

Professor Malini J. Schueller

LIT 4233

Office: 4113 TUR

Spring '25

T 8-9; T 9

MAT 0113

Office Hours: Thursday 2:30-3:30 and on zoom

Personal room:

<https://ufl.zoom.us/j/2447969731?pwd=amJBb25uZ1l5b0tKcXVBNXdPYjd2Zz09>

Literatures of Settler Colonialism

This course will focus on settler colonialism and the indigenous resistance to it in such different locations as U.S. North America, Hawai'i, South Africa, and Palestine. Reading literary works by both the colonized and the settlers, we will attempt to understand questions of indigeneity, sovereignty, racial politics, occupation, nationalism, the politics of recognition, and revolutionary solidarity. We will also examine the conversations and disagreements between indigenous and environmental studies.

The course will begin with a brief foray into nineteenth-century literature of settler colonialism and native resistance in the US which will serve as a foundation to reading the contemporary literature and theory. We will put into conversation twenty-first century contemporary global literature of resistance to settler colonialism and twentieth century literature.

Required Texts

Liliuokalani *Hawaii's Story by Hawaii's Queen*

Lois Ann Yamanaka *Blu's Hanging*

Alan Paton *Cry, the Beloved Country*

Peter Abrahams *Mine Boy*

Raja Shehade *Palestinian Walks*

Susan Abulhawa *Mornings in Jenin*

Ibtisam Azem *The Book of Disappearance*

Course Requirements and Grade Distribution

Pop quizzes25%

Oral Presentation.....10%

Essay # 1 (6-7 pages)25% (Analytical reading of a literary text using a critical concept; can be on the same topic as your panel).

In class Exam25%

Class Participation.....15%

Attendance: Please remember that this is a discussion class and that you are expected to attend every meeting. day. Attendance means being present with your video on and all reading materials ready so that you can take notes and participate in discussion. If you cannot access any of your readings during class you will be marked absent. There is no way to simply "make up" work for missed classes. If you miss more than four hours of class, you will lose a third of a letter grade for each additional absence. The absence policy does not mean that I am encouraging these absences or that you should, indeed, miss four hours (hours, not classes). The allowed absences are meant strictly to cover emergencies. Missing eight hours of class constitutes failing the course. If you miss 8 hours of class you will automatically receive an E in the course.

Pop Quizzes: These will be simple questions based on the readings for the day and will not require more than a sentence or two in answers. Sometimes one word will be enough. If you have done the readings, you will find them extremely easy and can expect an “A.”

Oral presentations:

The purpose of these presentations is to make you engage intensively with the texts you are reading and think about the contributions and complexities of indigenous resistance. For presentations, which you will do alone, focus on a current form of activism taking place in the sites on which we are focusing. In addition to explaining the activism you will need to put it in conversation with some critical readings we are doing. In other words, please don't rehash Wikipedia.

For the panel, get together with one other person and take a position on the question that is presented. Your argument should be based on close textual analysis. It would be good to have a power point with the quotes you will be using.

Please email a one-page statement of both presentations to me by 10 am the day before class (ie if you are presenting on Tuesday, you need to email me the statement by 10 am on Monday so I can make sure it's okay and get back with you).

Each presentation should take no more than 5-7 minutes, followed by 5-10 minutes of questions and answers. Panels comprising two people should take no more than 10 minutes. Please practice ahead so you don't go over the allotted time.

Papers : I do not require any research for your paper other than the material on Canvas. Indeed, I discourage research. Please follow MLA guidelines for citation. Remember that any use of reference material, whether in direct quote or paraphrase, must be meticulously footnoted. Plagiarism, while intentional or otherwise, will result in a failing grade in the course. Make sure your paper has a thesis (ie something you need to prove), that there is only one thesis for the entire paper, and that your paper is not a plot summary. I will be giving you specific instructions for the paper. I am happy to read rough drafts or parts of your papers ahead of time.

Exam: An in-class exam on the second half of the course, based on the readings and in-class discussions. I will give you questions ahead of time. You will need to use quotes from the texts to support your argument.

Laptop/media policy: All cellphones **MUST** be turned off before the start of class. It is definitely better to have hard copies of all texts so you can take notes, underline, and follow class discussion. However, I have grudgingly accepted the fact that some students work with e books and like to work electronically instead of using paper. You may bring your laptops, I pads etc to class but please make sure that you are only looking at the reading being discussed. **Surfing the web is distracting to students sitting next to you or behind you.** If you feel you cannot resist the urge to be on social media, please print out the readings and bring them to class.

Email: It is understood that you will check your UF email daily during the week. Any updates to the syllabus or changes to office hours will be sent on email. If you need to contact me outside of office hours, please do so at malini@ufl.edu and **not on Canvas**.

You can expect things of me in return. I will be happy to answer any questions or help you with your writing. For quick questions, use my e-mail. I usually check it at least once a day. I am always there to help you during office hours. If you are not free during my office hours and need help, please don't hesitate to see me after class to set up an appointment.

Turning in Papers: Your papers are due in class on the days assigned. Please submit the papers as Word, doc or rtf attachments on Canvas. Late papers will be reduced a third of a letter grade for each day. After one week they will earn an "E."

Rewrites: You may revise your paper. For rewriting, please follow the long comments at the end of the paper. Remember that a rewrite is a serious effort and not simply a correction of mechanical errors. When you rewrite a paper highlight all the revisions you have made. If you want to rewrite a paper, I recommend your doing so within two weeks of getting the graded paper back. Do not rewrite a paper with a grade higher than a 'B.' I will average both grades. All rewrites are due April 22.

All papers and the panel must be done in order to pass the course. Work not done will receive a grade of "0"

For purposes of calculation A=93, A-=90, B+=87 etc

Recording Policy

According to state law, students are allowed to record video or audio of class lectures. However, the purposes for which these recordings may be used are strictly controlled. The only allowable purposes are (1) for personal educational use, (2) in connection with a complaint to the university, or (3) as evidence in, or in preparation for, a criminal or civil proceeding. All other purposes are prohibited.

Specifically, students may not publish recorded lectures without the written consent of the instructor. A “class lecture” is an educational presentation intended to inform or teach enrolled students about a particular subject, including any instructor-led discussions that form part of the presentation, and delivered by any instructor hired or appointed by the University, or by a guest instructor, as part of a University of Florida course. A class lecture does not include lab sessions, student presentations, clinical presentations such as patient history, academic exercises involving solely student participation, assessments (quizzes, tests, exams), field trips, private conversations between students in the class or between a student and the faculty or lecturer during a class session.

Publication without permission of the instructor is prohibited. To “publish” means to share, transmit, circulate, distribute, or provide access to a recording, regardless of format or medium, to another person (or persons), including but not limited to another student within the same class section. Additionally, a recording, or transcript of a recording, is considered published if it is posted on or uploaded to, in whole or in part, any media platform, including but not limited to social media, book, magazine, newspaper, leaflet, or third party note/tutoring services. A student who publishes a recording without written consent may be subject to a civil cause of action instituted by a person injured by the publication and/or discipline under UF Regulation 4.040 Student Honor Code and Student Conduct Code.

Help From Me and About me: I am available during office hours to help you with your papers and am happy to read rough drafts ahead of time either in person or on e-mail. I will help you with organization, clarity, development and indicate some grammatical errors but will not proofread. Please allow enough time for me to get back to you. For quick questions, use my e-mail. If you are not free during my office hours and need help, please don't hesitate to email me or wait after class to set up an appointment.

I am a Professor of English. I was born and raised in India, hold a PhD in English from Purdue University, and since 1986 I have been at UF teaching courses on American literature, US empire studies, postcolonial theory, and Asian American studies. You can learn more about me and my interests by checking my website:

<https://wordpress.com/view/malinischueller.wordpress.com> or the English department website: <https://english.ufl.edu/malini-johar-schueller/>

Students with Disabilities

The University of Florida complies with the Americans with Disabilities Act. Students requesting accommodation should contact the Students with Disabilities Office in Peabody 202. That office will provide documentation to the student who must then provide this documentation to the instructor when requesting accommodation. If you haven't registered with the DRC but think you may be eligible for accommodation, please come talk to me in office hours and I can help advise you.

Syllabus: This is a tentative syllabus which may be changed according to the needs of the class

Jan 14: Introduction; Please read Robert Young *Postcolonialism: An Historical Introduction*, pp. 1-43; 57-61.

Jan16: Robert Young *Postcolonialism: An Historical Introduction*, pp. 1-43; 57-61.

Lorenzo Veracini "Introducing Settler Colonial Studies" 1 (2011) 1-12

Jan 21: Patrick Wolfe "Settler Colonialism and the Elimination of the Native" *Journal of Genocide Research* (2006), 8(4), December, 387-409

Steven Salaita *Inter/Nationalism: Decolonizing Native America and Palestine*, pp. ix-xix; 71-102

Kyle Whyte "Settler Colonialism, Ecology, and Environmental Justice" *Environment and Society* 9 (2018), pp. 125-144.

Indians and Settlers in the US

Settler Anxiety, Masculinity and Nostalgia

Jan23: Philip DeLoria from *Playing Indian* 1-10.

Shari M. Huhndorf from *Going Native: Indians in the American Cultural Imagination*, 1-18.

Jan 28: Lydia Maria Child "Willie Wharton"

Panel #1: Is "Willie Wharton" a case of Playing Indian or Going Native?

Freneau "Indian Burial Grounds" (1787) On Canvas

William Cullen Bryant "The Prairies" (1832) On Canvas

Jean M. O'Brien "Lasting Texts Purify the landscape of Indians...." From *Firsting and Lasting: Writing Indians Out of Existence in New England*, pp. 105-144.

Indigeneity and Resistance

Jan 30: short biography of Apess

William Apess "Eulogy on King Philip"

Presentation #1

Feb 4: "Eulogy on King Philip" contd.

Gerald Vizenor "Aesthetics of Survivance" in *Survivance: Narratives of Native Presence*, pp. 1-20.

Panel #2: How does Apess represent Survivance in "Eulogy on King Philip"?

William Apess, "An Indian's Looking Glass for the White Man."

Cultural Colonialism

Feb 6: David Wallace Adams *Education for extinction*, chapter 5

Zitkala-Sa "Schooldays of an Indian Girl"

Feb 11: Janet Campbell Hale "Claire" from *Reckonings: Contemporary Short Fiction by Native American Women*, pp. 87-110.

Panel 3: Is "Claire" a story of cultural colonization or resistance?

NOTE CONTINUED READING FOR FEB 11

Settler Colonialism and Hawai'i

Pornotropics and Cultural Prostitution,

Haunani Kay Trask from *From A Native Daughter*, pp. 1-39; 136-147

Feb 13: Please watch *Blue Hawaii* on your own

Discussion *Blue Hawaii*

Panel 3: Does Blue Hawaii engage in cultural prostitution or does it recognize Hawaiian rights?

Being Hawaiian

Feb 18: Victoria Nalani Kneubuhl “Ho’oulu Lahui”

Epeli Hau’ofa “Our Sea of Islands”

The Paradoxes of Mimicry and Sovereignty

Liliuokalani *Hawaii’s Story by Hawaii’s Queen*

Presentation #2

Feb 20: Liliuokalani *Hawaii’s Story by Hawaii’s Queen*

Kehaulani *Paradoxes of Hawaiian Sovereignty*, 1-10.

Panel 4: Is Hawaii’s Story a case of colonial mimicry or an assertion of sovereignty?

Essay #1 Due

Asians in Hawaii: Settlers?

Feb 25 : Lois Ann Yamanaka *Blu’s Hanging*

Presentation #3

Feb 27: Lois Ann Yamanaka *Blu’s Hanging*

Haunani Kay-Trask Settlers of Color and Immigrant Hegemony *Amerasia Journal* 26
ii (2000): 1-24

Panel 5: Does Blu’s Hanging promote Asian Settler Colonialism or a belonging to Hawaii?

Feb 28: Analytical Paper Due noon

Settler Colonialism and Apartheid: South Africa

Afrikaners, Apartheid, White Liberalism

March 4: Gordon *South Africa*, pp. 1-10

Hendrick Verwoerd Speech 1966

Alan Paton *Cry, the Beloved Country*

March 6: Rudyard Kipling “*The White Man’s Burden*”

Panel 6: Does *Cry, the Beloved Country* confirm ideas about the civilizing mission?

The Politics of Race and Resistance

March 11: Peter Abrahams *Mine Boy*

Frantz Fanon “Introduction” *Black Skin, White Masks*

Presentation #4

March 13: Peter Abrahams *Mine Boy*

Nelson Mandela Statement at the Rivonia Trial

March 18: Spring Break

March 20: Spring Break

The Question of Palestine

States of Exception

March 25: Edward Said “The Question of Palestine” from *The Question of Palestine*, pp. 3-55.

Susan Abulhawa *Mornings in Jenin*

Presentation #5

March 27: Susan Abulhawa *Mornings in Jenin*

Panel 7: What is the function of descriptions of nature in *Mornings in Jenin* or

Space, Nature, and Decolonization

April 1: Theodor Herzl *A Jewish State* 1-14; 33-37

Bardenstein, Carol, “Trees, Forests, and the Shaping of Palestinian and Israeli Collective Memory” from *Acts of Memory: Cultural Recall in the Present*, pp. 148-168

Raja Shehadeh *Palestinian Walks*

April 3: Raja Shehadeh *Palestinian Walks*

Panel

Displacement and Urban Warfare

Urban Warfare and forms of Occupation

April 8: Nadera Shalhoub-Kevorkian, “The Occupation of the Senses: The Prosthetic and Aesthetic of State Terror” *British Journal of Criminology* 57 (2017), 1279-1300.

Ibtisam Azem *The Book of Disappearance*

April 10: Ibtisam Azem *The Book of Disappearance*

Panel 8: How well does the genre of speculative fiction work for settler colonialism in *The Book of Disappearance*?

April 15: Alan Dershowitz “The Case Against the Anti-Israel Hard Left and Hard Right” from *The Case Against Israel’s Enemies*, pp. 98-142.

Narrating Return

Ghassan Kanafani “Returning to Haifa”

Panel: What do you understand by the statement “Man is a cause?”

Susan Abulhawa “We Never Left”

Mourid Barghouti “This is Ramallah” and “Living in Time” from *I Saw Ramallah*, pp. 34-51, 90-103. (MAYBE CUT THIS?)

Presentation 9

Comparative Settler Colonialisms and the Present

April 17: Ran Greenstein “Colonialism, Apartheid and the Native Question: The Case of Israel/Palestine” From *Racism After Apartheid* (2019), pp. 75-95

Mahood Mamdani “The South African Moment” *Journal of Palestine Studies* 45 I (2015), pp. 63-68.

Lorenzo Veracini “Conclusion: Transcending the Settler Colonial Present” in *The Settler Colonial Present* 95-109, 129-133.

April 22: In class exam