



Unit 3 — Post-Colonial Voices: An Introduction

Track E · Klasse 11 · Niveau E (Basisfach / Leistungsfach)

Learning objectives

- *I can read a short post-colonial extract (Achebe, Adichie, or Naipaul) and identify the writer's stance toward the imperial archive.*
- *I can use voice-marking phrases (the speaker recalls, the narrator distances herself from, the text positions the reader).*
- *I can write a 280-word literary essay that engages a post-colonial source on its own terms.*

Lead-in

The class opened a short anthology of post-colonial writing with three openings: Chinua Achebe (1958), Chimamanda Ngozi Adichie (2003), and V. S. Naipaul (1979). Three voices, three decades, one shared problem: how to write *in* English without writing *as* the English. The class did not finish the argument that day, which Mr. Yilmaz said was a sign the books were working.

Key points

- *Achebe (1958, Things Fall Apart): Okonkwo was well known throughout the nine villages and even beyond. His fame rested on solid personal achievements.*
- *Naipaul (1979, A Bend in the River): The world is what it is; men who are nothing, who allow themselves to become nothing, have no place in it.*

Practise

- Match opening → likely setting (West Africa / post-colonial Africa with European parents / a Central African town).
- T or F: Achebe's opening foregrounds personal achievement. Adichie's opening alludes directly to Achebe's title.
- Build 4 voice-marking sentences for the three extracts.

Your turn

Literary essay, 280 words. Read all three openings. Argue that one of them does the most work with the fewest sentences. Use 4 voice-marking phrases + 1 cleft + 1 quote per source.

Reflect

- I can identify the writer's stance toward the imperial archive.
- I can use voice-marking phrases.
- I can write a 280-word literary essay engaging a post-colonial source.