

LTWL 109: POSTCOLONIAL AMERICAS

Summer 2014

Meeting Time: M&W 9:00AM to 12:30PM

Location: Hum & Soc Sci 350

Instructor: Matt Suazo

Office: McHenry Library Cafe

Hours: M&W 1:00 to 2:00PM

Email: msuazo@ucsc.edu

COURSE DESCRIPTION

While the field of American Literature inevitably places the United States at center, that center does not hold if US literary production is resituated within the Literature of the Americas, a field in which postcolonial, transnational, hemispheric, and global categories for comparison emerge. This course, by comparing colonial texts with their twentieth-century rewritings and adaptations, examines one of these categories—the postcolonial—as a time and space for reading the literary and cultural history of the Americas. The postcolonial, however, does not operate as a rigid framework for the course; instead, it offers a horizon towards which we will orient our inquiry. To identify the concerns and the debates from which postcolonial thought has emerged in the Americas, we will focus on close reading of primary texts, and a selection of secondary texts will provide our historical and theoretical bearings.

COURSE OBJECTIVES

This upper-division Literature course aims to introduce the postcolonial in its historical context as an important strand of literary and cultural theory in the Americas; to facilitate fluency with its major terms and concepts; to provide a critical apparatus for interpreting primary texts in respect to the postcolonial; to refine students' close-reading and analytical writing skills, as well as their ability to translate these skills into discussion and oral presentation. LTWL 109 satisfies the Modern Literature and World Literature concentrations; it also satisfies the Global distribution requirement.

STUDENT EVALUATION

The baseline for evaluation will be day-to-day presence, completion of reading, and participation in discussion. The course will require three short papers (2-3 pages), as well as a conference paper (5-6 pages) and an accompanying presentation. At least once during the session, each student will also be required to take part in leading discussion.

Your final grade will be distributed roughly as follows:

Participation and Attendance:	15%
Leading Discussion:	15%
Short Papers:	45%
Conference Paper & Presentation:	25%

COURSE REQUIREMENTS AND POLICIES

Attendance

Attendance is mandatory and promptness is expected. To receive an 'A' in the course, you must attend all class meetings. If you are absent once, you will receive at best a 'B' in the course; if you are absent twice, you will receive at best a 'C' in the course; and if you are absent more than twice, you will receive an 'F' in the course. On occasion (meaning once or twice), you may—if necessary—come late to a class meeting or leave early, but you must notify me ahead of time.

Deadlines

All reading assignments and papers (in hard copy) are due at the beginning of class on the date specified. Tardy papers will be docked a whole letter grade and will not be accepted more than two days or one class period late. Consistently late papers or failure to turn in any single paper assignment will result in failure of the course.

Classroom Environment

Like a seminar, a typical class meeting might include a short lecture, a discussion of the reading, a brief writing assignment, and collaborative work in small groups. This format means that the attitude each student brings into the classroom affects everyone. Please arrive on time, listen courteously with an open mind, and contribute in positive and productive ways. Free speech and debate are desirable in this setting, but respect for your classmates and instructor must be shown at all times. Please turn off and put away all phones and other distractions before class begins. As long as you're tidy, drinks and snacks are fine, and we will take one long or two short breaks each day.

Office Hours and Contact Info

Regular office hours (M&W, 1:00 to 2:00) will be held at the McHenry Library Cafe. This time is set aside for you—please stop by for discussion or if you have questions and concerns. By appointment, I can also meet at other times and places. To contact me outside of class, please use email (msuazo@ucsc.edu) and observe proper etiquette. Email is not the place for lengthy questions about assignments or course content: come to office hours.

Academic Integrity and Plagiarism

Academic dishonesty in any form is not tolerated. Specific acts of cheating or plagiarism will result in a grade of ‘F’ (no credit) on the assignment in question and may have additional consequences, including failure of the course. For more on the UCSC Academic Integrity policy, see: http://www.ue.ucsc.edu/academic_integrity. For more on how to cite sources properly and avoid plagiarism, see the following library guides: <http://library.ucsc.edu/help/research/use-and-cite-your-sources> and <http://guides.library.ucsc.edu/citesources>. If you have questions, please ask me.

Accommodations for Students with Disabilities

If you qualify for classroom accommodations because of a disability, please get an Accommodation Authorization from the Disability Resource Center (DRC) and submit it to me in person outside of class (e.g., office hours) as soon as possible. Contact DRC at 459-2089 (voice), 459-4806 (TTY), or <http://drc.ucsc.edu/> for more information on the requirements and/or process.

REQUIRED TEXTS

Books (available at The Literary Guillotine, 204 Locust Street, 831-457-1195):

William Shakespeare, *The Tempest* (1623; Signet, 1998)
 Christopher Columbus, *The Four Voyages*, trans. J. M. Cohen (c. 1492-1547; Penguin, 1992)
 Alejo Carpentier, *The Harp and the Shadow*, trans. Carol & Thomas Christensen (1978; Mercury House, 1992)
 Sir Walter Raleigh, *The Discovery of Guiana* (1596; Bedford, 2007)
 Cotton Mather, *On Witchcraft* (1692; Dover, 2005)
 Maryse Condé, *I, Tituba, Black Witch of Salem*, trans. Richard Philcox (1986; UVA, 2009)

Books (PDFs available on eCommons)

Aime Césaire, *A Tempest*, trans. Richard Miller (1969; Ubu Repertory Theater, 1985)
 V.S. Naipaul, *The Loss of El Dorado* [Selections] (1969; Vintage, 2003)
 William Carlos Williams, *In the American Grain* [Selections] (1925; New Directions, 1956)

Course Reader (PDFs available on eCommons):

Luis Fernando Restrepo, “The Cultures of Colonialism,” *The Companion to Latin American Studies*, ed. Philip Swanson (2003)
 Mahini Johar Schueller and Edward Watts, “Theorizing Early American Studies and Postcoloniality,” *Messy Beginnings: Postcoloniality and Early American Studies* (2003)
 Roberto Fernández Retamar, “Caliban: Notes Toward a Discussion of Culture in Our America,” *Caliban and Other Essays* (1971; 1989)
 José David Saldívar, “The School of Caliban,” *The Dialectics of Our America* (1991)
 Aimé Césaire, “Discourse on Colonialism” (1955; 1972)
 Tzvetan Todorov, *The Conquest of America* (1982)
 Edmundo O’Gorman, *The Invention of America* (1958; 1961)
 Stephen Greenblatt, *Marvelous Possessions: The Wonder of the New World* (1991) and “Learning to Curse: Aspects of Linguistic Colonialism in the Sixteenth Century,” *First Images of America: The Impact of the New World on the Old*, ed. Fredi Chiappelli (1978)
 Molly Metherd, “Visions and Revisions: The Americanization of Christopher Columbus in the Works of William Carlos Williams and Alejo Carpentier,” *A Twice Told Tale: Re-inventing the Old World-New World Encounter*, eds. Santiago Juan-Navarro and Theodore Robert Young (2001)
 Alejo Carpentier, “On the Marvelous Real in America” (1949), *Magical Realism: Theory, History, Community*, eds. Lois Parkinson Zamora and Wendy B. Faris (1995)
 Angel Rama, “Literature and Culture,” *Writing across Cultures: Narrative Transculturation in Latin America*, trans. David Frye (1974; 2012)
 Antonio Benítez Rojo, “Alejo Carpentier: Between Here and Over There,” *Caribbean Studies* 27.3/4 (1994)

- V. S Naipaul, "Two Worlds: The Nobel Lecture" (2003)
 Shirley Chew, "'Strangers to Ourselves': Landscape, Memory, and Identity in V.S. Naipaul's *A Way in the World*," *Journal of Caribbean Literatures* 5.2 (2008)
 Maryse Condé, "Order, Disorder, Freedom, and the West Indian Writer," *Yale French Studies* 83 (1993)
 Kathleen Gyssels, "On the Untranslatability of Tituba Indian: An Intercultural Subject," *Emerging Perspectives on Maryse Condé*, eds. Sarah Barbour and Gerise Herndon (2006)
 Emily Apter, "Crossover Texts/Creole Tongues: A Conversation with Maryse Condé," *Public Culture* 13.1 (2001)

Films (depending on interest, we will arrange to screen one or more of these):

- The Tempest*, Dir. Julie Taymor, Miramax (2012)
1492: Conquest of Paradise, Dir. Ridley Scott, Gaumont (1992)
Aguirre, The Wrath of God, Dir. Werner Herzog, Werner Herzog Filmproduktion (1972)
The Crucible, Dir. Nicholas Hytner, Twentieth Century Fox (1996)

COURSE SCHEDULE (subject to change)

Unless noted otherwise, all reading assignments are required in full on the date specified.

WEEK ONE

- M, June 23 Introductions; Course Policies and Procedures
 Luis Fernando Restrepo, "The Cultures of Colonialism"
 Mahini Johar Schueller and Edward Watts, "Theorizing Early American Studies and Postcoloniality"
- W, June 25 William Shakespeare, *The Tempest*
 Roberto Fernández Retamar, "Caliban: Notes Toward a Discussion of Culture in Our America"
 José David Saldívar, "The School of Caliban" (Recommended)

WEEK TWO (Possible Film Screening: *The Tempest*)

- M, June 30 Aimé Césaire, *A Tempest*
 Aimé Césaire, "Discourse on Colonialism"
 Tzvetan Todorov, *The Conquest of America* (Selections)
 Edmundo O'Gorman, *The Invention of America* (Selections)
 Stephen Greenblatt, *Marvelous Possessions* (Selections)
 Stephen Greenblatt, "Learning to Curse: Aspects of Linguistic Colonialism in the Sixteenth Century" (Recommended)
- W, July 2 **Short Paper #1 Due**
 Christopher Columbus, *The Four Voyages*
 William Carlos Williams, "The Discovery of the Indies: Christopher Columbus"
 Molly Metherd, "Visions and Revisions: The Americanization of Christopher Columbus in the Works of William Carlos Williams and Alejo Carpentier"

WEEK THREE (Possible Film Screening: *1492: Conquest of Paradise*)

- M, July 7 Alejo Carpentier, *The Harp and the Shadow*
 Alejo Carpentier, "On the Marvelous Real in America"
 Angel Rama, "Literature and Culture"
 Antonio Benítez Rojo, "Alejo Carpentier: Between Here and Over There" (Recommended)
- W, July 9 **Short Paper #2 Due**
 Sir Walter Raleigh, *The Discovery of Guiana*
 William Carlos Williams, "Sir Walter Raleigh"

WEEK FOUR (Possible Film Screening: *Aguirre, The Wrath of God*)

M, July 14 V.S. Naipaul, *The Loss of El Dorado*
V.S. Naipaul, "Two Worlds: The Nobel Lecture"
Shirley Chew, "'Strangers to Ourselves': Landscape, Memory, and Identity in V.S. Naipaul's *A Way in the World*"

W, July 16 **Conference Paper Due: Begin Presentations**
Cotton Mather, *On Witchcraft*
William Carlos Williams, "Cotton Mather's Wonders of the Invisible World"

WEEK FIVE (Possible Film Screening: *The Crucible*)

M, July 21 Maryse Condé, *I, Tituba, Black Witch of Salem*
Maryse Condé, "Order, Disorder, Freedom, and the West Indian Writer"

W, July 23 **Short Paper #3 Due**
Kathleen Gyssels, "On the Untranslatability of Tituba Indian: An Intercultural Subject"
Emily Apter, "Crossover Texts/Creole Tongues: A Conversation with Maryse Condé" (Recommended)

SUMMER SESSION 1: IMPORTANT DATES

June 23: Summer Session 1 Begins
June 25: Final Day to Enroll/Add
June 29: Final Day to Drop
June 30 to July 11: Withdrawal Period (for grade of W)
July 4: Final Day to Change Grade Option
July 25: Summer Session 1 Ends
August 2: Grades Available