ACKNOWLEDGMENT OF TRADITIONAL TERRITORY
FDU acknowledges that the land on which we gather is the unceded territory of the Coast Salish peoples, including the territories of the xʷməθkwəy̓əm (Musqueam), Skwxwú7mesh (Squamish), Stó:lo and Səl̓ílwətaʔ/Selilwitulh (Tsleil-Waututh) Nations.

COURSE DESCRIPTION
Selected works from the literatures of former European colonies: African, Indian, Caribbean, Australian, Canadian, Latin American, etc.

COURSE OUTLINE
Colonialism waned in the 1940s through 60s amidst decolonization movements, yet globalization flourished in often unnoticed, hegemonic pathways. Considering cultural products of this moment leads us to ask what happens in the age of globalization that follows after an age of nationalism. When capital migrates, and labour follows, whence culture? What and who are the Others of a global culture? This course will give students the social, cultural, and literary tools to manage the critical paradigms that now shape the discipline. It assumes no familiarity with the critical materials and will build students’ critical tools and literary background from the ground up.

COURSE OBJECTIVE
English 3384 equips students for critical encounters with the texts, images, sounds, and situations that relate to the postcolonial world. Through a series of essays and formal assignments, students will also improve their understanding of persuasive and correct communication.

COURSE FORMAT
The graded essays must be submitted through SafeAssign in WebCampus by midnight of the due date, as per the class schedule. Late assignments will not be accepted unless the instructor has been notified before the deadline, in which case a late penalty of up to a third of a letter grade per day will be applied, unless an extension is given. Papers more than a week late cannot be accepted, and all assignments must be completed in order to pass the course. Extensions will be granted in cases of illness or according to unique circumstances. You are expected to come to each class having completely read the assigned readings, and you are strongly encouraged to read ahead on the major texts, which will require greater reading time.

REQUIRED TEXTS

ASSIGNMENT GUIDELINES
1. All essays should follow the MLA style manual. All formal essays must be double-spaced and
typed in the format we outline in class and as per the template on the course website. If you do not have access to a computer or typewriter and are unable to use the equipment on campus, please see the instructor to make alternate arrangements.

2. All essays must be submitted through SafeAssign in WebCampus by midnight on the due date. Any essay submitted through any other process (email or print) will be deemed late and will receive a late penalty until it is submitted through SafeAssign.

3. Students best serve their interests by regular attendance, participation, and completion of work.

**GRADING POLICIES**

1. All essays must be submitted through SafeAssign in WebCampus by midnight on the due date. All other assignments are due at the start of class on the due date. Late assignments will be penalized by one third of a grade per day (ie: B to B-), unless the instructor has been suitably notified prior to the due date or in the case of extenuating circumstances. Extensions may be granted based on illness or according to unique circumstance, but the instructor must be consulted in advance.

2. In order to pass the course, you must hand in all essays and complete the final exam. This includes all drafts and revisions. This means that you might have “A”s on all the papers you have handed in and still fail the course because you have not handed in all major assignments.

3. All students must consult and abide by the University’s policy on attendance: <http://fdu.edu/studentlife/handbook/>. Click on the Metropolitan Campus logo then on Academic Regulations. Meaningful class participation is considered an important component of your grade for this course.

4. A grading rubric will be provided for essay assignments.

**ASSIGNMENTS**

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<thead>
<tr>
<th>Assignment</th>
<th>(Pages)</th>
<th>Due Date</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Essay #1</td>
<td>4</td>
<td>3 March</td>
<td>10%</td>
</tr>
<tr>
<td>Essay #2</td>
<td>6</td>
<td>12 April</td>
<td>20%</td>
</tr>
<tr>
<td>Group Presentation</td>
<td>25 minutes</td>
<td>TBA</td>
<td>15%</td>
</tr>
<tr>
<td>Participation</td>
<td></td>
<td>TBA</td>
<td>10%</td>
</tr>
<tr>
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<td>24 February</td>
<td>15%</td>
</tr>
<tr>
<td>Final Examination</td>
<td></td>
<td>TBA</td>
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</tr>
<tr>
<td><strong>TOTAL</strong></td>
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**GRADING SYSTEM**

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<tbody>
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<tr>
<td>A-</td>
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</tr>
<tr>
<td>B+</td>
<td>87 – 89.9</td>
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<tr>
<td>B</td>
<td>83 – 86.9</td>
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</tr>
<tr>
<td>B-</td>
<td>80 – 82.9</td>
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<tr>
<td>C+</td>
<td>77 – 79.9</td>
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<tr>
<td>C</td>
<td>73 – 76.9</td>
<td>2.00</td>
</tr>
<tr>
<td>C-</td>
<td>70 – 72.9</td>
<td>1.67</td>
</tr>
<tr>
<td>D</td>
<td>60 – 69.9</td>
<td>1.00</td>
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<tr>
<td>F</td>
<td>0 – 59.9</td>
<td>0.00</td>
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</tbody>
</table>

Incomplete (I) only in special cases. University policy must be followed.
Group Presentation: This is a team presentation for 25 minutes by the four (or five) presenters. An overall grade will be assigned for the presentation based on the assumption that you have all collaborated and participated equally.

Your main purpose in giving the presentation is to relate a course text to the overall theme of postcolonial literature or literature of decolonization. In other words, in this class we understand texts as a part of their cultural/historical circumstances, but we also consider how texts can contribute to current circumstances and social movements. You may focus on how a text arose from a historical conflict, such as Apartheid in South Africa, as well as how it has new meanings or uses for conflicts today, such as inequality in a different part of the world. The crucial choice for your presentation is whether you choose to make (1) an interpretive argument about a work and the conflicts in which it was written or (2) an argument about how a work may be useful in a different context today. This could mean asking (like option #1) how Van Camp’s *The Lesser Blessed* helps us to understand the consequences of the residential school system in Canada or (like option #2) how Mulk Raj Anand’s *Untouchable* is useful for discussing the Black Lives Matter movement in North America today. There are many other possibilities. The choice is the focus of your presentation. Be very clear if your presentation is using the book to discuss a contemporary social issue or if you are using historical and cultural contexts to better understand the book—this will be the thesis of your group presentation, so every part of the presentation should support this goal.

You should plan for every group member to be an active participant in the presentation and to be ready to answer questions. You may opt to use PowerPoint, handouts, or other materials during the presentation, but this is not a requirement. Also, since you are presenting to an audience of fellow students, you may wish to consider worksheets, fact sheets, or other helpful resources that you could include.

As a group presentation, you should plan how to visually engage your audience (as a group) and how you will transition from one speaker to the next. A “leader” or “moderator” to help guide the presentation may be appropriate, depending on your plans, and you should have a clear map of the sequence of your presentation. Remember, audiences do not listen in the same way that they read, so be sure to engage with the classroom and to be clear about transitions, topics, and key objectives of your presentation. You should be ready to answer questions and/or lead class discussion after the end of your presentation.

Essay #1 – Choose from the following essay suggestions. You may create your own topic if you consult me before 24 February. I recommend you consult critical sources when planning your paper. Your argument should be explicitly based on the critical concepts from our readings so far in relation to specific textual evidence from the book or story you choose. Your essay should be 4 pages and double spaced in MLA Style, not including a title page or works cited page.

- How does Rosa Luxemburg’s discussion of class and capital relate to the colonial and caste systems in Mulk Raj Anand’s *Untouchable?* How is Luxemburg helpful (or not) to an understanding of Anand’s novel?
- Is Anand’s *Untouchable* a “postcolonial” novel, or does it serve other purposes? Since the British Raj is not as explicitly a part of the novel as are caste relations, how does the fact of imperialism influence (or not) the way readers should understand the novel?
- The approaches to post-colonial theory and colonialism that we have read differ in their understanding of the individual and social consciousness. What are the major differences among the forms of post-colonial criticism we have read, is it possible to reconcile them, and/or what core common principles or interests do they share?
- Durrell’s "Oil for the Saint" seems to speak to two different audiences at the same time, and by doing so it tells two quite different stories. Is this possible, and does this change either audience’s
understanding of the story? How? Does this change the political nature of the story, making it either an endorsement or critique of colonialism?

Essay #2 – Choose from the following essay suggestions. You may create your own topic, with approval, if you consult me before 7 April. You must use secondary sources appropriate to your topic in both focus and quantity. Your paper should demonstrate a grasp of both the primary text(s) you choose to write on and the critical materials available. This means that you must show an understanding of the reliability of critical materials, how to find scholarly criticism, and an ability to judge whether a work is dated or current. While some topics will have more or less critical materials available than others, I advise a 3–4 sources minimum. You may wish to consider biographical materials, letters, print history, journals, or other such sources as well.

• Nappaaluk's *Sanaaq* has a very different history from the other novels we have read. Is it appropriate to consider it through the concept postcoloniality, or does it require a different concept? If so, what kind of reading does it need and why? Does this shape only the content of the novel or the form as well?

• Alex La Guma had explicit political ambitions for *In the Fog of the Season's End*, yet the novel draws on the stylistic and formal innovations of Western (colonial) modernist literature, such as Ernest Hemingway and the authors of the Harlem Renaissance. In what ways do form and content conflict in La Guma's novel? How might we understand these conflicts, and can they be resolved?

• Richard Van Camp and Thomas King depict indigenous cultures deeply entangled with material and popular culture of Canada and the USA. How is this a way of thinking about or working through colonial legacies and/or decolonization? You might also choose to consider how storytelling works in either author and how it is tied to indigeneity.

• Using any of the critical works we have read this semester, compare and contrast two novels from our readings with particular attention to the similarities and differences in their approach to colonialism, cultural hybridity, migration, or inter-cultural influence.

**Class Participation:** Participation involves both attendance and meaningful contributions to classroom discussion. Credit will be assigned for the latter and requires the former. Your attendance and participation during your classmates’ presentation is particularly important.

**Mid-term Examination:** The Mid-term examination will test your recall and comprehension of the reading materials from the first 6 weeks of the course. You will have a combination of multiple choice and short answer oriented toward demonstrating comprehension and completion of the coursework to date.

**Final Examination:** The Final Examination will test your recall and comprehension of the complete reading materials across the course as a whole, although it will emphasize Weeks 7 through 15. You will answer a combination of short answer questions as well as two short essays.

**CLASSROOM AND EMAIL ETIQUETTE**
Classroom etiquette is to be upheld at all times throughout the duration of this course. This means you should be on time and turn off your mobile phones or place them on silent. Respect your fellow students while they are speaking or asking questions, and be attentive during class time. With regard email, take as much care as you do with written assignments. Be sure to write clearly and to proofread your messages. Avoid abbreviations and other texting shortcuts. Never send an email in anger. When you compose an email to your instructor, ask yourself these questions:

• is the answer in my textbook?
• is this question a result of not paying attention in class? If so, have I endeavored to discuss this with a classmate first?
• have I checked the course website for the detailed schedule?
• have I re-read my composition for error-free writing?
• did I address my instructor appropriately?
• did I sign my composition?
• did I include any attachments (where applicable)?

WITHDRAWALS
In the event you choose to withdraw from our course, the burden of following through with the withdrawal process is your responsibility. You may or may not be dropped for excessive absences. However, failure to attend does not guarantee being dropped. Please understand that if you do not officially withdraw before the end of 20 March, you will be assigned a grade based upon what you have earned. Please refer to the College Catalogue for more detail. If you believe you must withdraw for any reason, consult me first.

STUDENTS WITH DISABILITIES
Fairleigh Dickinson University adheres to Section 504 of the Rehabilitation Act of 1973 and the Americans with Disabilities Act of 1990. Any student with documented medical, psychological or learning disabilities who feels s/he may need in-class academic adjustments, reasonable modifications and/or auxiliary aids and services while taking this course, should first contact the Associate Provost at 201-692-2477 (Metropolitan Campus) or 973-443-8079 (Florham Park Campus). Once the academic adjustments, modifications or auxiliary aids and services are approved, make an appointment to see the professor. All materials required for the course are accessible to individuals with sensory disabilities.

ACADEMIC INTEGRITY
I prosecute all violations of academic integrity, including plagiarism, in accord with the Calendar and regardless of personal circumstances. Using secondary sources is a benefit to academic writing and will help you in this course, but please ensure you cite appropriately. If you are in doubt, consult the instructor. If you are still uncertain if your citations are adequate, please discuss this with me before I mark your paper. Intellectual honesty is accepted as the cornerstone of the development and acquisition of knowledge. Since knowledge is cumulative, further advances are predicated on the contributions of others. To claim contributions and ideas of another as one’s own is to deprive oneself of the opportunity to participate in the scholarly process. Therefore, students enrolled at FDU are expected to maintain the highest standards of academic honesty. Academic dishonesty includes

• cheating (giving and/or receiving unauthorized assistance in any exercise or examination)
• plagiarism (representing the ideas or words of others as one’s own)
• falsification (inventing or falsifying information, citation or data in any exercise)
• multiple submission (submitting substantial portions of any academic exercise more than once for credit without the prior approval of the instructor)
• complicity (facilitating any of the above actions or performing work that another student presents as his/hers)
• interference (hampering another student from performing his/her assignments).

According to the FDU student handbook, students who engage in acts of academic dishonesty may, at the discretion of the instructor, be failed for the course, receive a reduced grade in the course, receive no credit for the assignment, and/or be recommended to the Dean for academic probation. Other penalties can include permanent expulsion from the University with an indication of academic dishonesty on a student’s transcripts.
IMPORTANT DATES

Classes Begin, 8:00 a.m. January 16
Final Drop/Add Changes January 30
Family Day Holiday (Monday) February 13
Mid-Term Grades Due (Monday) March 13
Last Day for Student Withdrawal from Classes (Monday) March 20
Good Friday Holiday April 14
Easter Monday Holiday April 17
Registration for Summer Term 2016 Begins (Tuesday) March 27
Last Day of Classes (Friday) April 21
Final Examinations (Monday-Friday) April 24-28
Term Ends, 11:00 p.m. (Friday) April 28
Vancouver Campus Commencement Ceremony May 4

COURSE SCHEDULE (subject to change)

January
16 Week 1 Introduction
18 Key Concepts
20 Memmi “Colonizer and Colonized” coursepack

23 Week 2 Memmi “Colonizer and Colonized” coursepack (cont’d)
25 Said “Orientalism” coursepack
27 Said “Orientalism” coursepack (cont’d)

30 Week 3 Anand Untouchable

February
1 Anand Untouchable (cont’d)
3 Anand Untouchable (cont’d)

6 Week 4 Anand Untouchable (cont’d)
8 Anand Untouchable (cont’d)
10 Anand Untouchable (cont’d)

13 Week 5 Family Day Holiday (Campus CLOSED)
15 Luxemburg “Chapter 1” online coursepack
17 Luxemburg “Chapter 26” online coursepack

20 Week 6 Durrell “Oil for the Saint” online coursepack
22 Durrell “Oil for the Saint” online coursepack (cont’d)
24 Mid-term Examination

27 Week 7 Achebe “The Politics of Language” coursepack

March
1 Ngugi “Language of African Literature” coursepack
3 Fanon “Concerning Violence” coursepack
Essay #1: DUE
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<thead>
<tr>
<th>Week</th>
<th>Text</th>
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<tbody>
<tr>
<td>6</td>
<td>La Guma <em>In the Fog of the Season's End</em> (cont'd)</td>
</tr>
<tr>
<td>8</td>
<td>La Guma <em>In the Fog of the Season's End</em> (cont'd)</td>
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<tr>
<td>10</td>
<td>La Guma <em>In the Fog of the Season's End</em> (cont'd)</td>
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<tr>
<td>13</td>
<td>La Guma <em>In the Fog of the Season's End</em> (cont'd)</td>
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<tr>
<td>15</td>
<td>La Guma <em>In the Fog of the Season's End</em> (cont'd)</td>
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<tr>
<td>17</td>
<td>Truth &amp; Reconciliation Commission of Canada (excerpt) <em>online coursepack</em></td>
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<tr>
<td>20</td>
<td>Van Camp <em>The Lesser Blessed</em></td>
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<td>22</td>
<td>Van Camp <em>The Lesser Blessed</em> (cont’d)</td>
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<td>King “Borders” <em>online coursepack</em> (cont’d)</td>
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<td>Nappaaluk <em>Sanaaq</em></td>
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<tr>
<td>21</td>
<td>Catch-up &amp; Review</td>
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<tr>
<td>24–28</td>
<td>Final Examination Period</td>
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