

ENGLISH 581/A01 (CRN 23671)

Studies in Commonwealth and Postcolonial Literatures: Special Topic

“Radical Intertextuality and Postcolonial Studies”

Mondays, January 7 - April 5, 2019; 2:00pm - 4:50pm; CLE C316

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Territorial acknowledgment

The Department of English acknowledges with respect the history, customs, and culture of the Coast Salish and Straits Salish peoples—in particular, the Lekwungen and W̱SÁNEĆ peoples—on whose traditional lands the University of Victoria sits and where we are grateful to have the opportunity to work and learn. Colonial communities, including that of the University of Victoria, are implicated in myriad ongoing impacts on First Nations, and we, members of the University of Victoria community, must commit to working towards a more just society that challenges existing structures of power and privilege. We look forward to a future of restorative justice and reconciliation among the settler and Indigenous populations here in Victoria and elsewhere in Canada.

Course description

In the contemporary moment of populist and nationalist resurgence broadly sweeping through the West, the figure of the refugee, migrant or alien, which as recently as the outbreak of the Syrian Civil War had elicited Western sympathy (e.g., the death of three-year-old Alan Kurdi), now seems to have become an object for many of renewed fear and hatred. Transnationalism likewise has become a suspect concept that evokes highly politicized speculation about occult global conspiracies. In light of these developments, this course will consider the ways in which the postcolonial critique of modernity resists and revises the furious nostalgia for cultural prestige and political power now on the rise. It was postcolonialism, after all, that potently theorized the ways in which nostalgia, including anti-colonial nostalgia itself, could come to serve the cause of a regressive politics of essential differences rather than a hybrid and intertextual ethics of political contestation and solidarity.

A fuller understanding of the decentred intertextuality of postcolonialism will reside, for this course, in an examination of key texts of the colonial, anti-colonial and postcolonial movements. We will begin with a reading of Conrad's *Heart of Darkness* as a commentary on, and also an exemplar of, the failure of the European liberal project. In contrast, we will read Jean Rhys's *Wide Sargasso Sea* and Jamaica Kincaid's *A Small Place* as highly heterogeneous instances of the effective literary critique of colonialism and the expression of a decentring intertextuality that neither simply rejects nor fetishizes the colonial past. We will read chapters of Leela Gandhi's *Postcolonial Theory* and other theoretical texts to understand how postcolonialism emerged in the academic world as a scholarly and activist *prise de conscience*

echoing broader calls to radically open cultural discourse to the voices of previously colonized and marginalized groups. We will also watch films that seek to bring the newly radicalized spirit of social contestation to wider audiences: *The Battle of Algiers* and *Perfumed Nightmare*.

In light of the success of postcolonialism in gaining some social traction for its critique, the latter portion of the course will explore the rise of neocolonialism and its counterpart — or perhaps guiding spirit — in the West, neoliberalism. Novels such as Mohsin Hamid's *The Reluctant Fundamentalist* and Tommy Orange's *There There*, as well as films such as Shira Geffen's *Self-Made* will serve as examples of the ways in which postcolonialism's hybrid and intertextual discourse eventually ceded ground to an often-depoliticized multiculturalism interrogated in these visual and verbal texts. Pheng Cheah's *What is a World?* will likewise serve as a guiding theoretical articulation of the need for a revised understanding of the basic terms of humanist discourse. In the present moment of rising political reaction to the Other, there is a fine line between the critique of contemporary identity politics and the claims for an insurgent, even utopic, vision of transcultural solidarity and intertextual openness. Such claims, suggested with imagination and great energy in these recent texts, are arguably necessary if artists, activists and scholars seek to challenge the new forms of xenophobia and authoritarianism now spreading throughout the West.

Course objectives

This course will provide you with an introduction to contemporary literature, film and theory dealing with postcolonial intertextuality and related subjects. In surveying a range of historical and contemporary texts, you will be able to familiarize yourself with some of the key political moments in the contemporary academic and literary conversation on this topic.

In addition to a survey of significant recent texts, you will also have the opportunity to deepen your knowledge of theories of intertextuality and postcolonialism through readings of a range of analytical essays and chapters on these topics.

You will gain concrete knowledge during the term through reading novels, viewing films, reading selected critical and theoretical literature, preparing your presentations and research, participating in class discussion, and taking and reviewing detailed notes as you read and discuss seminar materials. Your seminar work will include: writing brief responses to the readings and film(s) of the week before each seminar; preparing two oral presentations during the term (one of which will be a précis of your seminar research project); submitting a preparatory research proposal towards your research essay; and researching and writing a scholarly essay of about 17-20 pages.

Required texts

THEORY/CRITICISM:

- Derek Walcott. "The Antilles: Fragments of Epic Memory" (Nobel Lecture, 1992). <https://www.nobelprize.org/prizes/literature/1992/walcott/lecture/>
- Frantz Fanon. *Black Skins, White Masks*. "The Fact of Blackness" (1952) http://abahlali.org/files/_Black_Skin_White_Masks_Pluto_Classics_.pdf (82-108).

- Homi Bhabha. *The Location of Culture* (1994). "Of Mimicry and Man." <http://www.jstor.org/stable/778467>.
- Jonathan Culler. *The Pursuit of Signs* (Routledge, 1981). Chapter 5 ("Presupposition and Intertextuality"), 110-31.
- Judith Butler. *Frames of War* (Verso, 2009). https://edisciplinas.usp.br/pluginfile.php/4098884/mod_resource/content/1/Butler%20%282009%29%20Precarious%20life%20-%20grievable%20life.pdf
- Julia Kristeva. *Desire in Language: A Semiotic Approach to Literature and Art* (Columbia UP, 1980). Chapter 2 ("The Bounded Text") (36-59). <https://www.english.cam.ac.uk/cmt/wp-content/uploads/2012/10/kristeva-bounded.pdf>
- Leela Gandhi. *Postcolonial Theory: A Critical Introduction* (Columbia UP, 1998). Chapters 1, 2, 3, 7, 8, 9. Available in the UVic library or online at <https://www.kobo.com/ca/en/ebook/postcolonial-theory-a-critical-introduction> (\$16.29 CAD).
- Mikhail Bakhtin. *The Dialogic Imagination* (1934-41; U Texas P, 1982). "Discourse in the Novel" (240-394 [271-425]; 154 pp.). Available: https://drive.google.com/file/d/1C8mit5FLInyG_QzsBwP6x6RBZ1GTotZR/view?usp=sharing
- Pheng Cheah. *What is a World?* (Duke UP, 2016). Introduction and Chapter 1 (42 pp.). <https://drive.google.com/file/d/12FKJslBhKfEqxCqUFGf49GFep1YMJl8/view?usp=sharing>
- Simon Gikandi. "Preface: Modernism in the World." *Modernism/modernity* 13:3 (2006). 419-24. <https://muse.jhu.edu/article/206067>

FICTION/LITERARY:

- Jamaica Kincaid. *A Small Place* (1988). ISBN 978-0374527075 (74 pp.) Available at the UVic bookstore, in the library, or at <https://www.kobo.com/ca/en/ebook/a-small-place> (\$10.99 CAD).
- Jean Rhys. *Wide Sargasso Sea* (1966). Not available as a regular eBook, but available without charge in 3-column form here: <https://smartfuse.s3.amazonaws.com/78a87010b269da33cbdcfc15f570af3b/uploads/2014/09/wide-sargasso-sea-pdf.pdf>
- Joseph Conrad. *Heart of Darkness* (1899). <https://www.gutenberg.org/files/219/219-h/219-h.htm>
- Mohsin Hamid. *The Reluctant Fundamentalist* (2007). <https://www.kobo.com/ca/en/audiobook/the-reluctant-fundamentalist-8> (\$26.22 CAD [\$9.99 USD at US Kobo, Kindle, Google Play]).
- Salman Rushdie. *Midnight's Children* (1981) (Book I, pp. 1-121, only) Available in the UVic library or at <https://www.kobo.com/ca/en/ebook/midnight-s-children-1> (\$11.99 CAD).

- Thomas King. *Green Grass, Running Water* (1993). ISBN 978-0006485131 (431 pp). Available in the bookstore, the UVic library, or online at <https://www.kobo.com/ca/en/ebook/green-grass-running-water> (\$10.99 CAD).
- Tommy Orange, *There There* (2018). <https://www.kobo.com/ca/en/ebook/there-there-3> (\$4.99 CAD).

FILMS:

- Claire Denis, *Chocolat* (France 1988; 105 mins.).
- Emad Burnat and Guy Davidi, *Five Broken Cameras* (Israel/Palestine 2011; 90 mins.).
- Gillo Pontecorvo, *The Battle of Algiers* (Italy/France 1966; 120 mins.).
- Isaac Julien. *Frantz Fanon: Black Skin, White Mask* (UK 1997; 70 min.).
- Jeff Barnaby, *Rhymes for Young Ghouls* (Canada 2013; 88 mins.).
- Kidlat Tahimik, *Perfumed Nightmare* (Philippines 1977; 93 mins.).
- Michael Haneke, *Caché* (France 2005; 118 mins.).
- Neill Blomkamp, *District 9* (South Africa 2009; 112 mins.).
- Raoul Peck, *Lumumba: la mort d'un prophète* (France/Congo 1990; 69 mins.).
- Shira Geffen, *Self Made* (Israel 2014; 89 mins.)
- Stephanie Black. *Life and Debt* (USA 2001; 80 min.).
- Thomas King, "I Am Not the Indian You Had in Mind" (Canada 2007; 5 mins.).

RECOMMENDED TEXTS:

- Carmen Lara-Rallo, "Pictures Worth a Thousand Words: Metaphorical Images of Textual Interdependence," *Nordic Journal of English Studies* 8:2 (2009). <http://ojs.ub.gu.se/ojs/index.php/njes/article/view/334/331>
- Caryl Phillips, "Out of Africa." *The Guardian*. February 22, 2003. <https://www.theguardian.com/books/2003/feb/22/classics.chinuaachebe>.
- Charlotte Brontë. *Jane Eyre* (1847). <https://www.kobo.com/ca/en/ebook/jane-eyre-178> (\$0.99 CAD)
- Chinua Achebe, "An Image of Africa: Racism in Conrad's Heart of Darkness." *Massachusetts Review* 57:1 (2016 [reprint 1977]). <https://muse.jhu.edu/article/612953/summary>
- Ella Shohat, *Unthinking Eurocentrism*, Chap. 1, 5, 7 & 8. Syncretism, carnivalesque. <https://www.kobo.com/ca/en/ebook/unthinking-eurocentrism-1> (\$38.89 CAD)
- Edward Said. *Orientalism* (1978). https://monoskop.org/images/4/4e/Said_Edward_Orientalism_1979.pdf
- Gerald Gaylard. "Disgraceful Metafiction: Intertextuality in the Postcolony." *Journal of Literary Studies* 21:3-4 (2005).
- J. M. Coetzee. *Disgrace* (2002). <https://www.kobo.com/ca/en/ebook/disgrace-4> (\$13.39 CAD)
- Kamel Daoud, *The Meursault Investigation* (2013; 2015 trans. John Cullen, Other Press). Excerpt: <https://www.newyorker.com/magazine/2015/04/06/musa?intcid=mod-yml>
- María Jesús Martínez Alfaro, "Intertextuality: Origins and Development of the Concept." *Atlantis*, 18:1/2 (1996), 268-285. <https://www.jstor.org/stable/41054827>. a

- Mary Orr. *Intertextuality: Debates and Contexts*. New York: Polity, 2003.
- *Modernism/Modernity*. Special Issue: Modernism and Transnational. 13:3 (Sept. 2006).
- Pippa Scott and Oreet Rees. *King Leopold's Ghost* (2006 documentary, based on the eponymous 1998 book by Adam Hochschild about the Congo Free State).
<https://www.youtube.com/watch?v=H5h-oUfHN6I> (\$2.99).
- Raoul Peck, *Lumumba: la mort d'un prophète* (France/Congo 1990; 69 mins.).
- Romita Choudhury (1996) "'Is There a Ghost, a Zombie There?' Postcolonial Intertextuality and Jean Rhys's *Wide Sargasso Sea*," *Textual Practice*, 10:2, 315-327.
<https://doi.org/10.1080/09502369608582249>.
- William Dalrymple. *White Mughals* (2002).
<https://www.amazon.com/gp/product/B002ENBLUO>
- Zach Weir. "How Soon Is Now? Intertextuality and Reading in the Postcolonial Present," *Postcolonial Text* 2:4 (2006), 20 pp.
<http://postcolonial.org/index.php/pct/article/view/454>.

Many readings are available in the library or online. I will give you access to others electronically. I will expect you to watch (which may entail renting, watching in the library or viewing online, as available) all films assigned for the course.

Graded Assignments

- Two in-class presentations, 10-12 minutes each. The first will be a response to one of the assigned readings in the week of your presentation; a write-up of this presentation is due prior to the following class. The second presentation will be a synopsis of your research project, presented in the penultimate or final class of the term, March 25 or April 1 (30% of final grade).
- Ten weekly responses (more, if you wish) to the course readings. Please post your responses (remember to identify yourself) to the password-protected class blog by Monday at 10:00 AM on the day the texts are due: <https://pocotexts.tumblr.com> (20% of final grade).
- A research proposal that includes an introductory paragraph, explicit thesis statement, outline, and annotated bibliography for your seminar paper, due March 4 at 10:00 AM (10% of final grade).
- A research seminar paper of 4500-5500 words on the course topic, focusing on texts of your choosing in consultation with me, due April 8 at 10:00 AM (40% of the final grade).

I will give you ample notice of any changes to the syllabus.

Submission guidelines

Please submit all written assignments to me online as **Microsoft Word files**, with file names that include your first and last name. Upload your assignment to me using the electronic submission link shlensky.com/teaching on my website. Be sure to keep a copy of all the written work you submit.

Late Submission Policy

Late written assignments will result in the subtraction of two percent per late day from the maximum assignment total of 100 percent. If you need an extension of the due date for an assignment, you must request it *at least one week in advance*.

Course grades

I adhere to the Faculty of Graduate Studies grading system, as follows:

Grade	Grade Point Value	Percentage	Description	Achievement of Assignment Objectives
A+	9	90 – 100	Exceptional Work	Technically flawless and original work demonstrating insight, understanding and independent application or extension of course expectations; often publishable.
A	8	85 – 89	Outstanding Work	Demonstrates a very high level of integration of material demonstrating insight, understanding and independent application or extension of course expectations.
A-	7	80 – 84	Excellent Work	Represents a high level of integration, comprehensiveness and complexity, as well as mastery of relevant techniques/concepts.
B+	6	77 – 79	Very good work	Represents a satisfactory level of integration, comprehensiveness, and complexity; demonstrates a sound level of analysis with no major weaknesses.
B	5	73 – 76	Acceptable work that fulfills the expectations of the course	Represents a satisfactory level of integration of key concepts/procedures. However, comprehensiveness or technical skills may be lacking.
B-	4	70 – 72	Unacceptable work revealing some deficiencies in knowledge, understanding or techniques	Represents an unacceptable level of integration, comprehensiveness and complexity. Mastery of some relevant techniques or concepts lacking. Every grade of 4.0 (B-) or lower in a course taken for credit in the Faculty of Graduate Studies must be reviewed by the supervisory committee of the student and a recommendation made to the Dean of Graduate Studies. Such students will not be allowed to register in the next session until approved to do so by the Dean.
C+	3	65 – 69		
C	2	60 – 64		
D	1	50 – 59		
F	0	0 – 49	Failing grade	Unsatisfactory performance. Completed course requirements.

'N' grades

Students who have completed the following elements will be considered to have completed the course and will be assigned a final grade:

- Two in-class presentations
- At least six reading responses
- Research proposal
- Research essay

Failure to complete these assignments, or absences from more than three classes, will result in a grade of 'N' regardless of the cumulative percentage on other assignments for the course. An 'N' is a failing grade, and it factors into a student's GPA as 0 (maximum percentage that can accompany an 'N' on a transcript is 49).

Course participation and attendance

Your active participation in class discussions represents an important contribution to your own development of ideas and that of others in the class. When you ask a question or answer one, you are contributing to the intellectual growth of all the students in the class. I greatly value the efforts of students who enrich discussion by offering their own views in class. Attendance is a vital part of participation, and so I ask that you attend all classes for this course. I understand, however, that there will be rare occasions when you cannot attend class for personal reasons. More than two absences during the semester compromises your ability to participate and will affect your final grade; more than three absences may result in failure of the course through incompleteness. If you must be absent for more than two classes due to medical factors or other urgent reasons, please bring documentation of these issues. I will factor participation and attendance into your final grade.

Learning environment

The University of Victoria is committed to promoting, providing, and protecting a positive, supportive, and safe working and learning environment for all its members. We, students and faculty members, are all expected to adhere to the UVic [human rights policy](#). Please let me know if anything in the classroom or related to classwork makes you feel personally unsafe.

Sexualized Violence

UVic takes sexualized violence seriously and has raised the bar for what is considered acceptable behaviour. Students are encouraged to learn more about how the university defines sexualized violence and its overall approach by visiting www.uvic.ca/svp. If you or someone you know has been impacted by sexualized violence and needs information, advice, and/or support please contact the sexualized violence resource office in Equity and Human Rights (EQHR).

Academic integrity

Academic integrity requires commitment to the values of honesty, trust, fairness, respect, and responsibility. It is expected that students, faculty members and staff at the University of Victoria, as members of an intellectual community, will adhere to these ethical values in all activities related to learning, teaching, research and service. Any action that contravenes this standard, including misrepresentation, falsification or deception, undermines the intention and

worth of scholarly work and violates the fundamental academic rights of members of our community. Violations of academic integrity will impact grades and may result in failure of the course. Please review the University of Victoria's policy on academic integrity: <https://web.uvic.ca/calendar/undergrad/info/regulations/academic-integrity.html>.

Computers in the classroom

I have found that computer use during class is often a source of distraction. If you feel you must use a computer in class, please refrain from using it for any activity not directly related to class.

About me

It may be helpful for you to know a little about me. I completed my graduate work at the University of California, Berkeley, in Comparative Literature. My MA focused on the Enlightenment French philosophers, Rousseau and Diderot. My PhD dissertation was a comparison of the writing of two late-modernist/postmodernist writers, Aharon Appelfeld, an Israeli author who writes in Hebrew, and Edouard Glissant, a francophone writer from the Caribbean island of Martinique. I have since continued to work in both postcolonial and Jewish literary and film studies. Additionally, I teach and have research interests in film and semiotic theory, which were the focus of my BA at Brown University. Just so you'll know, I have two small children who keep me busy when I am not at work!

Assignment Schedule

Mon., Jan. 7	<ul style="list-style-type: none"> • Welcome and introduction • Syllabus review • In class film screening: Kidlat Tahimik, <i>Perfumed Nightmare</i> (Philippines 1977; 93 mins.); first half.
Mon., Jan. 14	<ul style="list-style-type: none"> • Joseph Conrad, <i>Heart of Darkness</i> (1898; ~100 pp.). • Mikhail Bakhtin. <i>The Dialogic Imagination</i> (1934-41; U Texas P, 1982). "Discourse in the Novel" (240-394 [271-425]; 154 pp.). Available: https://drive.google.com/file/d/1C8mit5FLInyG_QzsBwP6x6RBZ1GTotZR/view?usp=sharing • In class film screening (time permitting): Kidlat Tahimik, <i>Perfumed Nightmare</i> (Philippines 1977; 93 mins.); second half. • Presentation by Ian.
Mon., Jan. 21	<ul style="list-style-type: none"> • Jean Rhys, <i>Wide Sargasso Sea</i> (1966; ~150 pp.). • Leela Gandhi. <i>Postcolonial Theory: A Critical Introduction</i> (Columbia UP, 1998). Chapter 1 ("After colonialism") (23 pp.). Available in the UVic library or online at https://www.kobo.com/ca/en/ebook/postcolonial-theory-a-critical-introduction (\$16.29 CAD). • Julia Kristeva. <i>Desire in Language: A Semiotic Approach to Literature and Art</i> (Columbia UP, 1980). Chapter 2 ("The Bounded Text") (36-59). https://www.english.cam.ac.uk/cmt/wp-content/uploads/2012/10/kristeva-bounded.pdf • In class film (time permitting): Claire Denis, <i>Chocolat</i> (France 1988; 105 mins.). • Presentation by Adrienne.
Mon., Jan. 28	<ul style="list-style-type: none"> • Salman Rushdie, <i>Midnight's Children</i> (1981). Book I only (133 pp.). • Leela Gandhi. <i>Postcolonial Theory: A Critical Introduction</i> (Columbia UP, 1998). Chapters 2 ("Thinking Otherwise: a brief intellectual history") (23-63). • Frantz Fanon. <i>Black Skins, White Masks</i> (1952), Chapter 5: "The Fact of Blackness" http://abahlali.org/files/Black_Skin_White_Masks_Pluto_Classics_.pdf (82-108). • Homi Bhabha. <i>The Location of Culture</i> (1988). "Of Mimicry and Man." http://www.jstor.org/stable/778467. • Film: Isaac Julien. <i>Frantz Fanon: Black Skin, White Mask</i> (UK 1997; 70 min.). • Presentation by Ellen. • Presentation by Tyler.

Mon., Feb. 4	<ul style="list-style-type: none"> • Jamaica Kincaid, <i>A Small Place</i> (80 pp.). • Leela Gandhi. <i>Postcolonial Theory</i>. Chapter 5 (“Postcolonialism and feminism”) (81-101). • Jonathan Culler. <i>The Pursuit of Signs</i> (Routledge, 1981). Chapter 5 (“Presupposition and Intertextuality”), 110-31. • Film: Stephanie Black. <i>Life and Debt</i> (USA 2001; 80 min.). • Presentation by Darren. • Presentation by Deborah.
Mon., Feb. 11	<ul style="list-style-type: none"> • Thomas King, <i>Green Grass, Running Water</i> (1993). First half of the novel (~215 pp.). • Pheng Cheah. <i>What is a World?</i> (Duke UP, 2016). Introduction (18 pp.). https://drive.google.com/file/d/12FKJsIBhKfEqxCqUFSGf49GFeP1YMJl8/view?usp=sharing • Leela Gandhi. <i>Postcolonial Theory</i>. Chapter 7 (“One World: the vision of postnationalism”) (122-40). • Film: Gillo Pontecorvo, <i>The Battle of Algiers</i> (Italy/France 1966; 120 mins.), first half of the film. • Presentation by Kim.
Mon. Feb. 18	Reading Break.
Mon., Feb. 25	<ul style="list-style-type: none"> • Thomas King, <i>Green Grass, Running Water</i>. Second half of the novel. • Pheng Cheah. <i>What is a World?</i> Chapter 1 (“The New World Literature”) (23 pp.). https://drive.google.com/file/d/12FKJsIBhKfEqxCqUFSGf49GFeP1YMJl8/view?usp=sharing • Leela Gandhi. <i>Postcolonial Theory</i>. Chapter 8 (“Postcolonial literatures”) (141-66). • Films: Conclude <i>The Battle of Algiers</i> + Thomas King, “I Am Not the Indian You Had in Mind” (Canada 2007; 5 mins.). • Presentation by Jon. • Presentation by Aubrey.
Mon., Mar. 4	<ul style="list-style-type: none"> • Research proposal due by 10:00 AM. • Mohsin Hamid, <i>The Reluctant Fundamentalist</i>. First half of the novel (~92 pp., through the end of Chapter 6). • Pheng Cheah. <i>What is a World?</i> Chapter 7 (“Postcolonial Openings”) (24 pp.). • Film: Shira Geffen, <i>Self Made</i> (Israel 2014; 89 mins.) • Presentation by Hannah.
Mon., Mar. 11	<ul style="list-style-type: none"> • Mohsin Hamid, <i>The Reluctant Fundamentalist</i>. Second half of the novel.

	<ul style="list-style-type: none"> • Judith Butler. <i>Frames of War</i> (Verso, 2009). "Introduction: Precarious Life, Grievable Life" (1-32). http://bit.ly/2C1XSAM • Film: Michael Haneke, <i>Caché</i> (France 2005; 118 mins.). • Presentation by Ria.
Mon., Mar. 18	<ul style="list-style-type: none"> • Tommy Orange, <i>There There</i> (2018). First half of the novel. • Leela Gandhi. <i>Postcolonial Theory</i>. Chapter 9 ("The limits of postcolonial theory") (167-76). • Film: Jeff Barnaby, <i>Rhymes for Young Ghouls</i> (Canada 2013; 88 mins.). • Presentation by Hannah.
Mon., Mar. 25	<ul style="list-style-type: none"> • Tommy Orange, <i>There There</i> (2018). Second half of the novel. • Simon Gikandi. "Preface: Modernism in the World." <i>Modernism/modernity</i> 13:3 (2006). 419-24. https://muse.jhu.edu/article/206067 • Student presentations of final research projects. • Film: Neill Blomkamp, <i>District 9</i> (South Africa 2009; 112 mins.).
Mon., Apr. 1	<ul style="list-style-type: none"> • Derek Walcott, "The Antilles: Fragments of Epic Memory" (Nobel Prize lecture, 1992; 12 pp.). • Student presentations of final research projects. • Film: Emad Burnat and Guy Davidi, <i>Five Broken Cameras</i> (Israel/Palestine 2011; 90 mins.). • Course wrap-up.
Mon., Apr. 8	<ul style="list-style-type: none"> • Research seminar paper due by 10:00 AM.