ACKNOWLEDGMENT OF TRADITIONAL TERRITORY
FDU – Vancouver Campus acknowledges that the land on which we gather is the unceded territory of the Coast Salish peoples, including the territories of the xʷməθkwəy̓əm (Musqueam), Sḵwx̱wú7mesh (Squamish), Stó:lō and Saliwataʔ/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. Students will be able to:

• Proficiently use MLA Style in a research paper and have an awareness of other citation methods (APA, Chicago, etc.).
• Understand and respond critically to different kinds of research materials and distinguish reliable scholarly sources from less reliable or mainstream sources.
• Demonstrate proficiency in library and/or online research methods for scholarly materials.
• Describe two or more approaches to postcolonial literature and contrast their differences in method and outcomes by applying them to literary works.
• Interpret, explain, and critique complex postcolonial texts.
• Articulate and justify an aesthetic, historical, and tradition-based interpretation of a postcolonial literary text.

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, & 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://fduinfo.com/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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<td>6–8 pages</td>
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<tr>
<td>Essay #2</td>
<td>8–12 pages</td>
<td>12 December</td>
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<td>19 November</td>
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<tr>
<td>Discussion Board</td>
<td>28 posts</td>
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GRADING SYSTEM

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Online Quizzes: For each Course Unit, we will have an online quiz to confirm your understanding of the key points. You may retake the quizzes as many times as necessary before submitting the results, but each quiz must be completed and submitted before the deadline. Make-up quizzes for late or missed work are not possible without formal documentation of extenuating circumstances, so early completion is advisable. Quizzes will cover both the primary readings as well as secondary lecture and reading materials provided online through WebCampus.

Discussion Board: Each week, we will have a Discussion Board topic open for the class as a whole. A meaningful posting might be a good question or a thoughtful expression of the challenges you have understanding materials (or an answer to a classmate expressing those challenges or struggles)—you do not need to know everything to make a meaningful comment or query. However, statements of opinion, taste, or a simple summary of the text are not “meaningful” in this sense for the grade. Opinions, tastes, and summaries are all things you can feely express on the Discussion Board (and hopefully will), but the meaningful posting should express critical thinking or a careful thought process for supporting a classmate in his or her questions. Each week you should post one comment and one response to another student’s comment. Full mark will be given based on completion of both postings each week.

Final Examination: The final examination for this course will be conducted as a “viva voce” (interview) online through Skype or other audio or video communications. Students must have access to either a telephone or computer system that supports audio/video conferencing or Skype. Three questions will comprise the examination: (1) an oral defense of your final essay, (2) discussing your final essay’s topic or approach in relation to a different text or paradigm, and (3) a comparison of two course readings. Evaluation is based on three criteria ranked in order of importance: (1) demonstrated completion of the course of studies, (2) demonstrated understanding of the critical concepts of the course, and (3) the capacity for creative or innovative thought. More succinctly, the exam will test if students completed the course and achieved a reasonable level of comprehension.

Essay #1 – Choose from the following essay suggestions. You may create your own topic if you consult me before 1 October. 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 Albert Memmi’s discussion of class and capital relate to the colonial and caste systems in Mulk Raj Anand’s Untouchable? How is Memmi 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? You might wish to compare Durrell with Orwell, Memmi with Said, Achebe with Ngugi, or any other combination of them.
- 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?

**Annotated Bibliography** – Your Annotated Bibliography will provide an MLA Style citation for each of the 5 works you select and a short annotation of approximately 1–5 sentences. You will be evaluated on the correctness of your citation style (30%) and the grammatical correctness of your annotation (30%). The remainder is based on reasonable completion of the work. You may also wish to use the bibliography assignment as preparation for the Final Research Essay, but this is not a requirement:

- Compile a bibliography listing FIVE secondary sources. For each item in your bibliography, write a brief note on the nature of the source. Use complete sentences and correct grammar. What is the genre of the source? Is it scholarly, a review, a note, a personal response, et cetera? What is the primary purpose of the article? What is the nature of the periodical or book it is published in; is it scholarly, popular, peer-reviewed, self-published, et cetera? What aspects, if any, of the source could be useful in writing for your own scholarly work?

Your bibliography must meet the following criteria:

- no more than three sources may be drawn from the materials in WebCampus
- none may be assigned readings from the course itself
- no more than two sources may be “notes” or “reviews.” A “note” is generally a very brief article, consisting of 1–3 pages, focused on a highly specific element of the text. A “review” is generally published in a newspaper or popular magazine, and it is usually less than 2 pages. Scholarly review in research periodicals are typically labeled “review” and appear in the reviews section (ie: reviewing a book).
- Wikipedia and non-academic online resources (ie: newspapers, popular magazines, blogs) are not acceptable for this assignment and will not receive a grade.
- All of the sources must be from academic resources in the library or online library—do not rely on Google or public resources when you have excellent scholarly sources available to you already.

**Essay #2** – Choose from the following essay suggestions. You may create your own topic, with approval, if you consult me before 3 December. 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.

- Robertson and Henderson’s 7 Generations 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. Alternatively, how do their engagements with popular culture and mainstream cultural products differ from the critique of cultural appropriation in Roanhorse’s work differ? Are their approaches compatible?
- Robertson and Henderson’s *7 Generations* is the most explicit critique of colonial histories in our readings, but it is also the most thoroughly western narrative form. Is this a problem? Can comics offer a useful form of critique for colonized peoples?
- 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.

**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 2 November, 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/her)
- 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. August 27
Labor Day Holiday (Monday) September 3
Final Drop/Add Changes (Monday) September 10
Fall Recess (Monday/Tuesday) October 15–16
Mid-Term Grades Due (Tuesday) October 23
Last Day for Student Withdrawal from Classes (Friday) November 2
Thanksgiving Recess November 20–25
Last Day of Classes (Monday) December 10
Reading/Snow Make-up Days December 11–12
Final Examinations (Thursday–Wednesday) December 13–19
Term Ends, 11:00 p.m. (Wednesday) December 19

COURSE SCHEDULE (subject to change)

August
27 Week 1 Introduction
Said “Orientalism” coursepack
Memmi “The Mythic Portrait of the Colonized” online coursepack
September
3 Week 2 Labor Day (Campus CLOSED)
  Durrell “From the Elephant’s Back” coursepack
  Orwell “Shooting an Elephant” coursepack
10 Week 3 Anand Untouchable
17 Week 4 Anand Untouchable (cont’d)
  Morgensen “Destabilizing the Settler Academy” online coursepack
24 Week 5 Achebe “The Politics of Language” coursepack
  Ngugi “Language of African Literature” coursepack

October
1 Week 6 Durrell “Oil for the Saint” coursepack
8 Week 7 La Guma In the Fog of the Season’s End
  Essay #1: DUE
15 Week 8 La Guma In the Fog of the Season’s End (cont’d)
22 Week 9 Truth & Reconciliation Commission of Canada (excerpt) online coursepack
  Robinson “Swallow” online coursepack
29 Week 10 Van Camp The Lesser Blessed

November
5 Week 11 Van Camp The Lesser Blessed (cont’d)
12 Week 12 King “Borders” coursepack
  Roanhorse “Welcome to Your Authentic Indian Experience™” coursepack
19 Week 13 Review
  Annotated Bibliography: DUE
20 Thanksgiving Holiday (Campus CLOSED)
26 Week 14 Robertson & Henderson 7 Generations: A Plains Cree Saga

December
3 Week 15 Robertson & Henderson 7 Generations: A Plains Cree Saga (cont’d)
10 Week 16 Catch-up & Review
12 Essay #2: DUE
13–19 Week 17 Final Examination Period