

ENGL 377: World Literature and Social Movements: Democracy in the Writerly Imagination, 2W 2020

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This course places world literature next to complex, diverse social movements, with their internal tensions and contradictions, and their uneasy relationship with the popular as a category and the people as a formation. The course looks at literary writing as an imaginative exercise in expressing democratic social change and utopian desire, which cohabits alongside popular and crowd-based movements for instantiating those demands.



ACKNOWLEDGEMENT

UBC's Point Grey Campus is located on the traditional, ancestral, occupied, and unceded territory of the xwməθkwəyəm (Musqueam) people. I acknowledge the land rights of the Musqueam people, who for millennia have passed their culture, history, and traditions from one generation to the next on this site.

COURSE INFORMATION

Course Title	Course Code Number	Credit Value
World Literature and Social Movements	ENGL 377 001	3 credits

PREREQUISITES

Eligibility for upper-division English courses.

CONTACT INFO

Course Instructor(s)	Contact Details	Office Location	Office Hours
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Prof. Judith Paltin	judith.paltin@ubc.ca	BUTO 502	M 12-1, W 11-12, or by appointment, via video chat in a Zoom meeting room https://ubc.zoom.us/j/7635718208?pwd=dXJ3VHdycUp2c2s5MWQ1QTFEcnU1dz09
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COURSE INSTRUCTOR BIOGRAPHICAL STATEMENT

My preferred pronouns are she/her or they/them. I earned my PhD in English in December 2013 from the University of California, Santa Barbara, and began working at UBC the following year. At UBC I supervise research and teach courses in modern Anglophone literature, modernist studies and critical and cultural theory. I am passionate about teaching high quality courses that are meaningful and truly interesting to you, that give you questions to ponder, methods of thinking, and ideas to carry forward into your next endeavors. The quickest way to reach me is by email to judith.paltin@ubc.ca, and I will try to respond within 48 hours. If you haven't heard from me by then, please kindly let me know I somehow missed your communication.

COURSE STRUCTURE

This course meets MWF from 10:00-10:50 am Pacific Time (Vancouver's timezone) online in Canvas Zoom meetings. These are accessed from the lefthand navigation menu on your Canvas course website. The attendance policy is suspended during this term. Supporting materials will be available to supplement class meetings, and the Canvas discussion forum is a backup and fully active alternative venue for course learning and participation, especially during any periods of technical breakdown or issues with synchrony. Our methods are discussion-based, supplemented by brief periods of lecture, when I think that might be helpful. As English classes rely heavily on your collective contributions, I encourage you to attend the synchronous meetings as often as possible, and when you can't, to participate in the online discussion forum in lieu.

SCHEDULE OF READINGS AND ASSIGNMENTS

You should aim to read 30-50 pages per day for this course (30-60 minutes or a bit more). Some days you may read more, and some days less... this is my estimate of an average which will provide you with several days off per week. It is better to finish the book and THEN take your days off, rather than vice versa. I won't expect everyone to have finished the current novel by the first day we spend with it, but the faster you complete the reading, the better you can participate in discussions and coursework. Theoretical readings have fewer pages, but take longer to think about and digest, so please don't try to skim them.

January 11 (Monday): Course Introduction. Louise Bennett, "Colonization in Reverse" (sent with course welcome announcement and available on Canvas or online)

January 13 (Wednesday): Audrey Lorde, "A Litany for Survival"; Ngugi wa Thiong'o, "Decolonizing the Mind"; Wole Soyinka, "Author's Note" to *Death and the King's Horseman*

January 15 (Friday): Christina Sharpe, "The Weather" (excerpt); ." Nuala Ní Dhomhnaill, "Why I Choose to Write in Irish: The Corpse That Sits Up and Talks Back"

THEORIES OF DEMOCRACY

January 18 (Monday): George Orwell, *Animal Farm*

January 20 (Wednesday): *Animal Farm*

January 22 (Friday): Political readings (excerpts from): Hobbes, Locke, Rousseau, Mill, 1848 Seneca Falls Declaration, *Communist Manifesto*

DEMOCRACY AND MODERNITY

January 25 (Monday): Naguib Mahfouz, *Midaq Alley*, Trans. Humphrey Davies

January 27 (Wednesday): *Midaq Alley*

January 29 (Friday): *Midaq Alley*

February 1 (Monday): film: *El callejón de los milagros* (The Alley of Miracles) (1995, Jorge Fons)

February 3 (Wednesday): Yaseen Noorani, Culture and hegemony in the colonial Middle East, Ch. 6 (pp 171-208); Etienne Balibar, from *The Nation Form and Violence and Civility*

February 5 (Friday): Lu Xun, *The True Story of Ah-Q*

February 8 (Monday): *The True Story of Ah-Q*

February 10 (Wednesday): Edna O'Brien, "Shovel Kings"; Jürgen Habermas and John Rawls, excerpts

February 12 (Friday): Frank O'Connor, "Guests of the Nation"

February 15-19 **READING WEEK**, no class

EQUAL POWER

February 22 (Monday): *Three Dublin Plays*

February 24 (Wednesday): Sean O'Casey, *Three Dublin Plays*

February 26 (Friday): Sean O'Casey, *Three Dublin Plays*

March 1 (Monday): Frantz Fanon, from *The Wretched of the Earth*; Foucault, from *Power/Knowledge*

March 3 (Wednesday): Bapso Sidwha, *Cracking India*

March 5 (Friday): Bapso Sidwha, *Cracking India*

March 8 (Monday): *Cracking India*

March 10 (Wednesday): *Cracking India*

March 12 (Friday): Wole Soyinka, *Death and the King's Horseman*

March 15 (Monday): *Death and the King's Horseman*

March 17 (Wednesday) *Death and the King's Horseman*

March 19 (Friday): Chantal Mouffe, "Agonism"; Ranciere, from *Hatred of Democracy*

HUMAN RIGHTS

March 22 (Monday): Salman Rushdie. "Chekov and Zulu."

March 24 (Wednesday): Ernesto Laclau, from *On Populist Reason*; Arendt, "Perplexities of the Rights of Man"

March 26 (Friday): Ahmed Saadawi, *Frankenstein in Baghdad*

March 29 (Monday): *Frankenstein in Baghdad*

March 31 (Wednesday): *Frankenstein in Baghdad*; Balibar, from *We, the People of Europe?*

April 2 (Friday): Good Friday, **no class**.

April 5 (Monday): Easter Monday, **no class**.

April 7 (Wednesday): Karen Tei Yamashita, *Tropic of Orange*

April 9 (Friday): *Tropic of Orange*

April 12 (Monday): *Tropic of Orange*; Stuart Hall, "Political Belonging in a World of Multiple Identities"

April 14 (Wednesday): Jacques Rancière, "The Order of the City"

Course Wrap-up. **Essay due.**

Exam period Apr -- **Final examination, TBA**

LEARNING OUTCOMES

Upon successful completion of this class students will be able to:

- Explain the cultural and political significance of major works of fiction and other media by twentieth-century writers with origins in the Global South and elsewhere which reflect postcolonial, diasporic, feminist, and critical race concerns with a focus on the democratic imagination in modern fiction.
- Engage with varieties of textual studies that take account of differential identities and ideations of citizenship, political power, and human rights, referencing contemporary and historical instances of politicized speech and writing in contexts that are often very culturally complex.
- Identify appropriate research sources and methods, and critically evaluate the scholarly quality of research sources.
- Evaluate and participate in lines of argument and critique relating to forms of democracy, social reproduction, and social movement among and across populations of diverse origins.
- Recognize and interpret activist modes of reading and expression.
- Think beyond traditional nation- and period-defined fields of literary and cultural classification.

LEARNING ACTIVITIES

In this course, you will read and analyze a range of writing from writers mostly with origins in regions mostly outside of Britain and North America that will give you the opportunity to identify, define, compare, explain and discuss various aspects and issues of social, political, and literary criticism, de/postcolonial, gender/sexuality and cultural theory, and historical materials. Our activities include close readings and analysis, lectures providing contextual and background information, library research, theoretical discussions, discussions of controversies and issues, and writing activities.

LEARNING MATERIALS

George Orwell. *Animal Farm*

Naguib Mahfouz. *Midaq Alley* (trans. Humphrey Davies)

Lu Xun. *The True Story of Ah-Q*

Sean O'Casey. *Three Dublin Plays*

Wole Soyinka. *Death and the King's Horseman*

Ahmed Saadawi. *Frankenstein in Baghdad*

Karen Tei Yamashita. *Tropic of Orange*

Other course materials will be supplied at no charge on Canvas.

ASSESSMENTS OF LEARNING

Requirements consist of class attendance and participation, two brief reading responses, an analytical research paper, and a final exam.

10% Classroom discussion and participation of all kinds, evaluated holistically.

20% Two reading responses, 300 words minimum each.

40% Research essay. This at-home essay of at least 2000 words will include a research component (two professional-level secondary sources) and an analysis component (close reading and interpretation or critical analysis).

30% Final examination. A final exam including an essay, passage identification and analysis, and short answer questions. The exam will be designed as a normal 2.5 hour exam but will be offered at home over a five-day window of time to accommodate study from different time zones and other COVID-19 emergency conditions.

All of the major assignments are required, i.e., in order to pass the course, you must submit work in each of these categories. A general writing rubric and assignment prompts will be supplied. Your written work for this course should take up a critical question or issue of concern to the course (in some cases, specific topics may be assigned), and offer a focused, well-reasoned discussion with reference to a primary course-assigned text, in MLA or Chicago citation style. You may also choose to include real-world examples from high-quality journalistic or historical sources around an issue of concern to the course, or some other form of case study.

The classroom attendance policy is suspended for the term. Please know that "Religious observance may preclude attending classes or examinations at certain times. In accordance with the UBC Policy on Religious Holidays, students who wish to be accommodated for religious reasons must notify their instructors in writing at least two weeks in advance, and preferably earlier" (UBC Policy on Academic Concession).

The course adheres to the university's strict rule against plagiarism. If you represent the words, productions or ideas of anyone else as your own, you become subject to the disciplinary processes of the university concerning plagiarism, and may face a disciplinary process. If you have any questions about what counts as plagiarism, please ask me (before you submit the assignment).

Please know that I do not accept computer breakdowns or accidental file deletions as excusing emergencies—you should frequently back up your work to a cloud account or flash drive, so that you can upload it to the assignment page on time from any connected device.

UNIVERSITY POLICIES

The following statement is composed by and mandated to appear in the syllabus by the UBC Academic Senate in support of **Senate Policy V-130**.

UBC provides resources to support student learning and to maintain healthy lifestyles but recognizes that sometimes crises arise and so there are additional resources to access including those for survivors of sexual violence. UBC values respect for the person and ideas of all members of the academic community. Harassment and discrimination are not tolerated nor is suppression of academic freedom. UBC provides appropriate accommodation for students with disabilities and for religious observances. UBC values academic honesty and students are expected to acknowledge the ideas generated by others and to uphold the highest academic standards in all of their actions.

Details of the policies and how to access support are available on [the UBC Senate website](#).

OTHER COURSE POLICIES

Our classroom space, even when virtual, is intended to be warmly welcoming, inclusive, and respectful in its interactions, and I request that you kindly self-monitor your own contributions for civility, including off-topic phone or computer use. Tuning out during class affects other people's experience and takes away from your own growth and learning.

Readings, discussions, and class materials may reference mature themes, violence, sexuality, or conflictual subject matter. If you feel you do not wish to read one of the assigned texts because it may significantly distress you, please see me well in advance of the assigned reading's due date to request a substitute reading assignment; if we cannot agree on an appropriate substitution, you may be obliged to follow the original schedule of readings to complete the course.

LEARNING ANALYTICS

This course will be using the following learning technologies: Canvas. This tool captures data about your activity and provides information that can be used to improve the quality of teaching and learning. In this course, I plan to use analytics data to:

- View overall class progress
- Track your progress in order to provide you with personalized feedback
- Review statistics on course content being accessed to support improvements in the course
- Track participation in discussion forums
- Assess your participation in the course

LEARNING AND OTHER SUPPORT RESOURCES

There is a student Writing Centre with coaching available in the Chapman Learning Commons in Barber: please see <http://learningcommons.ubc.ca/tutoring-studying/writing/> for more information. Anyone with a documented disability is gently encouraged to contact the Access and Diversity Office in Brock Hall, 1203- 1874 East Mall (tel. 604.822.5844) for accommodations and support services. Other helpful programs are the academic services described at <http://students.ubc.ca/success>, and UBC Counselling Services tel. 604.822.3811 or, after hours, for anyone in distress, the Vancouver Crisis Line, tel. 800.784.2433. I am a resource person with UBC's Positive Space Campaign. As its website announces, "the Positive Space Campaign is an initiative intended to help make UBC more receptive to and welcoming of its lesbian, gay, bisexual, trans* (transgender, transsexual, trans-identified), two-spirit, queer, questioning, intersex and asexual (LGBT*TQIA+) communities, individuals and issues of sexual and gender diversity on campus." If you would like more information about this campaign, or to be put in touch with campus resources, please feel free to talk to me, or to contact the Equity and Inclusion Office in Brock Hall, tel. 604-822-6353.

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All original materials of this course (course handouts, lecture slides, assessments, curation of course readings, etc.) are the intellectual property of the course Instructor. Redistribution of these materials by any means without permission of the copyright holder(s) constitutes a breach of copyright and may lead to academic discipline.

Students may record in class for personal study purposes only, and may not share any portion of their recordings with any other person not currently enrolled in the course nor upload them to any online platform.

June 21, 2019