

Imperial Horrors, Postcolonial Hauntings

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Course: ENGL 265.02
 Semester: Fall 2008
 Time: 12:30-1:45 TR
 Room: 102 Clough Hall

Course Description

This course examines the Gothic horrors and hauntings that issue from the imperial and postcolonial experience. We'll begin with imperial writers who use the Gothic to explore the terrors of empire as well as the boundaries between civilization and savagery, reason and irrationality, self and other. Our imperial Gothic texts include *Heart of Darkness*, *The Island of Doctor Moreau*, *Dracula*, and "The Mark of the Beast." Then we'll turn to postcolonial texts, where the ghosts of colonization make their uncanny return. By reading Gothic fiction from Africa, the Caribbean, America, and Canada, we'll examine how postcolonial spaces, worldviews, and literatures are haunted by the trauma and darkness of colonization. Our postcolonial Gothic texts include *Wide Sargasso Sea*, *Beloved*, *Brown Girl in the Ring*, among others. Throughout the semester, we'll consider issues of racial difference, national identity, and the re/writing of history in relation to the Gothic mode.

Required Texts

Joseph Conrad, *Heart of Darkness* (Dover)
 H. G. Wells, *The Island of Doctor Moreau* (Dover)
 Bram Stoker, *Dracula* (Penguin)
 Jean Rhys, *Wide Sargasso Sea* (Norton)
 V. S. Naipaul, *A Bend in the River* (Vintage)
 Toni Morrison, *Beloved* (Vintage)
 Nalo Hopkinson, *Brown Girl in the Ring* (Aspect)
 Bill Ashcroft, Gareth Griffiths, and Helen Tiffin, *Post-Colonial Studies: The Key Concepts* (Routledge)

Grading

Participation and Quizzes	20%
Short Paper 1 (2-3 pages)	10%
Short Paper 2 (3-4 pages)	20%
Short Paper 3 (3-4 pages)	20%
Research Paper (8-10 pages)	30%

A = 100-94; **A-** = 93-90; **B+** = 89-87; **B** = 86-84; **B-** = 83-80; **C+** = 79-77; **C** = 76-74;
C- = 73-70; **D+** = 69-67; **D** = 66-64; **D-** = 63-60; **F** < 60

Participation: While I will often begin class with a lecture, this course relies heavily on discussion. You are expected to have all the readings done for the day they are assigned and come prepared to discuss them. Participation will be evaluated in terms of quantity and quality. Part of your participation grade includes quizzes, which are unannounced and given at the beginning of class. If you are late or absent on a quiz day, you cannot make up the quiz. Quizzes must be done on paper with clean edges. I will drop your lowest quiz grade.

Short Papers: These are papers in which you critically analyze one or more of our texts. You will receive a handout for each paper.

Research Paper: The final assignment asks you to compose an 8-10 page paper (consisting of an argument, original analysis, and research) on one or more of the texts we have read this semester. Remember, this is a research paper, which means you must assemble a variety of scholarly perspectives to help build an original, argumentative analysis.

Mode of Submission: Papers are due at the beginning of class. All papers must be in 12-point Times New Roman font, double spaced, with one-inch margins. Please use printer ink that produces a copy dark enough to be easily legible. Place your name, instructor's name, course number, and date in the upper left-hand corner of the first page. Your last name and page number should appear in the upper right-hand corner of all pages. Do not include a title page. Place your title above the text on page one and double space above and beneath it. Your title should not be underlined. Be sure to staple your paper. You may lose points for not following these guidelines.

Note: I do not accept papers by email.

Late Work: All work must be turned in on time. If you will not be in class when a paper is due, it must be in my mailbox before the deadline. A late paper will lose three percentage points for each day it is late (e.g., 88% becomes 85%).

Submission of All Work: All major assignments are integral to the goals of the course. Failure to complete any major assignment will result in a grade of F for the course.

Intellectual Honesty: All work is assumed to be the student's own and produced exclusively for the course in which it is submitted. Papers written for one course, even if revised, are not to be submitted in another without the instructor's prior approval. Borrowing of ideas or language from other sources (including published material, other student papers, the internet or other electronic resources, etc.) must be carefully documented. Students are advised against posting their work on the internet since doing so may lead to suspicion of plagiarism. Students are advised to maintain drafts of their work to verify its originality. Cases of suspected plagiarism will be referred to the Honor Council, and the student if convicted will receive a grade of F in the course in addition to sanctions assigned by the Council. Carelessness in documenting sources, even if not technically plagiarism, will be penalized as the instructor deems appropriate. If you are uncertain about how or whether to document sources, consult me.

Attendance: While I expect you to attend every class, you are allowed three absences during the semester. After three absences, every additional absence will lower your final grade by three percentage points (e.g., 80% becomes 77%). If you miss more than six classes, you will fail the

course. **Note: If you miss class, please don't contact me to ask what you missed. Instead, you should exchange contact information with other classmates and ask them what we covered in class.**

Tardiness: Please do not come late to class. Tardiness disrupts the flow of class and distracts other students. If you have a scheduling conflict, you are advised to drop the class. Tardiness will lower your participation grade.

Email Policy: The best way to address questions about your writing or our class is by meeting in person. That said, I am available by email for simple queries. I typically respond to email during business hours: 9am-5pm Monday-Friday. Please treat email correspondence as formal communication. It is always best to ask a specific rather than general question in an email. If you have a query about an assignment, do not wait until the last minute. It is not advisable to email me the day before an assignment is due asking for help, since there is very little I can do at that point. Besides, last-minute emails are very unprofessional. **Note: Please do not email me about your absences.**

Disability Issues: Students with documented disabilities should meet with me at the beginning of the semester to discuss appropriate accommodations. Please contact the office of Student Disability Services for more information. In all cases, it is your responsibility to provide me with an official letter from SDS.

Schedule (subject to change)

Week 1

Aug 28: Introduction to Course; Lecture: Imperial Horrors

Week 2

Sept 2: Joseph Conrad, *Heart of Darkness*, Chapters 1-2 (pages 1-50); "Imperialism" and "Colonial Desire"

Sept 4: *Heart of Darkness*, Chapter 3 (pages 50-72); "Colonialism" and "Going Native"

Week 3

Sept 9: H. G. Wells, *The Island of Doctor Moreau*, Chapters 1-14 (pages 1-60); "Race" and "Savage/Civilized"

Sept 11: *The Island of Doctor Moreau*, Chapters 15-22 (60-104); "Hybridity"; **Paper 1 Handout**

Week 4

Sept 16: Bram Stoker, *Dracula*, Chapters 1-7 (pages 1-98); "Exploration and Travel" and "Orientalism"

Sept 18: *Dracula*, Chapters 8-11 (pages 99-155); "Cannibal"

Week 5

Sept 23: *Dracula*, Chapters 12-18 (pages 156-263); "Mimicry"

Sept 25: *Dracula*, Chapters 19-21 (pages 264-307); **Paper 1 Due**

Week 6

Sept 30: *Dracula*, Chapters 22-27 (pages 308-402)

Oct 2: Rudyard Kipling, "The Mark of the Beast" (handout); "Binarism"; **Paper 2 Handout**

Week 7

Oct 7: Chinua Achebe, "Dead Men's Path" (handout); "Post-Colonialism/Postcolonialism";
Lecture: Postcolonial Hauntings

Oct 9: Jean Rhys, *Wide Sargasso Sea*, Part One (pages 13-56); "Creole" and "Creolization"

Week 8

Oct 14: *Wide Sargasso Sea*, Part Two (pages 57-156); "Feminism and Post-Colonialism"

Oct 16: *Wide Sargasso Sea*, Part Three (pages 157-71); **Paper 2 Due**

Week 9

Oct 21: Fall Recess

Oct 23: V. S. Naipaul, *A Bend in the River*, Chapter 1 (pages 1-84); "Exile"

Week 10

Oct 28: *A Bend in the River*, Chapter 2 (pages 85-182); "Decolonization"

Oct 30: *A Bend in the River*, Chapter 3 (pages 183-245); "Centre/Margin"

Week 11

Nov 4: *A Bend in the River*, Chapter 4 (pages 247-78)

Nov 6: Nathaniel Hawthorne, "Young Goodman Brown" (handout); "Allegory"; **Paper 3 Handout**

Week 12

Nov 11: Toni Morrison, *Beloved*, Pages 1-67; "African-American and Post-Colonial Studies"

Nov 13: *Beloved*, Pages 68-124; "Diaspora" and "Slave/Slavery"

Week 13

Nov 18: *Beloved*, Pages 125-235; "Manicheanism"; **Research Paper Handout**

Nov 20: *Beloved*, 236-77; "Deracinate"

Week 14

Nov 25: *Beloved*, Pages 281-324; "Agency"; **Paper 3 Due**

Nov 27: Thanksgiving Holiday

Week 15

Dec 2: Nalo Hopkinson, *Brown Girl in the Ring*, Prologue and Chapters 1-5 (pages 1-127);
"Class and Post-Colonialism"

Dec 4: *Brown Girl in the Ring*, Chapters 6-9 (pages 128-97)

Week 16

Dec 9: *Brown Girl in the Ring*, Chapters 10-14 (pages 198-247)

Dec 11: **Research Paper Due by 12:30pm**