

“Inventing the Global South”
 HUMN 100-05
 Fall 2020

Midterm 3: Research Project

Unit 2 “Anti-imperialism and National Liberations”
 Unit 3 “Post+colonialisms”

Sequence

Project proposal (400-500 words)	Friday 11/6 by 3 PM
Project Consultation with Professor	Saturday 11/7
Project Draft 1 (full)	Thursday 11/19 by 9 PM
Peer Review (in Research Collective Meeting 4)	Sunday 11/22 by 9 PM
Final Draft	Sunday 12/6 by 9 PM
Midterm 3 + Course Self-Reflection (500 words)	Sunday 12/6 by 9 PM

Rationale

Midterm 3 is the culmination of the research and communication skills that we have practiced this semester. It is also your last opportunity to demonstrate how you practice historical and intercultural empathy and synthetic, comparative thinking in understanding our world as a product of colonialism, neocolonialism and postcolonialism.

The research journals have asked you to hone your abilities to think comparatively and synthetically by connecting our course readings and discussions to other topics that you research. Midterm 1 asked you to focus on the written communication and argument formation; Midterm 2 asked you and a partner to develop and use original research evidence and argument sources in order to develop an original research question. Midterm 3 asks you to combine these. You will propose your own research project that builds on course texts and discussions (from Units 2 and 3) to posit an original research question that will guide you as you develop an argument.

Assignment

For this final midterm sequence, you may choose one of three forms:

Form 1—Multimedia Website (1750-2500 words; Wordpress)

Continue the multimedia writing and digital curation practiced in the Research Journal to present an original body of research and original arguments on a topic or object that you relate to course texts, topics, and discussions. You will use Wordpress to create your website, which will allow you to learn more about one of the more popular website builders in the Digital Humanities.

Use this simple [guide](#) to set up your site on the Bucknell Wordpress multisite.

Let me know you are pursuing this option so I can be ready to help you troubleshoot.

Form 2—Essay (2000-2500 words)

Continue to practice long-form prose to present an original body of research and original arguments on a topic or object that you relate to course texts, topics, and discussions.

Form 3—Creative Non-Fiction (1000-3000 words) + Critical Commentary (1000-1500 words)

Craft a chronicle like Richard Wright's *The Color Curtain*, a long-form poem like Pablo Neruda's *The Heights of Macchu Picchu*, or a personal essay that draws on and draws out the texts, topics, and discussions from the course. Then, provide a critical commentary that explains your text's significance in light of course texts and topics.

All research projects will be uploaded to the course website so that you can see the results of your peers' hard work and learn from each other even after the course has concluded.

Resources

Help seeking is a decisive behavior for the most successful persons, however you choose to define success. Beyond the resources provided in this class (proposal consultation, office hours, peer review) consider seeking out help from [The Writing Center](#), [The Bucknell Library](#), [The Teaching and Learning Center](#).

Project Proposal

Length: 2-3 paragraphs (approx. 400-500 words)

Format: Word doc.

Delivery: Upload to the class google drive.

It is already a great and necessary proof of cleverness or insight to know what one should reasonably ask. For if the question is absurd in itself and demands unnecessary answers, then, besides the embarrassment of the one who proposes it, it also has the disadvantage of misleading the incautious listener into absurd answers, and presenting the ridiculous sight (as the ancients said) of one person milking a billy-goat while the others hold a sieve underneath.

Immanuel Kant. *Critique of Pure Reason*. A58/B82-83.

Rationale

A proposal is a form of pre-writing that frames the intended **paradigm** of an intellectual project. A good proposal asks a **question** and sketches the route you intend to take in order to answer that question. At this stage, a **good question** is one to which you do not already know the answer, but which you can adequately explore given space and time constraints. In the humanities, a **good roadmap** indicates in a general manner where you will look for the **evidence** for an argument you have not yet fully developed. (If you have already developed your argument, that is, if you have already written your paper, this description is not called a proposal, but rather an *abstract*).

The proposal writer must work *with and through her texts* to posit a question that aims at some intended but not-yet-realized argument. For this reason, framing your paradigm in a proposal is one of the most important and difficult forms of academic writing.

Sample proposals can be found in **Appendix A**

Assignment

Use the description and examples above to help guide you as you craft your proposal. While you do not need to have your argument fully fleshed out (for that you will need to have completed your project!) you should have a **question** and a **roadmap** indicating the evidence you intend to use and

the subclaims / analysis that has led you to your question. These two items will provide a sketch of your argument. For the proposal, a sketch is all you need!

Peer Review (Research Collective Meeting 4)

Length: 60-80 mins. (at least 20 mins. / person)

Delivery: **Record your meeting** and share the video link with me via email.

Research Collectives

Group 1: Kayla, Nick, Sofia

Group 2: Alyssa, Carter, Justin, Grace

Group 3: Brett, Rozie, Sopheak, Amanda

Group 4: Joe, Sarah, Lening, Mackenzie

Group 5: Jack B., Alex, Jack S., Carmel

What to bring to Research Collective Meeting 4

- A digital copy of **each of your colleagues' projects, annotated** with your **comments**.
- A digital **copy of your own project**, on which to take notes.
- Your **peer review letter** (see below).

How to prepare for Peer Review—Providing useful feedback on a first draft goes far beyond helping an author to see sentence-level errors. (We usually call this “editing” or “proofreading.”) To help an author rewrite and revise, you must read critically for the big picture, that is, you must read your peer’s work for argument, organization, logic, evidence. Actively, closely, and critically read the text: underline key sentences and words, write notes in the margins, remark those elements that are working and those that are not. On the one hand, you are an informed reader, so you are perfectly situated to help your author improve her reading of the source text(s) drawn from the course. On the other hand, you are an uninformed reader of the author’s independent research, so you are perfectly situated to help her identify holes in her research and to clarify her presentation for coherence and cohesion.

Some questions to ask yourself as you read (Forms 1, 2, and 3):

- Is the central claim / problem / question clearly stated? Is it well motivated? Does the author explain why the reader should care about her argument?
- Does the author guide the reader by anticipating her argument in the first paragraph, that is, does she provide a clear roadmap?
- Does she guide the reader by situating her argument in conversation with the source text(s)?
- Is the author’s representation of the source text(s) fair and accurate?
- Does the evidence in fact support the claims being made? Is the logic sound?
- Do the subclaims in fact support the central claim / problem / question? Is one of the subclaims more compelling than the others and thus worthy of deeper exploration? Or is one of the subclaims more compelling than the central claim and thus worthy of being recast as the new central claim?
- Are the moves from one claim to the next clearly motivated? Are they logically consistent with the argument? Could the organization be changed to improve the coherence and cogency of the argument?
- Does the conclusion offer a mere restatement of the argument, or does it cast it in a new light, opening onto further questions or different ways of considering the topic?

Form 1: Additional Questions

- Does relationship between the home page, child pages, and menu best reflect the logical relationship implied by the author's research and argument?
- Do the multimedia elements support or illustrate well the argument and body of research?
- Does the webpage layout support the logic of the argument?

Form 3: Additional Questions

- Does the form of the author's creative non-fiction work reinforce its primary argument or reflection? Does the critical reflection make this clear?
- Does the author effectively navigate the difference between subjective and objective in the non-fiction work and critical reflection?
- Does the critical reflection effectively combine researched source materials to support the analysis of the creative non-fiction work?

Peer Review Letter

Length: 1-2 paragraphs (approx. 250-400 words)

Delivery: Affix to your peers' essays at the end of your annotated copy of their essay; email to the author, cc'ing me.

Base your peer review letters on your active, close, and critical reading of the project. Focus on the big picture—argument, organization, logic, evidence—but if you are noticing a problematic trend at the sentence-level, you may remark that too. Be sure to briefly summarize the author's argument as you understand it. This will help the author understand if her argument is clear to you as a reader. Make all of your feedback constructive; don't just point out a problem area, suggest ways to improve it. Try to keep your letter focused. Identify two or three key issues.

Midterm 3 and Course Self-Reflection

Length: 500 words.

Format: Word document.

Delivery: Email to me.

Rationale

Deep learning is a process of internalizing skills, practices, and ways of thinking. This process is hastened by self-reflection.

Assignment

Write a two-part letter addressed to yourself.

In the first part, reflect on the Midterm 3 sequence. You may want consider the following questions: What was your process in writing each draft of this essay? How much time did you invest? Did your strategies work? If not, what might you try in the future? What do you think you did well? What did you learn about your source, your writing, yourself? What lessons will you take from this assignment sequence and apply to subsequent assignments?

In the second part of your letter, reflect on the course as a whole. As you do so, you may want to ask yourself the following questions: What is the most important thing I have learned in this class about the world? About myself? What was the most meaningful text, class discussion,

assignment? Which learning goals for this course were most important to me? Which learning goals did I achieve and how did I achieve them? Which learning goals might I want to focus on in future? What will I take from this course into future courses? Into my (intended) major? Into my life?

Assessment

I will consider both your process and the resulting product.

When evaluating your *process*, I will ask myself:

- 1) Did this author turn in all elements of the sequence on time and in full?
- 2) Does the author provide correct citations following MLA style (8th ed.)?
- 3) Does the author provide thoughtful and constructive criticism to peers?
- 4) Does this author thoughtfully rewrite and revise in response to constructive self- and peer-review?

When evaluating your *product*, the questions I will ask myself are the same as our course goals:

- 1) Does this project illuminate today's world as the product of colonization, decolonization, or post+colonialisms?
- 2) Does the author practice intercultural and historical empathy?
- 3) Does the author think comparatively, synthetically, and systemically?
- 4) Does the project communicate effectively through lucid prose and/or digital curation?
- 5) Has the author exercised intellectual independence whether through risk-taking, help-seeking, or both?

Appendix A

Sample Proposals

Edward W. Said's Orientalism comments on the unification of Western society through hegemony. I would like to explore the power structure and hierarchy of British and Indian society in E.M. Forster's A Passage to India through Said's passage, and analyze how the presented social structure (the relationships between castes, Indians with Indians, the English with Indians, English with English, etc.) compares with that presented in Orientalism. Is hegemony present in other areas of society beyond a simple East/West divide? How do hegemony and societal unity/identity interact? The trial, in particular, seems like a rich scene to explore, as well as a variety of the social affiliations that propagate hierarchy and hegemony as Said mentions. I'd also like to analyze the social constructs in place to structure Indian society as placed by both Indians and the English with respect to the concept of hegemony in A Passage to India and compare such to the theories developed in Orientalism.

– Asta Li, Cornell '17 for the course “At the Limits of Language: Ecstasy, the Sublime, Irreducible Difference”; Instructor: Bret Leraul.

In “Ideology and the Ideological State Apparatuses”, Louis Althusser argues that education has become the primary mechanism by which the capitalist system reproduces itself, through teaching “know-how”, but in forms that teach the individual how to perform their assigned social tasks.

In Pedagogy of the Oppressed, Paulo Freire argues that the only way to break this system is to “humanize” the subjects that it oppresses and alienates. His method is a problem-posing pedagogy that emphasizes dialogue between the teacher-student and the student-teacher, in which teaching is a process of investigation mediated by the world, in order to create a world where the “limit-situations” of necessity can be transcended. By constructing the world as we want it to be, instead of how the ideological state apparatuses condition us to think of it, Freire argues that we can change it to remove the oppressor-oppressed dynamic.

I will argue that where Althusser presents the problem, Freire presents the solution. In order to reform education from merely a way of perpetuating an oppressive situation that prevents us from seeing through the limits, we must adopt a system of dialogue and intellectual equality.

First, I will look at Althusser’s identification of class roles as Freire’s “limit-situations”, and invoke Freire’s explanation of the oppressor’s “strongly possessive consciousness” as the reason for his clinging to the system as it is, even though it dehumanizes him (58). Second, I will look at Althusser’s notion of ideology as “the imaginary relationship of individuals to their real condition of existence”, noting how ideology seems to mediate Freire’s conception of consciousness (the “I” and the “non-I”). Third, I will comment on how Freire means to fix this via a pedagogy in which the real world mediates between subjects and serves as the interface between subjects and the world, as opposed to an ideology doing the mediating.

– Dominique Nikolaidis, Cornell '18 for the course “Writing on the University: Introducing Critical University Studies”. Instructor: Bret Leraul

Jorge Icaza's The Villages (Huasipungo) is a fictional yet realistic depiction of the plight of Ecuadorian natives under the control of an avaricious and ruthless landowner, Alfonso Pereira. Through various manipulation techniques—such as the patriotic promise of national development, systematic starvation and intoxication, and sheer abuse—Pereira and others in power exploit the natives for their labor and their bodies. In this essay, I will analyze how Pereira and other characters used these methods to prevent a native uprising and what ultimately led the natives to rebel in the final pages of the novel. I will focus on the power dynamics present in the novel—between Pereira and the natives as well as among natives—and the psychosocial mechanisms of oppression, including the creation of internalized racism and the infliction of hopelessness. In this essay, I will ask: How do those in power justify their use of oppression and cruelty? What are the personal and social impacts of chronic abuse? What factors interact to promote an uprising, and are certain conditions necessary for an uprising to occur?

I will relate my analysis to Arturo Escobar's Encountering Development: The Making and Unmaking of the Third World, which explores the use of development ideology as a method of control. I will specifically focus my analysis on Escobar's sections entitled "The Dispersion of Power: Tales of Food and Hunger" and "Power and Visibility: Tales of Peasants, Women, and the Environment." I will then compare Susana Sawyer's Crude Chronicles: Indigenous Politics, Multinational Oil, and Neoliberalism in Ecuador to Icaza's work by investigating additional methods of control implemented by multinational oil corporations and the Ecuadorian state. I will also examine the conditions that led to the indigenous movements in Ecuador that Sawyer describes. By analyzing these texts, I hope to explore the various facets of oppression of indigenous Ecuadorians and broaden readers' view.

— Sarina Smith, Haverford College '23 for the course "Arts of Extraction: Latin American Representations of Ecological Injustice". Instructor: Bret Leraul

Paulo Freire's internationally acclaimed book Pedagogy of the Oppressed has become a bedrock of educational studies in the United States, being frequently assigned in courses for aspiring educators. In this text, Freire analyzes the "banking" paradigm of education that reinforces the oppressor-oppressed hierarchy and proposes an alternative, "problem-posing" model of education in which the educator works alongside the oppressed to inspire critical consciousness that leads to their self-liberation. Freire, however, assumes that the educator does not belong to the community of the oppressed, thus seemingly implying that conscientização and the liberation of the oppressed must be initiated, however indirectly, by someone not themselves oppressed. How might his theory of critical, dialogical education then relate to a pedagogy-centered social movement like the EZLN (the Zapatistas), in which indigenous Mayans have constructed self-sustaining educational and other social systems while rejecting most outside support?

First I will note that Freire's main concepts of problem-focused learning and of dialogic education as a practice of freedom are essential to Zapatista pedagogy, which actively engages students in decolonizing the classroom and living liberation in everyday life. Then I will analyze the ways in which the Zapatistas have sought to eradicate the "specter" of the oppressor among their own people, invoking Freire's observation that often those who seem to rise from the oppressed to become liberators end up joining, intentionally or not, the ranks of the oppressors. Finally, I will examine the practices of the Zapatista Little Schools

(escuelitas) and argue that they provide a model for the humanization of the oppressor by the oppressed through methods that go beyond Freire's paradigm of the critical and expose newcomers to the creative and constructive pedagogies and praxes of the Zapatistas.

— Margaret Zheng, Haverford College '23 for the course "Arts of Extraction: Latin American Representations of Ecological Injustice". Instructor: Bret Leraul

Colectivo Situaciones is one of the most forceful voices to emerge from the Argentine Crisis of 2001. Under the neo-Peronism of presidents Néstor Kirchner (2003-2007) and Cristina Fernández de Kirchner (2007 - present), the Collective has continued to work for and theorize from the horizontal modes of political composition that emerged in the Crisis and the years leading up to it. In these twin tasks, the Collective practices what it calls "investigación militante [militant investigation]", at once an activist politics and an anti-academic means of intervening in knowledge production.

This paper looks at how militant investigation is employed as an anti-method of popular education in two of the Collective's collaborative works. *El Taller del Maestro Ignorante [The Workshop of the Ignorant Schoolmaster]* (2005) is a summary of proceedings of a reading group of Jacques Rancière's *The Ignorant Schoolmaster* composed of members of the Collective and the Solano Unemployed Workers Movement. *El elefante en la escuela [The Elephant in the School]* (2008) relates the implementation of the earlier reading group's findings in the autonomous school *Creciendo Juntos [Growing Together]*. *El elefante en la escuela* concludes with an interview of Paolo Virno, one of the Collective's longstanding interlocutors, several of whose works it has since translated into Spanish.

I claim that the Collective's increasing interest in education is symptomatic of the frustration of revolutionary desire by Kirchnerist neo-populism. The pedagogical retooling of militant investigation tries to work through the current impasse by mobilizing Virno's claim that post-Fordist, living labor must be conceived as mass intellectuality. Where once Argentine social actors intervened directly in production and exchange by occupying and running abandoned factories or by setting up barter economies, over the last decade the Collective has come to see the reproduction of labor as mass intellectuality as the work of political change.

– Bret Leraul. Proposal for the paper "Pedagogy and Mass Intellectuality in post-Crisis Argentina: Colectivo Situaciones, Virno, Rancière" presented at the University of Minnesota, September 2014.

Since the publication of *Las teorías salvajes [Savage Theories]* (2008), Pola Oloixarac has become the literary star of her generation in Argentina. Ricardo Piglia –by many accounts the don of Argentine letters– has said that Oloixarac's "prose is the great event of the new Argentinean narrative". Set in part at the Faculty of Letters at the University of Buenos Aires, *Las teorías salvajes* can be classed as a campus novel. Similarly, Piglia's fifth novel, *El Camino de Ida* (2013) is set at a fictionalized Princeton University –where Piglia taught for many years– and combines the campus genre with the familiar tropes of his theoretical brand of *novela negra*.

This paper examines how *Las teorías salvajes* and *El camino de Ida* refunctionalize the campus genre as a narrative vehicle for literary criticism. It asks: How does Piglia's treatment of the campus novel resemble the operation he and many of his generation performed on the detective novel? And how does the campus genre contribute to his project

of indistinguishing literature and criticism? Does Oloixarac's parody of the academy and theory participate in a similar project, or is it symptomatic of the exhaustion of theory? What might Piglia's and Oloixarac's novels suggest about the relationship between university, critical, and literary institutions in light of the prevailing neoliberal cultural climate in both the US and Argentina? Through a hybrid methodology combining genre analysis with a renovated sociology of literature, this paper will inquire more broadly into the role of genre in processes of literary institutionalization.

– Bret Leraul. Proposal for the paper “The Campus Novel *a la argentina*: Pola Oloixarac and Ricardo Piglia ” presented at the Latin American Studies Association Conference 2015.