Voyage: Fall 2014  
Discipline: Special Topics in Literature  
ENSP 3559: Colonialism and Postcolonialism  
Upper Division  
Faculty Name: Gatrell  
Credit Hours: 3; Contact Hours: 38

Pre-requisites:
None, though a college-level Literature class would be advantageous

COURSE DESCRIPTION

The age of national empires is perhaps past, but its consequences are very much with us still, as a relatively brief observation of many of the places visited this semester will confirm. This is a course that introduces you (primarily) to writing about colonies, about different approaches to colonialisation, about the experiences of living in a colony, about the struggles within colonies for independence, and about how people deal with having once been a colony, and with having once been a colonial power. Other media—music, photography, film, dress, food and architecture—also form a significant element in the class. Most countries we will visit on the voyage have been a colony at one time or another, and most of those in Europe have sustained empires of some sort, so there is plenty of material to consider.

COURSE OBJECTIVES

The course will provide you with the tools to assess, in whichever country you find yourself, the impact that colonialism has made. You will explore a range of answers to the questions:

What is a colony?  
Why seek out and maintain colonies?  
What is it like to live in a colony?  
How can one resist successfully a colonial power?  
What happens to the people and the environment of a colony when it becomes independent of the colonizer?  
How has the colony altered the central power?

As a result you will be able to present, in media of your choice, your own answers to some or all of these questions as they relate to at least six of the places you visit on the voyage.

REQUIRED TEXTBOOKS
TOPICAL OUTLINE OF COURSE

Depart Southampton- August 23:

A1- August 25:

What is colonialism? What is postcolonialism? The case of England, in brief, as an introduction to the course.

Dilke: Preface to Greater Britain; Conrad: Heart of Darkness 1 (pp7-12): Rome and London; extracts from Braithwaite To Sir, With Love; speech by Joseph Chamberlain

A2-August 27:

An introduction to the class assignments; the idea of colonial exchange.

The relationship between colony and nation; the role of language, print and maps.

From Anderson Imagined Communities; Ashcroft Caliban’s Voice, Shakespeare The Tempest

A3- August 29:

What has empire meant in Russia?

Clip from Eisenstein Ivan the Terrible; another extract from Dilke Greater Britain, a chapter from Kipling Kim; the architecture and culture of an Imperial city.

St. Petersburg: August 30- September 1

A4- September 3:

Poland between Russia and Germany and after
From Huelle Mercedes-Benz; Herbert poems; Kopp Germany’s Wild East
A5-September 10:
What has colonialism meant in Belgium?

Conrad *Heart of Darkness* 2 (pp12-35) Brussels and the voyage out; from Woolf *The Voyage Out* ; the power of maps again.

A6-September 12
What has colonialism meant in France?

from Camus *The Plague, Algerian Chronicles*; Simone Weil on colonialism

Antwerp: September 14-16
Le Havre: September 17-19

A7- September 20:
Ireland 1: England’s first colony


A8-September 22:
Ireland 2: Postcolonial

Poems by Mahon and Heaney, MacNeice, Carson and Simmons.

Dublin: September 24-27

A9- September 28:
Discussion of reports on colonial exchanges (what have you found? what do you expect to find?)

Plants, foods, language, clothes, disease, music, dance

Portugal’s experience of colonialism: poems of Fernando Pessoa

A10- September 30:
Spain as a Roman colony, Spain as a colonial power

Extracts from Gill *Andalucía*; from Lope de Vega’s *Brazil Restored*
Lisbon: October 1-2
In transit: October 3
Cadiz: October 4-5

A11 October 7:
Architecture and social life in a colonial and a postcolonial city: the French influence and after
Chapters from Casablanca: Colonial Myths and Architectural Ventures and Ossman Picturing Casablanca
Casablanca: October 8-11

A12-October 13:
The colonial entrepreneur: the river as colonial artery; slavery
Heart of Darkness 3 (pp 35-62) On the Congo; the history of Gorée

A13- October 15:
Women in the colony and after
Ba So Long a Letter
Dakar: October 16-19

A14- October 21:
At the heart of darkness
Heart of Darkness 4 (pp 62-76) Kurtz, Conrad and Casement’s Report

A15- October 23:
Twentieth-century Ghana

Extracts from du Bois Africa in Battle Against Colonialism, Racism, and Imperialism, Huxley Four Guineas, Aidoo “From Our Sister Killjoy”

Takoradi: October 25-26
Tema: October 27-28

A16- October 29:
South Africa: a case study over 3 classes

1 The colonisers

Camões from *The Lusiads*; Campbell from *Adamastor*; Livingstone “Adamastor Resuscitated”


**A17- October 31:**

2 The literature and music of resistance:


Study Day: November 2

**A18- November 3:**

3 South Africa after majority rule:

Extracts from Dikeni *Soul Fire*; Krog *Country of my Skull*; de Kok “The Archbishop Chairs the First Session”, “The Transcriber Speaks”, “Body Parts”

**A19- November 5:**

Slavery; and dance as rebellion

Extracts from Burton: *The Highlands of the Brazil*, Ewbank: *Life in Brazil*
Extracts from Baim *Tango*, Browning *Samba: Resistance in Motion* and Assunção *Capoeira*

Rio de Janeiro: November 7-9
In-transit November 10-11
Salvador November 12-14

**A20- November 15:**

The force of religion within colonialism

Bolt/Joffé *The Mission*; from Kingsolver *The Poisonwood Bible*; from Friel *Dancing at Lughnasa*; from Heaney “Station Island”.

**A21- November 17:**

Sport as a colonial exchange: the case of cricket
Film: *Fire in Babylon*

[Proposals for final project must be approved by this date]

Study Day- November 19

**A22- November 20:**

The West Indies from the English and the West Indian points of view

Froude from *The English in the West Indies*; Trollope from *The West Indies and the Spanish Main*; Kincaid from *A Small Place*; Walcott “The Sea is History”, “The Star-Apple Kingdom”,

**A23- November 25**

George Lamming and the aesthetics of decolonization

“Builders of our Caribbean House”

Bridgetown: November 22-24

**A24- November 27:**

Hemingway and Cuba

Conclusion: Kingsley: “Ode to the North-East Wind”; from Blunt *Satan Absolved*

Final date for the submission of the cultural exchange reports

Havana: November 29-December 2

Study Day: December 3

**A25-December 4 (Finals):**

An in-class essay to be written on one of a range of topics or the submission of a pre-approved final project.
FIELD WORK
Field lab attendance is mandatory for all students enrolled in this course. Please do not book individual travel plans or a Semester at Sea sponsored trip on the day of our field lab.

FIELD LAB (At least 20 percent of the contact hours for each course, to be led by the instructor.)

Bridgetown, Barbados – Sunday, 23 November

Students will have the opportunity to experience at first hand the impact of British colonial rule on the architecture and culture of the capital of Barbados through a systematic examination of the UNESCO world heritage site in Bridgetown, to exchange ideas with a specialist in the Cultural Studies Department at the University of the West Indies, and to visit a characteristic plantation house.

Academic Objectives:
After almost a whole voyage of considering in class the impact of the colonial past on a wide range of cultures and societies both present and past, and individually experiencing elements of that impact in all the ports we have visited, at last there is the opportunity to work as a group to understand in detail what colonialism has meant in Barbados, and what is its legacy.

FIELD ASSIGNMENTS
In order to evaluate at first hand the global legacies of the colonial period students will prepare a report on evidence of cultural exchanges between colony and metropole that they observe in at least three European countries and at least three in Africa and the Americas. The report may include material in a variety of media, but must include a substantial written component, and must reach some conclusion concerning the aforementioned legacies.

METHODS OF EVALUATION / GRADING RUBRIC
Two pieces of work will be directly related to experiences ashore. 20% will come from the response to the field lab and 40% from the report on cultural exchanges between metropole and colony. 20% will come from random quizzes designed to confirm that the material assigned for the class has been read, and 20% from an essay to be written during the final class period or a final project to be approved in advance. As an example, one possibility in this respect might be the creation of a game based upon some aspect of the colonial and postcolonial experiences of the lands bordering the Atlantic—but any proposal will be considered.

RESERVE LIBRARY LIST
AUTHOR: Anderson, Benedict
TITLE: Imagined Communities
PUBLISHER: Verso
ISBN #: 978-1-84467-086-4
DATE/EDITION: 2006

AUTHOR: Gill, John
TITLE: Andalucía
PUBLISHER: Oxford University Press
ISBN #: 978-0-19-537610-4
DATE/EDITION: 2008

AUTHOR: Walcott, Derek
TITLE: Collected Poems
PUBLISHER: FSG
ISBN #: 978-0374520250
DATE/EDITION: 1987

AUTHOR: de Kok, Ingrid
TITLE: Seasonal Fires
PUBLISHER: Seven Stories Press
ISBN #: 978-1583227183
DATE/EDITION: 2006

ELECTRONIC COURSE MATERIALS

Readings available in electronic folder

ADDITIONAL RESOURCES

A camera might be useful

HONOR CODE
Semester at Sea students enroll in an academic program administered by the University of Virginia, and thus bind themselves to the University’s honor code. The code prohibits all acts of lying, cheating, and stealing. Please consult the Voyager’s Handbook for further explanation of what constitutes an honor offense.

Each written assignment for this course must be pledged by the student as follows: “On my honor as a student, I pledge that I have neither given nor received aid on this assignment.” The pledge must be signed, or, in the case of an electronic file, signed “[signed].”