Race and English Literature

This course is an introduction to some interesting and exciting works by men and women about "race," colonialism, and imperialism in English, from the middle ages to the present. As an introduction, we will be concentrating on some early modern (pre-1800) and contemporary (post-1930) examples, rather than trying to cover everything. We will examine how literature serves in the making of modern racial identities, especially in conjunction with the history of European colonialism and imperialism. We will also trace the contribution of non-English (and non-European) writers to so-called "English" literature. There are no prerequisites for this course.

English 208L is a Women's Studies approved course. As we will see, colonialism "on the ground" (that is, in practice) is closely connected with issues of descent, family, and sexuality. "Race," in other words, is as much about parentage, reproduction, and sex-appeal as it is about skin tint, facial features, and so on; and, like gender, it is a sexual-reproductive category. One consequence is that racism often takes gender- and sex-related forms; and many stories of "race" develop around love, sex, or family.

As an introduction, this course has two aims: first, to sample a range of literary works (and some non-literary ones, such as films) that deal with issues of race. These works spring, as we will discover, from colonial and imperial realities--realities that include the use of African slave labour in the new world and the conquest of the native inhabitants of the Americas by European invaders. This leads into our second aim, which is to develop a vocabulary for discussing a literature ("English" literature) born in part of colonial and imperial encounters.

Some Definitions:

"Colonialism" is the term used to describe the advent of permanent European settlement in areas of the world outside Europe, beginning soon after Columbus's voyages and becoming widespread from the seventeenth century on. "Imperialism" refers to the political domination of nations by a foreign power (such as during the Roman empire). As it happens, areas that were extensively colonized often became part of European empires, although other territories were politically assimilated without colonization. For example, in 1944 both Canada (a heavily colonized country) and India (where relatively few Britons settled permanently) were member states of the British Empire.

These colonial and imperial activities put the inhabitants of the world into new relations of global conflict after 1492, and one of the results was the emergence and elaboration of the modern, pseudo-scientific notion of "race." Europeans knew for thousands of years, of course, that they had a different skin tint from some of the inhabitants of other regions of the world, such as Africa. This did not lead to the idea that "colour" was essential to the identity of either individuals or groups. As we will see in the medieval work known as Mandeville's Travels, religious differences between peoples were considered far more important than physical ones. "Race" in the modern sense of a biological essence did not exist during the middle ages or before--on the contrary, it is a modern construction that initially springs from the need of Europeans to justify their attempts to dominate and subdue other
peoples and cultures. Of course, just because “race” is a construction does not make it or the racism it engenders any less real than if “race” were a fact of nature.

How are “race” and racialized identities constructed? One way “race” is constructed (and resisted) is in literature. Our study of the construction of “race” and racism will address: racialized identities and issues of gender and sexuality, such as the racial beauty myth; imaginative geographies that project a civilized “here” and a barbaric “there”; and the appropriation of the voice of the “other.” We will also consider the role of literary forms such as autobiography in the making of racial identity.

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Although I will regularly lecture, classes will also include a seminar component. For interested students, and as a resource for students choosing the presentation option, I have put links to some relevant web resources on the course web site: www.arts.uwaterloo.ca/ENGL/courses/engl2081

Office: Hagey Hall 257, ext. 2416
Office hours: 4:00-5:00 pm Wednesday and 1:00-2:00 pm Thursday, or by appointment

Required Texts:
William Shakespeare, Othello (Signet)
Aphra Behn, Oroonoko, The Rover, and Other Writings (Penguin)
Olaudah Equiano, The Interesting Narrative (Penguin)
Zora Neale Hurston, Their Eyes Were Watching God (Harper & Row)
Chinua Achebe, Things Fall Apart (Anchor)
Joy Kogawa, Obasan (Penguin)
Thomson Highway, Dry Lips Oughta Move to Kapuskasing (Fifth House)
Bharati Mukherjee, Jasmine (Virago)
Course Packet (available at the bookstore by the third week of classes)

Assignments:
Attendance, attendance for extended classes during film screenings, and active preparation for and participation in class discussions and exercises (10%); 2-page paper (10%); 3-page paper (20%); in-class midterm essay or 15-minute in-class presentation (limited to 10 groups of 2 students) on a relevant topic (your choice = 20%); and a final examination on the semester’s work consisting of three parts: an ID section and two essay questions (40%).

Students are required to prepare course readings AHEAD of the relevant classes. Students will be able to sign up for class presentations, in groups of two, starting in the second week of classes; class presentations will be scheduled for dates starting February 1.

For those who choose to write it, the midterm will be held on February 17. The 2-page paper MUST be handed in to the instructor at the start of class on February 1. The 3-page paper MUST be handed in to the instructor at the start of class on March 17. Due to my administrative responsibilities on the English Department Graduate Committee, my role as sole investigator on a large SSHRC research grant, and other factors such as class sizes, I am not able to mark papers handed in at other times. For this reason, papers handed in before, during, or outside of the February 1st and March 17th classes, in the absence of a serious personal medical reason, will be graded 0. Papers must be typed, double-spaced, and fastened with a staple (do not use plastic report folders or other fasteners or covers); if using a word-processor, laser print your paper and do not use right justification. A page is
250 words. Papers must follow the format laid out in the MLA Handbook. Papers late without prior permission may be penalized 2% per day. Uncompleted assignments will be graded 0.

Finally, students are expected to follow at all times both university and department regulations on plagiarism (in particular, all work apart from group assignments must be your own, and the words and ideas of others must appear within your work inside quotation marks and with complete references in foot- or end-notes).

NOTE: Please keep a photocopy of any paper you submit, and never hand a paper in by sliding it under (or sticking it to) my office door.
Race and English Literature

SYLLABUS

January 4: Introduction: “Race,” Colonialism, and Imperialism:
Kamala Das, “An Introduction” (handout)

I. Re-Mapping the Tradition (English Literature Before 1790)

January 6: The World According to Mandeville:
Mandeville's Travels (selections on handout)

January 11, 13 & 18: The Other at Home:
William Shakespeare, Othello

January 20 & 25: The Romance of Empire:
Aphra Behn, Oroonoko

January 27: The Colour of Innocence:
Phillis Wheatley, selected poems (C = course packet)
William Blake, selected poems (C)

February 1 & 3: Resisting “Primitives” Part 1:
Olaudah Equiano, Narrative (chapters 1-5, 10-12)

February 8: Resisting “Primitives” Part 2:
“Kanehsatake: 270 Years of Resistance” (film--screening in class--your
attendance for this special 2 1/2 hour class is expected--see
note below)

Also to be read while we study the texts of Part I: Lawrence Wright, “One Drop of Blood” and
Kwame Anthony Appiah, “Race” (both in C).

II. The Empire Maps Back (Literature in English After 1930)

February 10 & 15: African-American Feminism:
Sojourner Truth, “Ain't I a Woman?” (C)
Zora Neale Hurston, *Their Eyes Were Watching God*

February 17: **Midterm**

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March 1: **Decolonizing Film:**
Hanif Kureishi, “Sammy and Rosie Get Laid” (film--screening in class--your attendance for this special 2 1/2 hour class is expected--see note below)

March 3, 8 & 10: **Decolonizing Literature and Music:**
Chinua Achebe, *Things Fall Apart*

March 15 & 17: **Trauma, Memory, and Community:**
Camie Kim, “They Speak Quickly” (C)
Joy Kogawa, *Obasan*

March 22 & 24: **Post-Colonial and Post-Modern:**
Tomson Highway, *Dry Lips Oughta Move to Kapuskasing*

March 29 & 31: **The Race for Art:**
Langston Hughes, “Harlem (A Dream Deferred)” and “Theme for English B” (C)
Bharati Mukherjee, *Jasmine*

Also to be read while we study the texts of Part II: Salman Rushdie, “Commonwealth Literature’ Does Not Exist,” Paul Gilroy, “Nationalism, History, and Ethnic Absolutism,” and bell hooks, “Ice Cube Culture” (all in C).

April 5: Conclusion and Review

**Note:** On the days during which we screen a film, classes will run for an extra hour--that is, for 2 1/2 hours total. Attendance for the whole of these classes is expected--students are requested to organize their schedules in order to be able to attend for the entire 2 1/2 hours, which will include both a screening of the film and a short discussion of it.