

## SYLLABUS

<b>TITLE:</b>	Caribbean Literature and Culture
<b>CODE:</b>	ING 126
<b>PREREQUISITE:</b>	N/A
<b>CREDITS:</b>	3 credits   45 contact hours   1 term

## DESCRIPTION

This course examines and analyses selected prose, poetry, and drama of the Anglophone Caribbean, as well as translations of select works from the French and Spanish speaking Caribbean, among others. Students will consider the texts in the light of socio-cultural values and concerns of colonial, post-colonial, and contemporary realities.

## JUSTIFICATION

The Caribbean has a vivid and turbulent history that has inevitably left a mark on literary processes. Despite colonization by English, French, Spanish, and Dutch, among others, the region shares more commonalities than differences, which manifest in the rich literary traditions of the region. Furthermore, the Caribbean Diaspora must also be considered, as many Caribbean communities have established themselves in the United States, England, and Canada. With themes ranging from the historical recovery of Afro-Caribbean experience, multicultural upbringing in the Diaspora, and reconnecting with ancestral Caribbean beliefs and practices, the exploration of Caribbean literature is key to understanding the manifestation and disruption of colonization processes, as well as how the Caribbean refuses to be classified as “the other” within contemporary practice.

## COMPETENCES

The course develops in the student the following competences:

- **Critical thinking**
- **Communication**

## OBJECTIVES

At the end of the course, students will be trained to:

1. Compare and contrast the thematic issues that each author presents as they write about their experiences in the Caribbean or the Diaspora.
2. Explore how this literature depicts the Caribbean throughout history, ranging from colonialism and enslavement to present-day commodification as a playground, and how these processes have impacted local populations. Likewise, the Indigenous and Afro Caribbean voices that have emerged as a contestation of colonial writing
3. Analyze and discuss the bildungsroman of regional and diasporic characters that wrestle with the sweeping changes in socio-cultural and economic structures.
4. Debate and discuss the literature of authors who address contemporary Caribbean realities, such as the impact of tourism, the commodification of the region, displacement, and independence movements, among others.

## **CONTENTS**

- I. A Brief history of the Caribbean
  - A. Indigenous ancestry
  - B. Colonial processes and consequences
  - C. Analyzing text, film, and other related media
- II. What makes a text Caribbean? Beginnings of a regional literature
  - A. Historical and cultural context
  - B. The colonizer's perspective
  - C. Rise of local writers
  - D. Analyzing text, film, and other related media
- III. Contemporary Caribbean literature
  - A. Contextualizing multiple perspectives
  - B. More than a tourism destination: representation
  - C. Reclaiming a Caribbean identity
  - D. Exploring discrimination, diasporic experiences, generational trauma, and economic disparity, among others, through the literary arts
  - E. Analyzing text, film, and other related media

## **METHODOLOGY**

The following strategies of the active learning methodology are recommended:

- Lectures
- Presentations

- Films and short videos
- Debates and dialogue
- Quizzes and tests
- Response writing and creative writing
- Individual and group assignments

## EVALUATION

Partial works Quizzes, assignments, and assorted tasks	25%
Oral presentations	25%
Compositions	25%
Project or Exam (Final evaluation)	25%
<b>TOTAL</b>	<b>100%</b>

## LEARNING ASSESSMENT

The institutional assessment rubric is applied to the core activity of the course.

## COURSE TEXTS

A number of short stories and poems will be available online for students to read. Novels that must be procured by students will be announced at the start of the semester, allowing sufficient time to read and analyze.

## BIBLIOGRAPHY

Álvarez, J. (1994) *In the time of butterflies*. Algonquin Books.

Bagoo, A. (2015) *Burn*. Shearsman Books.

Cezair-Thompson, M. (1999). *The true history of paradise*. Penguin.

Chansky, R., Ed. and Denesiuk, M., Ed. *Mi María: Surviving the storm*. Haymarket Books.

Collins Klobah, L., Ed. and Grau Perejoan, M., Ed. (2020). *The Sea Needs No Ornament / El mar no necesita ornamento: A Bilingual anthology of*

*contemporary Caribbean Women Poets*. Peepal Tree Press.

Danticat, E. (1995). *Krik? Krak!* Soho Press.

García, C. (1992). *Dreaming in Cuban*. Ballantine Books.

Hodge, M. (1970). *Crick crack monkey*. Heinemann.

Kincaid, J. (1983). *Annie John*. New American Library.

Kincaid, J. (2000). *A small place*. Farrar, Straus and Giroux.

Lamming, G. (1974). *In the castle of my skin*. Washington Square.

Lovelace, E. (1982). *The wine of astonishment*. Heinemann.

Marshall, P. (1969). *The chosen place, the timeless people*. Random House.

Marshall, P. (1983). *Praise song for the widow*. New York: G.P. Putnam's Sons.

Mc Ivor, B. (2019) *Where there are monsters*. Peepal Tree Press.

Morris, M. (1993). *Is English we speaking: West Indian literature*. British Library.

Naipaul, V. S. (1969). *A house for Mr. Biswas*. Penguin.

Naipaul, V. S. (1969a). *The mimic men*. Penguin.

Naipaul, V. S. (1971). *Miguel Street*. Penguin.

Naipaul, V. S. (1971a). *The mystic masseur*. Penguin.

Navarro Aquino, X. (2021) *Velorio*. HarperVia.

Palcy, E (director). (1995). *Sugar cane alley* [DVD]. New York: New Yorker Video.

Persaud, I. (2020) *Love after love*. Faber.

Powell, P. *Me dying trial*. Beacon Press.

Ramshand, K. (1970). *The West Indian novel and its background*. Faber.

Roffey, M. (2020) *The mermaid of Black Conch*. Peepal Tree Press.

Reid, U. S. (1958). *The leopard*. Collier Books.

Rhys, J. (1968). *Wide sargasso sea*. Penguin.

Selvon, S. *Ways of sunlight*. Longman.

Senior, O. (1986). *Summer lighting and the other stories*. Longman.

Suárez, V. (1997). *Spared Angola: Memories from a Cuban-American childhood*.  
Arte Público Press.

Upshal, D. (1998). *Windrush*. BBC2.

Walcott, D. (1970). *Dream on Monkey Mountain and other plays*. Farrar, Straus  
and Giroux.

Walcott, D. (1992). *Omeros*. Farrar, Straus and Giroux.

Walcott, D. (2011). *White egrets: Poems*. Farrar, Straus and Giroux.

Find more information resources related to the course topics on the library page  
<http://biblioteca.sagrado.edu/>

## **REASONABLE ACCOMMODATION**

To obtain detailed information on the process and the required documentation, you must visit the corresponding office. To guarantee equal conditions, in compliance with the ADA (1990) and the Rehabilitation Act (1973), as amended, all students who need reasonable accommodation services or special assistance must complete the process established by the Vice Presidency for Academic Affairs.

## **ACADEMIC HONESTY, FRAUD AND PLAGIARISM**

Any student who misses the policy of honesty, fraud and plagiarism is exposed to the following sanctions: he will receive a zero mark in the evaluation and / or repetition of the work in the seminar, a note of F (\*) in the seminar: suspension or expulsion as established in the Academic Honesty Policy document (DAEE 205-001) effective August 2005.