

EN 299D, sec. 51  
TR 2:00-3:15  
Rm. OC 212  
OC-238: any weekday by appointment

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Fall, 2015  
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## Literature of the British Empire

### Goals of the Course

This course will explore English-language literature about the British Empire from the standpoint both of the colonizer and the colonized. It will focus on nineteenth- and twentieth-century literature set in India and Africa, looking first at how British authors represent relations between the British colonizers and the non-British colonized within the Empire and then how Indian and African authors “write back” to and against the Empire. The course will provide both theoretical and historical contexts within which to understand these works of literature.

As part of the Core curriculum at John Carroll, this course will be linked with HS 277, “Empire of Paper: The Spanish Colonial Empire.” This means that you will be a student in this course and HS 277 concurrently. In successfully completing these courses, you will have fulfilled the EHE (Examining the Human Experience) requirement for the Core. N.B.: Although these courses will overlap considerably, they will also differ from each other not just in terms of content but also in terms of approach, emphases, and expectations.

In being linked, these courses will work together to help you integrate knowledge from two fields: history and English-language (or Anglophone) literature. By integrating knowledge in these courses, you will become familiar—or more familiar—with the idea that knowledge in our contemporary, globalized world is increasingly interconnected. By participating in these courses, you will also become more expert in living and functioning within such a world, making the kinds of linkages across cognitive domains that will be the everyday currency of your private, public, and working lives in the future. The integration that these courses will require of you will be a challenge, for you will be asked to swivel continually between two main ways of looking at texts and the world: the way of the historian and the way of a literary critic. But this challenge will also be an opportunity—an enriching and enlivening opportunity for students and instructors alike—to sharpen our minds and widen our intellectual, ethical, and imaginative horizons.

Most of our class time will be devoted to discussion of, rather than lecture about, the readings. I hope that we—that is, students and teacher—can work together as a community of learners about nineteenth- and twentieth-century English-language literature. It is incumbent on each of us, as members of a community, to be civil and respectful toward one another, regardless of differences of opinion, experience, background, and identity.

### Learning Goals for EN 299 as a Core Course

1. To understand the significance of imperialism from a globalized perspective useful in understanding basic assumptions about our contemporary world.
2. To explain the interaction between colonizer and colonized as seen in literature about the British Empire in India and Africa.
3. To evaluate the role that imperialism and its unequal power relations played in the construction of race and racial identity, especially given the importance of cultural go-betweens.
4. To integrate knowledge from the disciplines of history and English-language literature.
5. To develop habits of critical analysis and aesthetic appreciation.
6. To communicate ideas effectively both in writing and through oral presentations.

By successfully completing the requirements of this course—the writing assignments, the end-of-term project, and the final exam—you will have achieved all of these learning goals. All of these Core goals, by the way, are aligned with university learning goals.

### Learning Goals for EN 299 as an EN Major Course

1. Read texts with active, critical skill to form and articulate accomplished interpretations.
2. Produce written analyses of literary texts that demonstrate awareness of audience, organizational sophistication, and clear argumentation.
3. Recognize the use and function of the formal elements of language and genre.
4. Build oral communication skills by listening to others' ideas and forming their own responses and questions clearly to situate themselves in the conversation.
5. Gain knowledge of cultural and historical contexts of British Romantic literature that enhances their appreciation for the voices either within or marginalized by the texts.

By successfully completing the writing assignments in this course, you will have met learning goals #1, 2, 3, and 5. By doing well on the exams in this course, you will have achieved learning goals #1, 3, and 5. By participating actively in class discussion, you will have attained learning goal #4. All of these major goals, by the way, are aligned with university learning goals.

### Required Readings

Achebe, Chinua. *Things Fall Apart*. New York: Anchor, 1959.

Anand, Mulk Raj. *Untouchable*. London: Penguin, 1935.

Conrad, Joseph, and Rudyard Kipling. *Heart of Darkness, "The Man Who Would Be King," and Other Works on Empire*. Ed. David Damrosch. A Longman Cultural Edition. New York: Pearson, 2007.

Duncan, Sara Jeannette. *The Story of Sonny Sahib*. Middletown, DE: Griffo, 2015.

Schreiner, Olive. *The Story of the African Farm*. Ed. Patricia O'Neill. Peterborough, Ontario: Broadview, 2013.

Readings outside of those in these works will be uploaded to Canvas or linked to the course. You should print off these readings or bring an electronic device that allows you to read them in class.

### Schedule

The reading for each class meeting is due that day.

T Sept 1	Introduction; in-class diagnostic writing assignment
R Sept 3	Steger (on Canvas); Said (on Canvas)
T Sept 8	Said (cont.); Pratt (on Canvas); Greenblatt (on Canvas)
R Sept 10	Pratt (cont.); Greenblatt (cont.); Gruzinski (on Canvas); <b>class meets 2:30-3:20</b>
T Sept 15	Guha (on Canvas)
R Sept 17	Guha (cont.); Irschick (see link)
T Sept 22	Kipling: "Gunga Din," "Mandalay," "The White Man's Burden"; Lear; research essay assignment handed out
R Sept 24	Kipling: "The Man Who Would Be King" (entirety)
T Sept 29	Kipling: "The Man" (cont.); Mitford
R Oct 1	Duncan: chs. 1-4
F Oct 2	<b>Research essay (4-5 pp.) due</b>

T Oct 6	Duncan: ch. 5-end; Rossetti (in Longman); Ghalib (all selections in Longman); art analysis assignment handed out
R Oct 8	Anand: pp. 1-46
Sa Oct 10	Cleveland Art Museum
T Oct 13	Anand: pp. 46-121; research essay returned
R Oct 15	Anand: p. 121-end; Gandhi (Canvas)
T Oct 20	Conrad: chs. 1-2; <b>art analysis (2-3 pp.) due</b>
R Oct 22	Conrad: ch. 3; Casement; movie review assignment handed out
T Oct 27	Schreiner: <i>The Story of an African Farm</i> , Part I:1-I:8; comparative analysis assignment handed out
R Oct 29	Schreiner: Part I:9-I:12; art analysis returned
T Nov 3	Schreiner: Part I:13-II:3; <b>movie review (2 pp.) due</b>
R Nov 5	Schreiner: Part II:4-II:5
T Nov 10	Schreiner: Part II:6-II:12; <b>rough draft of comparative analysis (6-8 pp.) due</b>
R Nov 12	Schreiner: Part II: 13-end; Schreiner: from <i>Thoughts on South Africa</i> ; movie review returned
T Nov 17	Achebe: Part I:1-1:8; <b>in-class conferences re: rough drafts</b>
R Nov 19	Achebe: Part I:9-I:11; <b>in-class conferences re: rough drafts</b>
T Nov 24	<b>Friday classes meet</b>
R Nov 26	<b>Thanksgiving Break</b>
T Dec 1	<b>Oral presentations of comparative analysis</b>
R Dec 3	Achebe: Part I:12-II:19
T Dec 8	Achebe: Part III:20-end; Achebe: from <i>Massachusetts Review</i> ; <b>comparative analysis (6-8 pp) due</b>
R Dec 10	Make-up period; course evaluations; wrap-up
R Dec 17	<b>Final exam, 1:00-3:00PM</b>

### Requirements

You will take occasional in-class quizzes (some announced, some unannounced), sit for a final, compose a movie review, and write three essays. The major portion of the course, the three essays, will consist of

- An analysis of an art object from the Cleveland Museum of Art that shows the influence of empire;
- A research paper that interweaves analyses of one literary and one historical text;
- A comparative analysis of interaction between the colonizer and the colonized within two empires: British and Spanish; analyses will have to draw on literature and history and will be delivered orally as part of a group presentation.

The final exam will be a form of take-home exam. You will prepare for this test by taking a series of quizzes that will require you to practice answering the kinds of questions you will have to answer on the final.

If you miss a quiz and have a valid excuse, you may make up the quiz without penalty. If you miss a quiz and have no valid excuse, you may make up the quiz with a penalty.

Your essays and the movie review must be typed, double-spaced, in 12-point Times New Roman, with 1" margins all around, and submitted on time. For every day that an essay is late, one-sixth of a grade will be deducted from the final essay grade. Short essays or reviews will also be penalized. You will be required to submit a proposal

and a rough draft for the comparative analysis assignment. Feel free to visit the Writing Center or me for help with your writing.

From time to time, you will also be asked to join two or more other students in the course to serve as “catalyzers” of the discussion for that day. Your responsibility will be to bring in a question you find significant about the reading and to help guide class discussion of the question. Your and your classmates’ questions will supplement the questions I will also be giving the class. I will give you more information about your role as a catalyzer later.

Occasionally, I will announce readings, lectures, or other events that you may attend and respond to in writing for extra credit. For full credit, each response must be at least 500 words. Each full-length response will earn you an extra 0.5% on your final course grade. You are allowed to hand in up to four extra-credit responses over the course of the semester.

### Statement on Academic Honesty

Academic honesty is essential to the success of this course. For this reason, no dishonesty of any sort will be tolerated. Cheating on exams or plagiarism of any kind on the paper will be grounds for a grade of F in the course. If you use another author’s ideas or words at *any* stage in your writing, whether you take these from a printed or on-line source, you must quote and/or acknowledge your borrowings properly. We will talk about how to document your sources properly during the semester.

### Statement on Disabilities

Students with documented disabilities should contact the Coordinator for Students with Disabilities (Ms. Allison West, 397-4967) and, after consulting with her, inform me, in a timely manner, about accommodations you would find useful.

### Electronic Device Policy

During class, you may not view any electronic device of any kind unless (1) you are expecting an important communication and secure my approval for use of that device in advance, (2) you are reading a course text on that device and secure my approval for that use in advance, or (3) you are helping the class, upon my request, to find out information we require instantly. If I find you checking your device during class (usually this involves looking down at your lap intently), and you are not covered by any of the above exceptions, your commitment to the course grade will suffer heavily. It is best to keep your device turned off.

### Grading

Movie review	5%
Art analysis	10%
Research essay	20%
Comparative analysis	25%
Quizzes	10%
Final	20%
Commitment to the course	10%

The grade for commitment to the course will be based mainly on participation in class discussion, but other factors such as general conscientiousness and improvement will also be assessed. You are urged to come to every class. You are allowed up to three unexcused absences, after which I will assess a penalty of three points off your final commitment grade for each additional unexcused absence. I grade on a ten-point scale.