse and Two Goats," (143), Naipaul, "Our Universal Civilization," (304).

New Term: Magic Realism

Readings:

Marquez, "A Very Old Man . . ." (174), Fuentes, "The Prisoner of . . ." (178).

Week Ten

Class Discussion: Marquez, Fuentes.

New Terms: Neoimperialism, Militarization, Corporatization.

Readings: Rushdie "The Courter" (289), Desai "The Farewell Part" (278), Cisnerros "Never Marry a Mexican" (312)

Week Eleven

Class discussion: Rushdie "The Courter" (289), Desai "The Farewell Part" (278), Cisnerros "Never Marry a Mexican" (312)

Readings: Lu Xun "The Story of . . ." (126), Tanazaki "Aguri" (129)

Week Twelve

Class discussion: Lu Xun "The Story of . . ." (126), Tanazaki "Aguri" (129)

Readings:

Wole Soyinka "The Lion and the Jewel" (252).

Week Thirteen

Class discussion: Wole Soyinka "The Lion and the Jewel" (252).

Reading: Achebe "Things Fall Apart."

Week Fourteen-Sixteen

Class Discussion: Achebe "Things Fall Apart."