

LIT 4233- Reclaiming *Glocal* Spaces: Local Geographies, Global Designs



Ebony G. Patterson, *A View In* (2015)

Spring 2023

Instructor	Cristovão Nwachukwu
Office and Office Hours	TUR 4343 F 12:50-p.m 1:50 p.m.
Email	crstova.nwachuk@ufl.edu
Class	20310
Section	1GS3
Location	MAT 0116
Time	MWF Period 4 (10:40 AM - 11:30 AM)
Course Website	Canvas

Course Description

To justify colonization, imperialist countries such as England and France created sociopolitical and cultural hierarchies to subjugate various populations and places across the world. However, certain writers from those places have used literature to challenge the systems that oppress them, to reclaim communal spaces, and to reassert their humanity. This weaponization of literature prompts common questions in postcolonial studies: What are the aesthetic and thematic features that categorize postcolonial literature? How do different colonial systems affect postcolonial writers' stylistic choices?

In this course, we will pay particular attention to the geographical spaces where postcolonial narratives take place. These regions include African, Asian, and Western countries, thus demonstrating how postcolonial writers have responded to colonial discourses by reshaping the representation of imperialist spaces. This approach will let us examine how spaces define identities in local and global contexts. This course will also introduce you to key theoretical works in postcolonial studies, which will help refine your understanding of colonization processes and their baleful legacy.

By the end of this course, you will be able to

- Identify the characteristics that categorize postcolonial literature, culture, and theory
- Apply theoretical concepts and frameworks to analyze literary texts
- Analyze the lingering effects of different colonial power structures on a global and local scale
- Discuss varied ideological stances aimed at critiquing colonialism
- Evaluate how historical events and varying sociopolitical contexts impact writers' craft
- Conduct research in the humanities
- Develop cohesive and coherent written and oral arguments
- Situate works within academic and public discussions about race, sexuality, gender, class, and nationality using evidence from primary and secondary sources

COVID Statement:

This semester, the university has mandated a return to face-to-face (F2F) teaching. I am mindful, however, of the fact that we are still in the midst of a global pandemic and that a vaccine has not been made available to the general population. Thus, if you suspect you may have been exposed to COVID, you should report for testing immediately and observe an obligatory quarantine period.

<https://coronavirus.ufhealth.org/screen-test-protect-2/>. You should also report to me immediately so that I can work with you on how to accommodate you as a student.

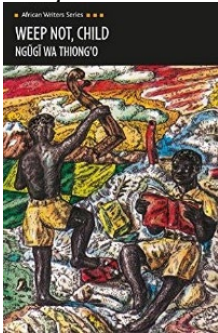
Likewise, if I suspect I have been exposed to the virus, I will immediately report and quarantine. During this time, I will continue to teach all my students remotely. I will give you clear instructions about joining online synchronous sessions.

I am aware of the fact that COVID-19 continues to impact our daily lives. Thus, if you are experiencing any hardships because of the virus, please contact me as soon as possible so that we may make any necessary arrangements contingent on your circumstances.

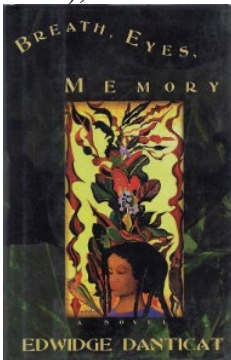
Required Texts

We will read these novels in the following order:

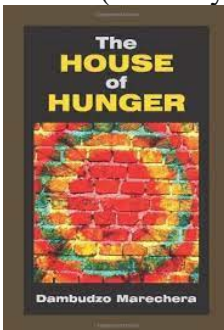
- ❖ *Weep Not, Child* (1964) by Ngũgĩ wa Thiong'o – Publisher: Heinemann ISBN: 9780435908300



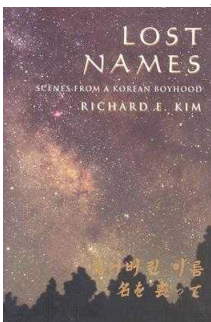
- ❖ *Breath, Eyes, Memory* (1994) by Edwidge Danticat – Publisher: Soho Press 2nd edition (July 1, 2003); ISBN: 978-1569471425



- ❖ *The House of Hunger* (1978) by Dambudzo Marechera – Publisher: Waveland Press, Reissue edition (February 13, 2013); ISBN: 978-1478604730



- ❖ *Lost Names: Scenes of a Korean Childhood* (1970) by Richard E. Kim – Publisher: University of California Press; Reprint edition (June 10, 1998); ISBN: 978-0520214248



- ❖ *Adua: A Novel* (2015) by Igiaba Scego – Publisher: New Vessel Press; Translation edition (June 13, 2017)



Shorter readings such as short stories, plays, and scholarly texts will be assembled in the “Files” section on Canvas. For the novels, try to purchase, borrow, or find online the same editions I listed above. This will prevent us from having different page numbers, which will hamper our discussions whenever we consult them in class. However, if you cannot find these editions for an affordable price, it is fine if you buy the cheapest one.

Suggestion for access to longer texts: You can find all the required texts for an affordable price on [Abebooks](#), [ThriftBooks](#), or borrow them from UF’s library.

Grading

Grading Scale

A	4.0	93-100	930-1000	C	2.0	73-76	730-769
A-	3.67	90-92	900-929	C-	1.67	70-72	700-729
B+	3.33	87-89	870-899	D+	1.33	67-69	670-699
B	3.0	83-86	830-869	D	1.0	63-66	630-669
B-	2.67	80-82	800-829	D-	0.67	60-62	600-629
C+	2.33	77-79	770-799	E	0.00	0-59	0-599

General Assessment Rubric

A	<ul style="list-style-type: none"> • Follows ALL instructions specific to the assignment description • Generates and elaborates on original ideas relevant to the course content • Assignment provides evidence to support claims • Assignment incorporates source material appropriately and effectively • Assignment displays clear organizational forethought • Assignment is free of rhetorically unaware grammatical, stylistic, and/or technical errors
B	<ul style="list-style-type: none"> • Follows most instructions specific to the assignment description • Incorporates and elaborates ideas relevant to the course content • Assignment provides evidence to support most of its claims • Assignment incorporates source material appropriately • Assignment has an identifiable organizational structure • Assignment contains rhetorically unaware grammatical, stylistic, and/or technical errors

C	<ul style="list-style-type: none"> • Follows some instructions specific to the assignment description • Incorporates ideas relevant to the course content • Assignment provides evidence to support some of its claims • Assignment incorporates source material • Assignment has an identifiable organizational structure • Assignment contains rhetorically unaware grammatical, stylistic, and/or technical errors
D	<ul style="list-style-type: none"> • Follows very few instructions specific to the assignment description • Incorporates ideas irrelevant to the course content • Assignment provides little to no evidence to support its claims • Assignment incorporates no (or very little) source material • Assignment has an unclear organizational structure • Assignment contains distracting and rhetorically unaware grammatical, stylistic, and/or technical errors
E	<ul style="list-style-type: none"> • Follows very few instructions specific to the assignment description • Incorporates ideas irrelevant to the course content • Assignment provides little to no evidence to support its claims • Assignment incorporates no (or very little) source material • Assignment has an unclear organizational structure • Assignment contains distracting and rhetorically unaware grammatical, stylistic, and/or technical errors

Assignments (1000 points total)

Participation on Canvas Discussions (11 posts; 20 points per post = 220 points total)

Before each discussion section, you will write posts on Canvas discussion boards to reflect about the reading(s) of the week. The response should be at least 200 words long. Discussion posts will be due **Monday by 8:00 a.m.** The deadline might change due to holidays or the beginning/end of the unit, and I will indicate when they do in the schedule below.

Close Reading Essay (800 words minimum - 1.000 words maximum, 100 points)

This assignment will evaluate your close reading skills in examining the works we discussed in the first unit. This close reading will answer a question I will post on Canvas, and you will answer it in the form of an essay as a means of exploring some of the topics we have addressed. You will be expected to analyze the work you chose for this assignment carefully in order to discuss this topic and develop an argument regarding the whole text through a close reading. **No secondary sources may be used for this assignment.**

Critical Analysis Paper (1.000 words minimum- 1.200 word maximum, 150 points)

You will write a paper combining your close reading skills with critical concepts or historical information we explored in the course so far. The goal is for you to produce a strong conceptual argument supported by textual and theoretical evidence. You will also have the option of submitting a video or audio recording of at least 5 minutes instead of written paper. **You will need at least 3 scholarly sources to support your analysis.**

Final Project (500 words minimum-1.200 words maximum; 250 points)

For the final assignment, you will have the choice of writing a critical essay, recording a podcast, a video essay, or composing an artistic work such as a painting, a drawing, a graphic novel, or any alternative media form analyzing one or more works we studied throughout the course. If you choose to write an essay, it must be at least 1.000 words long and at the most 1.200 words long. If you choose to compose an artistic work, you should write a statement that clarifies how your production responds to one works we studied, and the statement has to be at least 500 words long.

You should send me a two-paragraph proposal on Canvas by 11:59 a.m. on April 14th for me to approve your final project. All students must use at least 4 scholarly sources to support their interpretation or reaction to the work they chose to analyze.

The proposal will be worth 50 points and the final project 200. Bear in mind I might ask you to resubmit the proposal if it does not adhere to the requirements for the assignment or if it does not seem feasible.

Participation and Homework (280 points)

This grade accounts for your level of engagement during our classes, attendance, doing the readings, and assigned homework throughout the course. **The grades will be posted after our last class on April 19th, so please do not ask me for them earlier than that.**

Class Policies

1. You must complete all assignments to get credit for this course.
2. *Attendance:* In the beginning of every class, I will call the roll and attendance will be necessary to complete the course. **You are allowed to have at the most 6 unexcused absences. More than 6 unexcused absences will mean you failed the course. For me to excuse your absence, you will need to email me beforehand.**

However, bear in mind that:

2.1 After **3 unexcused absences**, your grade will be lowered by **one letter grade**.

2.2 Arriving 10 minutes late will count as half an absence. Arriving 20 minutes late will count as a full absence.

Excused absences are consistent with university policies in the undergraduate catalog and require appropriate documentation. For further information, please consult this link:

<https://catalog.ufl.edu/UGRD/academic-regulations/attendance-policies/>

3. *Concerning Issues that might affect your progress:* If you experience any kind of hardship that affects your progress during the class, which include financial or health-related issues, email me as soon as possible so I can ascertain how to proceed and offer alternative activities and deadlines to better accommodate your situation.
4. *Email responses and civility:* Please email me about class matters through Canvas, and whenever you send me an email during the week wait at least 24 hours for a reply. Emails received during the weekend will be answered on Monday. Furthermore, beware of the tone with which you address me in your emails. **I will not answer emails that do not include a salutation addressing me by my last name.**

5. *Classroom behavior:*

- a. Participation will be required and will affect your grade. I expect all students to engage in our discussions to make them as fruitful as possible.
- b. You are free to express your opinions about the topics we will discuss during our classes. However, you must be civil to me and your peers. Any racist, sexist, xenophobic, homophobic, transphobic, or generally prejudiced comments made during the class will not be tolerated. Respect will ensure our class runs smoothly and will keep the discussion focused.
- c. **Technology:** It is not appropriate to use technology (such as, but not limited to, laptops, cell phones) in the classroom for non-classroom activities. Such activity is disruptive and distracting to other students and to the instructor and can inhibit learning. Students are expected to respect the classroom environment and to refrain from inappropriate use of technology and other electronic devices in class.
- d. **Take notes during classes.** Our discussions will often require extensive contextualization about the topics we cover, and it will be challenging for you to remember what was said in class if you do not take notes. You may do so in a notebook or electronic device. Bear in mind this will impact your participation grade.
- e. *UF's policy on Harassment:* The University of Florida is committed to providing a safe educational, working, and residential environment that is free from sexual harassment or misconduct directed towards any and all members of the community:
<https://titleix.ufl.edu/about/title-ix-rights/>

6. *Paper Format and Submission:* All assignments will be submitted on Canvas using MLA format.

7. ***Late Papers/Assignments:* Late work will not be graded unless you inform by email me at least 24 hours before the assignment the is due of any issue that might prevent you from complying with the deadline.**

8. *Paper Maintenance Responsibilities.* Keep duplicate copies of all work submitted in this course. Save all returned, graded work until the semester is over.

9. *Academic Honesty and Definition of Plagiarism.* UF students are bound by The Honor Pledge: "We, the members of the University of Florida community, pledge to hold ourselves and our peers to the highest standards of honor and integrity by abiding by the Honor Code. On all work submitted for credit by students at the University of Florida, the following pledge is either required or implied: 'On my honor, I have neither given nor received unauthorized aid in doing this assignment.'" The Honor Code (<https://www.dso.ufl.edu/sccr/process/student-conduct-honor-code/>) specifies a number of behaviors that are in violation of this code and the possible sanctions.>

From the UF Student Honor Code:

A Student must not represent as the Student's own work all or any portion of the work of another.

Plagiarism includes but is not limited to:

- a. Stealing, misquoting, insufficiently paraphrasing, or patch-writing.
- b. Self-plagiarism, which is the reuse of the student's own submitted work, or the simultaneous submission of the Student's own work, without the full and clear acknowledgment and permission of the Faculty to whom it is submitted.
- c. Submitting materials from any source without proper attribution.

- d. Submitting a document, assignment, or material that, in whole or in part, is identical or substantially identical to a document or assignment the student did not author.
10. Students with *disabilities* who are requesting accommodations should first register with the Disability Resource Center (352-392-8565, <https://disability.ufl.edu/>), which will provide appropriate documentation to give your instructor early in the semester.
 11. *Students who are in distress* or who are in need of counseling or urgent help: please contact <https://umatter.ufl.edu/> or 352-392-1575 so that a team member can reach out to you. UF's Counseling and Wellness Center offers additional support: 352-392-1575, or contact them online: <https://counseling.ufl.edu/>
 12. For information on UF Grading policies, see: <https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>
 13. *Grade Appeals*: Students may appeal a final grade by addressing appeals to administrative assistant Carla Blount at cblount@ufl.edu. Grade appeals may result in a higher, unchanged, or lower final grade.
 14. *Course Evaluations*. Students are expected to provide feedback on the quality of instruction in this course by completing online evaluations. Toward the end of the semester, you will receive email messages requesting that you do this online: <https://gatorevals.aa.ufl.edu/>

Schedule of Classes and Assignments

1-*This schedule is only a guide and is subject to change.* Unless otherwise indicated, assignments and readings are due the day they are listed on the syllabus, not the following day. Generally, the arrows are listed in the order they will occur during the week. **The asterisk indicates the readings you can find on Canvas.**

2- Content Warning & Class Clime

At times, our course readings and discussions will focus on mature, difficult, and potentially challenging topics. This course covers topics that are both political and personal. Readings and discussions might trigger strong feelings—anger, discomfort, anxiety, confusion, excitement, or even humor. Some of us will have emotional responses to the course material; some of us will have emotional responses to our peers' understanding of the course material; all of us should feel responsible for creating a space that is both intellectually rigorous and respectful. Above all, be respectful (even when you strongly disagree) and be mindful of the ways that our identities might position us differently in the classroom, the university, and society more broadly. If you are struggling with the course materials, a good idea is to thoroughly read the syllabus so that you are prepared in advance. You can approach me ahead of time if you'd like more information about a topic or reading or to express anticipated discomfort.

	Readings and Classwork	Assignment Due
Week 1	Unit 1 – Narratives of Resistance	
January 9 th – Monday	<u>Introductions</u> ➤ Course Syllabus and discussing assignments	
January 11 th – Wednesday	<u>What is Postcolonial Literature, Culture, and Theory?</u> ➤ Discuss “Introduction” to <i>The Empire Writes Back</i> * by Bill Ashcroft, Gareth Griffiths, and Helen Tiffin	
January 13 th – Friday	<u>Spaces of Otherization</u> ➤ Discuss “You Can’t Get Lost in Cape Town”* (1987) by Zoë Wicomb	
Week 2		
January 16 th – Monday	NO CLASS - HOLIDAY	
January 17 th – Tuesday	Discussion Post 1 due by 8:00 p.m.	Discussion Post 1 due by 8:00 p.m.
January 18 th – Wednesday	<u>Multivalent Resistance</u> ➤ Discuss “A Tale from the Year 1857: Azizun Nisa”* by Tripurari Sharma	
January 18 th – Friday	<u>Colonialized Spaces</u> ➤ Discuss “Lawley Road”* (1943) by R. K. Narayan	
Week 3		
January 23 rd – Monday	<u>Communal Resistance</u> ➤ Discuss <i>Weep Not, Child</i> (1964) by Ngũgĩ wa Thiong'o until p.49 (chapter five)	Discussion Post 2 due by 8:00 a.m.
January 25 th – Wednesday	➤ Discuss <i>Weep Not, Child</i> (1964) by Ngũgĩ wa Thiong'o until p. 103 (chapter twelve)	
January 27 th – Friday	➤ Discuss <i>Weep Not, Child</i> (1964) by Ngũgĩ wa Thiong'o	
Week 4		
January 30 th – Monday	<u>Migration and Colonization</u> ➤ Discuss “Missing Out”* (2010) by Leila Aboulela	Discussion Post 3 due by 8:00 a.m.
February 1 st – Wednesday	➤ Discuss “The Promise Land”* (1962) by Ousmane Sembène	
February 3 rd – Friday	➤ Discuss “The Two Answers of the Colonized”* by Albert Memmi	
Week 5	<u>Preparation Week</u>	
February 6 th – Monday	➤ Thesis Workshop	

February 8 th - Wednesday	➤ Peer Review	
February 10 th - Friday	➤ Optional Conferences ➤ Close reading assignment due by 11:59 p.m	Close reading assignment due by 11:59 p.m
Week 6	Unit 2 -The (In)Visible Structures of the Empire	
February 13 th - Monday	<u>Black Womanhood in the Diaspora</u> ➤ Discuss <i>Breath, Eyes, Memory</i> (1994) by Edwidge Danticat until p. 49 (chapter six)	Discussion Post 4 due by 8:00 a.m.
February 15 th - Wednesday	➤ Discuss <i>Breath, Eyes, Memory</i> (1994) by Edwidge Danticat until p. 101 (chapter thirteen)	
February 17 th - Friday	➤ Discuss <i>Breath, Eyes, Memory</i> (1994) by Edwidge Danticat until p. 146 (chapter twenty-two)	
Week 7		
February 20 th - Monday	➤ Discuss <i>Breath, Eyes, Memory</i> (1994) by Edwidge Danticat until p. 200 (chapter thirty)	Discussion Post 5 due by 8:00 a.m.
February 22 nd - Wednesday	➤ Discuss <i>Breath, Eyes, Memory</i> (1994) by Edwidge Danticat	
February 24 th - Friday	➤ Discuss “Introduction: Women and Literature in the Caribbean: An Overview”* by Carole Boyce Davies and Elaine Savory Fido	
Week 8		
February 27 th - Monday	<u>What Happened Here?</u> ➤ Discuss <i>The House of Hunger</i> (1978) by Dambudzo Marechera until p. 30	Discussion Post 6 due by 8:00 a.m.
March 1 st - Wednesday	➤ Discuss <i>The House of Hunger</i> (1978) by Dambudzo Marechera until p. 70	
March 3 rd - Friday	➤ Discuss <i>The House of Hunger</i> (1978) by Dambudzo Marechera until p. 101	
Week 9	Preparation Week	
March 6 th - Monday	➤ Discuss <i>Discourse on Colonialism</i> * p. 31-78 by Aimé Césaire	Discussion Post 7 due by 8:00 a.m
March 8 th - Wednesday	➤ Conducting research in the humanities	
March 10 th - Friday	➤ Research workshop or optional conferences ➤ Critical Analysis Paper due by 11:59 p.m.	Critical Analysis Paper due

		by 11:59 p.m.
Week 10		
March 13 th – 17 th	NO CLASS – SPRING BREAK	
Week 11	Unit 3 – The Lesser-Known Stories of Colonization	
March 20 th – Monday	<u>Identity and Colonization in Korea</u> ➤ Discuss <i>Lost Names: Scenes of a Korean Childhood</i> (1970) by Richard E. Kim until page 57 (“Homecoming” chapter)	Discussion Post 8 due by 8:00 a.m
March 22 nd – Wednesday	➤ Discuss <i>Lost Names: Scenes of a Korean Childhood</i> (1970) by Richard E. Kim until 116 (“Lost Names” chapter)	
March 24 th – Friday	➤ Discuss <i>Lost Names: Scenes of a Korean Childhood</i> (1970) by Richard E. Kim	
Week 12		
March 27 th – Monday	➤ Discuss <i>Lost Names: Scenes of a Korean Childhood</i> (1970) by Richard E. Kim until page 159 (“Is Someone Dying?” chapter)	Discussion Post 9 due by 8:00 a.m
March 29 th – Wednesday	➤ Discuss <i>Lost Names: Scenes of a Korean Childhood</i> (1970) by Richard E. Kim	
March 31 st – Friday	➤ Discuss “A Devil Appears in a Different Dress: Imperial Japan’s Deceptive Propaganda and Rationalization for Making Korea Its Colony”* by Hakjoon Kim	
Week 13		
April 3 rd - Monday	<u>Colonialism is Fascism</u> ➤ Discuss <i>Adua</i> (2015) by Igiaba Scego until p. 40 (chapter 7)	Discussion Post 10 due by 8:00 a.m
April 5 th – Wednesday	➤ Discuss <i>Adua</i> (2015) by Igiaba Scego until p. 83 (chapter 16)	
April 7 th – Friday	➤ Discuss <i>Adua</i> (2015) by Igiaba Scego until p. 107 (chapter 21)	
Week 14		
April 10 th – Monday	➤ Discuss <i>Adua</i> (2015) by Igiaba Scego until p. 156 (chapter 29)	Discussion Post 11 due by 8:00 a.m
April 12 th – Wednesday	➤ Discuss <i>Adua</i> (2015) by Igiaba Scego	
April 14 th – Friday	➤ Discuss “Straight to the Matter” (2013)* by Olumide Popoola and “Contesting Narratives of Queer Africa”* by Sokari Ekine Project Proposal Due by 11:59 p.m.	Project Proposal Due by 11:59 p.m.

Week 15	<u>Preparation for the final project</u>	
April 17th – Monday	<ul style="list-style-type: none"> ➤ Making podcasts, blogposts, and video essays ➤ Analyze examples in the genres 	
April 19th – Wednesday	<ul style="list-style-type: none"> ➤ Final project workshop ➤ Course Evaluations 	
Week 16		
April 24 th Monday	Final Project Due by 11:59 p.m.	Final Project Due by 11:59 p.m.