ENG 5006-001: Literature of Empire

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Colonial novels consider the cultural conflict that develops when Europe imposes its manners, customs, religious beliefs and moral values on an indigenous way of life. These novels explore important ideas, for the conflict of ideologies has produced the major crises of the twentieth century; and they form a genre that has an important place in the history of the modern British novel. These novels also consider one of the most significant historical developments in our century, for the tradition of the colonial novel runs parallel to the rise and fall of western colonialism. The colonial genre is virtually invented and introduced into English literature by Kipling in the 1880's, at the apogee of the "scramble for Africa," is improved upon by Conrad, reaches its peak in A Passage to India, and is continued by Cary and Greene, who are influenced by Forster and Conrad. After the Second World War, when the British Empire begins to disintegrate, English colonial novels can no longer be a truly vital form and begin to decline.

--Jeffrey Meyers, Fiction and the Colonial Experience

COURSE OBJECTIVES

As even a glance at daily newspapers makes clear, the political and cultural realities of our contemporary world are still shaped by the legacy of European domination of non-European lands and peoples. Imperialism indelibly marked the consciousness of former masters and former subjects, and the interactions between nations of the northern hemisphere and those of the south continue to be influenced by the history and myths of past relationships.

As Great Britain, the most extensive of modern empires, acquired, controlled, and finally relinquished vast dominions, many writers took for theme expatriation and exile, empire or its loss. In this course, we will focus on important colonial fiction written in English by authors of British nationality, who experienced as well as wrote about cultural differences, spirit of place, expatriation and exile. We will study narratives that embody and represent political and cultural encounters from the high point of British imperial power through its waning and into the beginnings of the postcolonial era. Reading, discussing, and writing about texts that focus on characters, events, or ideas shaped by the experience of empire, we will increase our understanding of narrative, as well as of the interactions of literature, history, and politics.

TEXTS

Burgess, The Long Day Wanes; Conrad, Lord Jim; Durrell, Mountolive;
Forster, A Passage to India; Greene, The Heart of the Matter;
Greene, The Quiet American; Kipling, Two Tales; Naipaul, The Mimic Men;
Orwell, Burmese Days; Rushdie, Midnight's Children; Scott, The Jewel in the Crown
(Suggested Text: MLA Handbook for Writers of Research Papers, latest ed.)

DR. Z'S OFFICE HOURS

Mondays: 1330-1430 (1:30-2:30), 1545-1645 (3:45-4:45); Thursdays: 1400-1600 (2:00-4:00);
By Appointment
ENGLISH 5006: LITERATURE OF EMPIRE
ASSIGNMENTS

WEEK I
August 28: Introduction to course & assignments; introduction to Rudyard Kipling; Kipling, "The Man Who Would Be King" in Two Tales

WEEK II
September 4: Forster, A Passage to India (Read novel for this week's class.)

WEEK III
September 11: Orwell, Burmese Days (Read novel for this week's class.)

WEEK IV
September 18: Conrad, Lord Jim (Read novel for this week's class.)
September 25: Above Assignments continued; bring books to class. Paper I due at class time; be prepared to share your paper with the seminar. Workshop; Midterm Review; Discuss plans for Department conference.

WEEK V
October 2: The Heart of the Matter (Read novel for this week's class). Paper Revisions due; Schedule conferences.

WEEK VI
October 9: Durrell, Mountolive (Read Chapters 1-7 for this week's class.) Discussion of Paper I; conference sign-up.
Mid-Term Exam (Please bring Exam Booklets to class.)

WEEK VII
October 16: Durrell, Mountolive (Finish reading the novel for this week's class.) Review of Paper II assignment; Prospectus due 13 November.

WEEK VIII
October 23: Burgess, Time for a Tiger (The Long Day Wanes)

WEEK IX
October 30: Scott, The Jewel in the Crown (Read the novel for this week's class.)

WEEK X
November 6: The Jewel in the Crown (concluded);
Rushdie, Midnight's Children (Read as much as possible of the novel for this week's class.) Final plans for Department Conference presentation.

WEEK XI
November 13: Rushdie, Midnight's Children (Complete the novel for this week's class.) Prospectus for Paper II due at class time. Schedule conferences.

WEEK XII
November 20: Naipaul, The Mimic Men (Read the novel for this week's class.)

THANKSGIVING RECESS--NO CLASS MEETING

WEEK XIV
December 4: RESEARCH PRESENTATIONS AS SCHEDULED (Exam Review)

WEEK XV
December 11: Paper II due at class time.
RESEARCH PRESENTATIONS AS SCHEDULED (Farewells)

CUMULATIVE FINAL EXAM: ___________________
LITERATURE OF EMPIRE: SEMINAR PROCEDURES AND ASSIGNMENTS

Seminar participants are expected to complete the assigned reading punctually, to keep a class journal, to be prepared for in-class writing assignments, and to contribute actively and constructively to discussion.

I. ORAL PARTICIPATION AND REPORTS: Students are expected to come prepared to class and to contribute informed comments. Throughout the semester, students may be asked to prepare comments or bring in information relevant to assigned texts and their background.

The seminar will organize a session for this fall's English Department student conference. The selection of topics, speakers, format will be for class members to decide. The conference offers you the opportunity to present your research and ideas in a professional setting.

During the last two class sessions, each participant will present the material of his/her final seminar paper. Do not read your paper; rather present highlights of your insights in as clear and interesting a fashion as you can. Presenters should be prepared to answer questions and respond to comments.

II. WRITING ASSIGNMENTS

A. JOURNAL: Keep a separate notebook or journal in which you write your initial and later your considered responses to reading assignments and class discussion, and in which you keep notes of your "outside" reading in history, theory, and criticism. From time to time, you will be asked to write responses in class, and you should add them into your journal when they are returned. Journals are very useful in reviewing for exams and in planning your formal papers and oral presentations. I will not collect or grade journals.

B. PAPER I (800-1400 words/3 to 5 typed double-spaced pages) is due on 25 September. It will be a comparative analysis/evaluation of two substantial critical journal articles that deal with any one of the novels assigned for the course. A significant part of the assignment is the finding and selection of the articles (preferably articles published in the last ten years). Use the computerized MLA bibliography available in Booth Library. Start as early as possible as you may need to request photocopies of the articles from other libraries. You may wish to request more than two articles so that you can choose the most suitable for your paper.

Try to find two substantial articles that approach the same text from different perspectives. Clearly and concisely convey the content and critical approach of each article, and then analyze and evaluate from your perspective. (Turn in article photocopies with your paper.) Be sure to quote accurately, indicate all quotations and paraphrases, and document accurately (use the MLA system). (See Course Policies for guidelines on documentation and the submission of papers.)

C. PAPER II (2000-3000 words/8-11 typed double-spaced pages) is due on 4 December. Paper II is a critical study analyzing the literary treatment of a clearly focused and very specific issue or manifestation of imperialism and/or inter-cultural encounter in two (or three) works of twentieth-century fiction written in English. One of the works studied must be and all may be chosen from those assigned for the course.

Be sure to focus your topic; you may take a cultural, political, or psychological approach, or you may approach theme through an examination of narrative technique. The paper's bibliography should include several carefully chosen secondary works (theory; historical or political background; essays or other "non-fiction" by the authors studied; or, critical works).

A prospectus (250 words; typed or computer-generated) is due November 13. The prospectus should name the primary works to be discussed, and specify the approach and critical method. Indicate the reason for your choice of primary texts; name the most important secondary sources to be used. Please arrange a conference with me to discuss your research plans. (See Course Policies for details on presentation of papers.)
ENGLISH 5006—COURSE POLICIES

Class attendance, punctuality, preparation, and participation are expected and required. Students are responsible for all material covered in class and all announcements or assignments made in class as well as for all assignments on the syllabus. Seminar participants are expected to complete the assigned reading punctually, to keep a class journal, to be prepared for in-class writing assignments, and to contribute actively and constructively to discussion. In addition to fulfilling specified assignments, graduate students are expected to work independently and to do outside reading related to the material of the course.

Oral Reports must be presented on the assigned date. Papers and other written work must be handed in on the date due. BE SURE TO KEEP A COPY OF EVERY PAPER YOU HAND IN. IN THE CASE OF A MISSING PAPER, THE STUDENT IS RESPONSIBLE FOR SUPPLYING A COPY.

A NOTE ON THE PRESENTATION OF PAPERS: Papers must be typed or computer-generated (double-spaced) on heavy or medium-weight white 9 x 11 paper. Papers must be typed or printed in clear, dark, letter-quality print; continuous-form sheets must be separated and edges removed; pages must be numbered and arranged in order. There should be adequate margins. Each paper must have a separate title sheet that includes the title of the paper, course title, instructor's name, student's name, and date of submission. Repeat the title at the top of the first page of text. Papers must be stapled or clipped.

DOCUMENTATION: Use the new MLA system to cite both primary and secondary sources used in your papers. The new system is fully explained and illustrated in the MLA Handbook for Writers of Research Papers. Each student should have access to a copy of the latest edition of the MLA Handbook. Remember that all electronically gathered materials must be documented as accurately as if they were print materials. For help with the latest conventions, go to the Writing Center and/or consult with expert classmates. An important principle: downloading is not research. All information, insights, and ideas must be digested, transformed by your own thinking.

ACADEMIC HONESTY: All written work (papers, exams, tests, quizzes) must be original and independent. Please make sure that you understand the meaning of plagiarism and the policy of the English Department:

Any teacher who discovers an act of plagiarism—"the appropriation or imitation of the language, ideas, and/or thoughts of another author and representation of them as one's original work" (Random House Dictionary of the English Language)—has the right and the responsibility to impose upon the guilty student an appropriate penalty, up to and including immediate assignment of the grade of F for the course.

STUDENTS WITH DISABILITIES: "If you have a documented disability and wish to receive academic accommodations, please contact the Coordinator of the Office of Disability Services (581-6583) as soon as possible."

GRADE: Paper I—15%; Mid-Term Exam—10%; Preparation/Participation—25%; Conference—5%; Paper II (including Prospectus and Oral Report)—25%; Final Exam—20%.
English 5006: British Colonial Fiction (A Select Bibliography)

Buchan, John. *Greenmantle* (1916); etc.

Burgess, Anthony. *The Long Day Wanes/The Malayan Trilogy: Time for a Tiger* (1956); *The Enemy in the Blanket* (1958); *Beds in the East* (1959); *A Devil of a State*


Conrad Joseph. *Heart of Darkness* (1902); *Lord Jim* (1900); *Nostromo* (1904); etc.


Farrell, J.G. *Siege of Krishnapur* (1973); *The Singapore Grip* (1978)

Forster, E.M. *A Passage to India* (1924)

Greene, Graham. *The Heart of the Matter* (1948); *The Quiet American* (1955); *The Comedians* (1965); *The Honorary Consul* (1973)

Haggard, H. Rider. *King Solomon's Mines* (1886); *She* (1887)

Henty, G.A. *Clive in India* (1884); etc.

Huxley, Elspeth. *The Red Rock Wilderness*; etc.

Kipling Rudyard. *Kim* (1901); *Plain Tales from the Hills* (1888); etc.

Lawrence, T.E. *Seven Pillars of Wisdom* (1926/1935) [memoir]

Lessing, Doris. *The Grass Is Singing* (1950); *Martha Quest* (1952); *A Ripple from the Storm* (1958); *Landlocked* (1965)

Manning, Olivia. *The Levant Trilogy* (1977-80)

Maugham, W. Somerset. *East and West* [collection of short fiction]

Orwell, George. *Burmese Days* (1934) [see also essays]


Waugh, Evelyn. *Black Mischief* (1932)

Woolf, Leonard. *The Village in the Jungle* (1913)

A VERY SMALL SAMPLING OF "POST-COLONIAL" WRITERS: Chinua Achebe (*A Man of the People, Anthills of the Savannah*) Elechi Amadi; Ayi Kwei Armah; Mariama Ba; J. M. Coetzee, *Waiting for the Barbarians, Foe,* Anita Desai; Cyprian Ekwensi; Nadine Gordimer (*Burger's Daughter, July's People*, etc.); Wilson Harris (*Ascent to Omai*); Bessie Head; John Hearne; Alex La Guma; George Lamming; Kamala Markandaya, *The Coffer Dams*; Naipaul (*The Mimic Men* etc.); R.K. Narayan (*The Vendor of Sweets*, etc.); Sembene Ousmane; Rushdie (*Shame*); Nawal al-Saadawi; Tayeb Salih; Ngugi wa Thiong'o, *A Grain of Wheat; Petals of Blood* etc.; Amos Tutuola--ETC. ETC. ETC. ETC.
ENGLISH 5006: IMPERIAL FICTION--TWO CHRONOLOGIES

I. Order of Publication

JOSEPH CONRAD. HEART OF DARKNESS. 1902 (Blackwood's serial 1899).
JOSEPH CONRAD. LORD JIM, 1899.
   [World War I]
E.M. FORSTER. A PASSAGE TO INDIA, 1924 (Chapters I--VIII 1913).
T.E. LAWRENCE. SEVEN PILLARS OF WISDOM. 1922 (private); 1935.
EVELYN WAUGH. BLACK MISCHIEF. 1932.
GEORGE ORWELL. BURMESE DAYS. 1934.
JOYCE CARY, MISTER JOHNSON 1939.
   [World War II]
GRAHAM GREENE. THE QUIET AMERICAN. 1956.
LAWRENCE DURRELL. MOUNTOLIVE. 1958.

II. Order of Historical Background

RUDYARD KIPLING. The Man & Without Benefit, 1890, 1891.
JOSEPH CONRAD. HEART OF DARKNESS. 1902 (Blackwood's serial 1899).
JOSEPH CONRAD. LORD JIM, 1899.
E.M. FORSTER. A PASSAGE TO INDIA 1924 (Chapters I--VIII 1913).
JOYCE CARY, MISTER JOHNSON 1939. (WWI)
T.E. LAWRENCE. SEVEN PILLARS OF WISDOM. 1922 (private); 1935. (WWI)
GEORGE ORWELL. BURMESE DAYS. 1934.
EVELYN WAUGH. BLACK MISCHIEF. 1932.
LAWRENCE DURRELL. MOUNTOLIVE. 1958.
GRAHAM GREENE. THE HEART OF THE MATTER 1948. (WWII: 1941-43)
GRAHAM GREENE. THE QUIET AMERICAN 1956. (c. 1952)