More than three-quarters of the people living in the world today have had their lives shaped by the experience of colonialism. Literature offers one of the most important ways in which these new perceptions [of reality and life brought on by colonialism] are expressed and ... the day-to-day realities experienced by colonized peoples have been most powerfully encoded. (Ashcroft et al., The Empire Writes Back).

The Course:
Why write? Any number of reasons of course. Self-expression for some pressing reason seems to be the starting point of much that gets written and published. But when self-expression is also expressive of groups of people because of a shared historical experience, and when such experience encompasses the last five hundred years of human history, then we have writing that qualifies as world literature. We’re talking about colonialism and post-colonialism and the writings they inspired, and continue to inspire.

Much of colonial/postcolonial literature is tied up with what it means to be a human being in relation to other human beings. The colonial age developed structures of thinking, seeing, and feeling that still gear the direction of life at the private and public spheres: from a sense of one’s place in the world, to cultural flows and public discourse, the global economy and international relations, and English, the language of the world-wide-web. This seminar offers significant samples of colonial and postcolonial writings reflected in a selection of creative and critical works.

Approach – scholarly and critical:
As the 21st century inheritors of the global history of colonialism and post-colonialism, our task is to know the past and to engage the legacies of the past. So our approach will be scholarly (contextualize and “historicize”) and critical (interpret and apply).

Texts:
4. Aime Cesaire, Discourse on Colonialism (Translated by Joan Pinkham).
5. Frantz Fanon, Black Skin, White Masks (Translated by Charles Lam Markmann).
8. Class Handouts.

Graded Assignments & Outcomes:
- Quizzes (announced & unannounced) ........................................................................ 20%
• Class presentation and Write-up (Grads) OR Reader’s essay (UG)…… 20%
• Take-home exam (due June 2).......................................................... 30%
• Final Paper (due June 12)............................................................... 30%

**Teaching/Learning Method & Attendance:** Participatory. Do the readings, show up, and contribute meaningfully to discussions. Four absences will lower your grade by a full letter notch; more than four equal a failing grade.

**Disabilities Policy:** If you need disability-related educational accommodation, please let me know after you’ve contacted the ADA Compliance Officer at 963-2171.

**Class etiquette:**
As a sign of respect for one another and for our common learning space, **please have your cell phone and other diversionary gadgets turned off while in class.** Do speak up thoughtfully and freely, but do not advocate violence as a way to solve real life problems or model aggressive behavior in your interaction with people in the class.

**Schedule:**

**April**
- 02 Course introduction and self-introductions
- 03 C. Achebe’s “Dead Men’s Path” (class packet. Postcol’s “returning the gaze”)
- 07 Anthony Appiah’s essay, “Race: An Interpretation” (see class packet)
- 08 Martin Bernal’s essay, “Greece: Aryan or Mediterranean? (class packet).
- 09 Selections from the Course Packet (All except Ronald Takaki’s “The ‘Tempest’”)
- 10 *The Empire Writes Back (TEWB)*, 1-36: Introduction and Chapter 1.
- 14 *TEWB*, 37-76, Chapter 2, “Re-Placing Language.”
- 15 *TEWB*, 77-114, Chapter 3, “Re-Placing the Text.”
- 16 *TEWB*, 115-152, Chapter 4, “Theory at the Crossroads.”
- 17 *TEWB*, 153-192, Chapter 5, “Re-Placing Theory.”
- 21 *TEWB*, 193-222, Chapter 6, “Re-Thinking the Post-Colonial.”
- 22 Shakespeare, *The Tempest*
- 23 Shakespeare, *The Tempest*
- 24 Ronald Takaki, “The ‘Tempest’ in the Wilderness” (see packet).
- 28 Aime Cesaire, *A Tempest* (including R. Kelly’s Introduction, vii-xvi)
- 30 Aime Cesaire, *Discourse on Colonialism*, 31-78 (whole essay).

**May**
- 01 Exploratory essays by students, followed by class discussion. OR Video.
- 08 Read an article on *HoD*, summarize key points and bring to class.
- 15 Read an article on *Things Fall Apart*, summarize key points for the class.
- 19 Frantz Fanon, *Black Skin, White Masks*, Introduction, Chapters 1 & 2.
Assignments:

1. **Quizzes** will be information questions. They will test your familiarity with and comprehension of the material. Expect them any day. This assignment is for both graduate and undergraduate students. **Total value: 20%**.

2. **Graduate Students:** Class presentation and a write-up on material presented:
   Presentation will be from 15-20 minutes. The write-up (5 or 6 double-space typed pages) is due two weeks from the presentation. This assignment is for Graduate students only. **Value: 20%**.

   **Undergraduate Students:** Reader’s Essay. You will take an important chapter, act, or article from works in the syllabus, summarize the key points, and comment relevantly on the material. The essay (about 4-5 double-space typed pages is due latest May 27 in class. This is for undergraduate students. **Value: 20%**.

3. **Take-home Exam.** Questions and instructions will follow. This is for all students. Graduate students will be writing longer and more sophisticated answers. **Due: June 2. Value: 30%**.

4. **Paper.** Suggestions and instructions will follow. For all students. Graduate students will be writing longer and more sophisticated papers. Due: **June 12. Value: 30%**.

**Note:** There may be slight changes in the assignments and requirements as we work into the quarter. The very best to each of you! – PP.