

**LIT 4188/Section 4020**  
**Emancipation to Nation: The Emergence of Caribbean Literature in English**

Leah Rosenberg

The class meets Tuesdays in period 4 (10:40-11:30 a.m.), Thursday periods 4 &5 (10:40 - 12:35) in Motherly 117

Office hours: Wednesday 1:30-4:30(by appointment)

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This course examines Caribbean literature written in English in the Victorian and Modernist periods, from the 1830s to the 1950s. This period saw the end of slavery (1834-38), the introduction (in 1845) and abolition (in 1917) of indentured labor (largely from India and China) as well as the rise of U.S. military and economic power. This was, of course, the period in which the majority of people in the Anglophone Caribbean gained political rights and developed a sense of having a national and regional identity separate from Britain. It was the period in which Anglophone Caribbean nationalist movements emerged and as well as movements to establish national culture, literature in particular.

The goal of the course is to understand how and why Caribbean people began to write literature and what relationship this literature had to these enormous political, social, and economic transformations. It should provide an interesting comparison to students of U.S. literature because the United States is also a post-slavery and post-plantation society and to students of British literature because Anglophone Caribbean writers were particularly engaged with the British literary tradition as the British literary canon served an important role in colonialism.

The course's focus on the pre-1950 period reflects the current movement within Caribbean literary studies to expand the traditional curriculum which until recently focused almost exclusively on post-1950 literature. Considering the formal techniques, historical context, and political significance of literature, it explores how Anglophone Caribbean writers appropriated, transformed, and debated British and European aesthetics, focusing on the following interrelated themes:

**Aesthetics and tradition:** As the literature of people colonized by Britain and schooled in British colonial schools, Caribbean literature has a complex and important relationship to the British literary tradition. Caribbean writers had to establish their difference from this tradition, in order to claim a legitimate literary tradition for the Caribbean. They also had to be accepted by the British publishing industry and public, in order to be successful. Their relationship to the literature of the United States and the rest of the Americas is also significant.

Form has taken on great political significance because literature that appeared to resemble British or U.S. literature too closely was not considered to be distinctly or authentically Caribbean, and because having a distinctly Caribbean and yet internationally recognized literature was seen as critical to meriting nationhood. The

incorporation of folk culture as well as working class and peasant protagonists were considered to be defining and necessary characteristics of Caribbean literature.

**Environment** European colonization destroyed the Indigenous populations In most of the Anglophone Caribbean, with Important exceptions such as Guyana. It imported new populations through slavery, indenture, and immigration. It brought new food products such as sugar, mangoes, breadfruit. Together these processes radically altered the environment. The geography of the Caribbean, the fragmented nature of its Island archipelago for instance, also fundamentally shaped human endeavors in the Caribbean. Therefore the environment is both Important and political. We therefore examine the political, social, and aesthetic significance of landscape, seascape, and space.

**Historical context and biography.** To understand what a work of literature meant to Its original readers, we need to understand It In relation to the major events and movements of Its time, especially those In which the author was directly or Indirectly Involved. The Caribbean writers we study address key social and political movements and events, such as slavery, Asian Indenture, the Pan African movement, and the First World War.

**Modernity, Modernism, and Postmodernism.** Many Caribbean writers of the nineteenth century and early twentieth centuries were deeply concerned with representing their homelands as modern societies and with dispelling stereotypical accounts of the Caribbean as primitive, exotic, and Immoral. It highlights modernism because although it is often overlooked, Caribbean writers made major contributions to British and U.S. modernist literature. It is also motivated by the many novels now being set in the nineteenth- and eighteenth- century Caribbean, and they often make use of postmodern aesthetics to illuminate aspects of the past such as queer sexuality that were at the time unspeakable and make visible Its connections between past and present oppressions.

**Politics:** As noted above, Anglophone Caribbeans gained political rights and started nationalist movements between 1838 and 1950. Jamaica and Trinidad were the first British colonies In the Caribbean to gain Independence In 1962 and Barbados and Guyana followed in 1966. Writers often saw literature as a key element In claiming legitimacy as a people and a nation. Literature was therefore often published as part of newspaper and magazines that sought to improve the political rights and economic status of Caribbean people and often of specific color, class, or ethnic groups.

**Popular culture:** Caribbean writers have often Incorporated Into their works elements of Caribbean folk culture such creole language, religions, and music. This has been one way in which writers have fashioned distinctly Caribbean literature. Writers have also alluded to, commented on, and incorporated elements of other important forms of popular culture, such as jazz, cinema, and advertising. The incorporation of popular culture whether It Is from the Afro-Caribbean peasantry or England's advertising companies has great aesthetic and political significance In Caribbean literature.

**Respectability, Gender, and Sexuality** From the eighteenth century onward, British literature, histories, travel narratives, and other writing represented Caribbean people as the antithesis of British gender and sexual ideals. In fact, from the 18th century into the 20th, English fiction and history employed representations of women and the ideology of domesticity to legitimate English domination in the Caribbean by contrasting England's chaste women, independent men, and Christian marriages with the Caribbean's promiscuous women, dependent men, and unholy unions. People of all races and ethnicities were included but each had a different negative stereotype. Key words were marriage, illegitimacy, and concubinage. Customs and laws grounded in respectability served to keep the white elite in power and prevent Afro-Caribbeans, Indo-Caribbeans and others from gaining economic or social status. For instance, children born out of wedlock and mothers not married to the fathers of their children did not have inheritance rights. This law prevented many Afro-Caribbeans from upward mobility, and for many years Hindu and Muslim marriages were not recognized by law, so that all Indians except those who converted to Christianity were illegitimate and excluded from inheritance rights and many schools and jobs.

**Society and Identity** Between 1800 and 1950, Caribbean societies had powerful and nuanced hierarchies of race, class, and ethnicity, strongly influenced by plantation society. These hierarchies embodied and reinforced colonial power. They strongly influenced which Caribbean people have received education and become writers. It has also been one of the central subjects of Caribbean literature.

**Course Requirements:**

Professionalism (Attendance, Participation, and Conferences)	15pts
Wiki Contributions	36 pts
Midterm Exam	10 pts
Class Presentation	10pts
Final Paper	25pts
Final Paper proposal #2	4 pts

Important Deadlines

Profile & initial Question	27 August In wwiki
Sign up for wiki entries and comments	29 August In the wiki
Sign up for the book you will present on	17 September In the wiki
Midterm	29 September, 10 am on Sakai
Proposal for Final Paper	15 November (via sakai and wiki)
Final Paper first draft due (Optional)	6 December (via sakai and wiki)
Final Exam or Project	13 December (via sakai and wiki)

## **Professionalism (Attendance, Participation, and Conferences) (15%)**

**Attendance.** This is a discussion course, so we produce knowledge through discussion in class and online. You need to attend class and to participate in class discussion.

- You are allowed three absences without affecting your grade.
- Six absences result in failure in the course.
- One absence = one fifty-minute period.
- Being more than 10 minutes late = an absence
- Being tardy (late by less than 10 minutes) or leaving early three times will count as one absence.
- In addition to your three excused absences, I excuse those absences involving university-sponsored events, such as athletics, band, and religious holidays. *Please note that in order to qualify for these excused absences, you must provide prior written notice of your anticipated absence.* Please also note that extended absences even for serious crises cannot be excused.
- For every absence after your third absence and before your sixth, you will receive a **grade deduction**.
- If you are absent, you are responsible for finding out what we did during class. I suggest you exchange email addresses with two other students on the first day of class, so you will be able to get updates and notes in the event of an absence.

**Participation.** Participation requires contributing to class discussion—online and in class. Read the material, read the wiki, and contribute. Take notes and be ready to discuss what you think is important about the assigned reading and your colleagues' wiki contributions. You may be asked to focus on a particular aspect or section of the reading, and I will usually supply you with study questions to focus your reading. If you attend but do not participate, you will receive a "C" for attendance and participation.

You must use technology in a respectful and professional manner. This means setting your cell phone on silent for the duration of class. You are encouraged to bring your laptop, tablet, etc. to class, but you must use it only for activities directly involved with class, such as looking at pdf files we are discussing in class and finding relevant documents online. "Off topic" use of a computer is equivalent to an absence.

**Conferences.** You are required to meet with me twice during the semester, once in the beginning of the semester to introduce yourself and to acquaint me with your intellectual background and goals and once during the course of the semester to discuss your presentation and the final paper based on it.

## **Wiki Entries and Comments (35 points) minimum requirements**

### **Why Wiki?**

I will provide a "Getting Started" page with some basics, but it will require some p  
One central goal of the wiki is to foster intellectual exchange to improve our understanding of the course materials and relevant issues. I therefore encourage

people to contribute to the wiki page in any useful way. If you would like to contribute in another way, consult with me and we can probably arrange for it to be an equivalent to an entry or comment.

- a) To ensure that students complete the reading and think about it.
- b) To improve class discussion.
- c) To supply interpretations of key scenes and themes as well as information about historical context and relevant cultural texts (songs, film, books) that are alluded to or otherwise included in the novels we read.
- c) To provide a record and critical assessment of class discussion
- d) To model the dialogue and exchange that characterizes scholarship.
- c) To assist you in preparing for the midterm exam and final papers.
- d) To communicate your ideas to me, so that I can organize the class around your insights and interests.
- e) To hone skills in analyzing literature and critical arguments.

**Wiki assignments:**

Post all entries on the wiki for that day's assignment and on your own wiki page. The reason for this is to have all your work in one place so that we can both keep track of it, and so that you can make good use of it in preparing for the midterm and the final paper.

1. A profile & Initial Question (2 points-Due 27 August). 1. Create a "profile" on your homepage in the Wiki in which you briefly introduce yourself, your major, and your interest in the course. Include at least one image or link. The image may be of yourself or something (book, place, art) relevant to you and to the course. 2. Post one question about one of the readings so far (Knight, Kincaid, Walcott), include a short explanation (1-3 sentences) of why you'd like to ask this question. (You may second someone's question but then start to answer that question in 1-3 sentences.) Post everything on your home page and in addition post your question on the wiki page for Tuesday's class.

2. 3 Fixed Entries (500-700 words; 4 points each; total 12 points) Sign up for 3 entries on the wiki scheduling page, 1 before the midterm and two after. An entry is an original claim or explorative essay, equivalent to a response paper that makes a claim and provides evidence from the class. It could also be a helpful reference, identifying a historical figure, event, location, or other allusion in the text and suggesting its significance in the text - or posing questions about it.

3 4 Fixed comments (@100-250 words; 1.5 points each; total six points). Sign up for 4 comments on the wiki scheduling page, 3 before the midterm and 1 after. These are responses to a colleague's entry on the wiki or to an issue that arose in class discussion.

4. "Free-range" contribution to the Wiki (18 points). These are entries and comments that you make when you choose to do so. Fixed entries and comments are to guarantee that we have a basis for class discussion. "Free-range" contributions are to ensure that people actively read and participate in the wiki. 16 points is equivalent to 3 entries and 4 comments. You must contribute both before and after the midterm but not necessarily in equal amounts before and after. You must write at minimum one "free range" entry but the rest can be comments or short entries of 100-250 words. When you write a free-range contribution please end the entry with your name and FR in parentheses to help me in grading. You can accrue extra credit up to 5 points by contributing more to the wiki.

#### **Deadline for Wiki:**

*Wiki entries for Tuesday classes are due Sunday by midnight; comments for Tuesday classes are due by Monday at 9:00 pm (and they can respond to a wiki entry from the previous class if still relevant)*

*Wiki entries for Thursday classes are due Wednesday by 5:00 pm; comments are due Thursday by 8:00 a.m.*

#### **Function and themes**

Many of the texts we are reading have not received very much scholarly attention, and it is difficult for students to find helpful interpretations of the themes, of key passages, or of important historical or cultural references online. The wiki assignment is designed so that we can help each other by producing such annotations ourselves. Students are encouraged to identify key passages and historical references and to provide a brief discussion in your entry. You can also supply links to relevant images, maps, or texts. A wiki entry can include annotating a map for instance by noting where the protagonists travel or key locations in a text.

#### **Form and evaluation**

Wiki entries and comments are informal in the sense that they are a place to experiment with your ideas without being penalized. However, they require serious thought and must be written in clear and coherent academic prose. I will use a 1-100 grading scale as I do with papers. I will use the same criteria as for formal essays (see below) but will give ample leeway for experimenting with particular readings and theoretical concepts. Papers which do not show adequate thought and other forms of preparation will receive no credit and will need to be revised and resubmitted.

#### **Components of Wiki Entries:**

Each wiki entry should be roughly 500 words and include

An argument that interests you

A brief description of the scene, issue, context or concept you are addressing

Close engagement with one passage from the reading material

Page numbers for quotations and key events you are analyzing

Nb. If you choose write a more research-based or visually-oriented entry about a historical reference or providing a visual aid to understand geography etc., then the entry may be shorter in word count. Check with me.

Nb. Please avoid summarizing parts of the novel. Summary should be reserved for giving the reader enough of the context to understand the issue and/or quotes you address.

### **Components of Wiki comments**

Each Comment should be no more than 250 words and probably no less than 100. Comments should engage with an entry in the wiki. You can agree or extend an entry by supplying further information or documents. You can also disagree with comments or reframe the topic

### **Who is to write papers for which dates?**

Sign up on the wiki scheduling page.

**Can I switch days if I need to?** Yes, but please try to switch with someone else In the class. You can use the Sakai email to write to class, just remember to click (send to email when you address the email/Please inform me via email at least one day In advance.

### **Sample Entry**

*Fragments of Epic Memory” and Franklin Knight’s “Centering Caribbean History”?*

*Derek Walcott, In his speech, “The Antilles: Fragments of Epic Memory,” and Franklin Knight, In his article, “ Centering Caribbean History,” dismantle the popular belief of Caribbean insignificance In the world, while advocating the individuality and international importance of Caribbean language. Although the languages spoken In the Caribbean today evolved from what is linguistically known as a pidgin language, a simplified means of communication between two or more groups, In the case of the Caribbean, the natives, the colonizers, and the Asian and African slaves, that do not have a common language, Walcott argues that they are nonetheless not “illegitimate,” “rootless,” or “mongrelized,” as the Caribbean is often perceived; but instead these languages can be viewed, according to Walcott, metaphorically as being produced by the same “the process that the poet faces every morning of his working day, making his own tools like Crusoe, assembling nouns from necessity.” Walcott compares Caribbean languages to poetry, defining them as forms of art gathered from various cultures, created from the natural need and desire to communicate. Thus, to say Caribbean languages are unoriginal while the imperial languages of the region (English, French, Spanish, Dutch) are original would be a false claim. According to this claim, no language can then be considered original as most if not all languages contain loanwords as a result of contact between different peoples. Imperial languages indeed influenced and affected the native languages of the Caribbean; however, the native languages of the Caribbean and Asian and African tribes likewise influenced the “original” imperial languages. Knight, In his article, explicitly defines the influence of the Caribbean on European languages demonstrating the international role they played In shaping communication. According to Knight, words such as cacique, barbacoa,*

*boucan, tabaco, canoa, hamaca, and cannibal entered the Spanish language and as well as other European languages as loan words while others such as cimarrón Creole, and plantation, underwent semantic changes due to the influences of the Caribbean. Hence, the Caribbean's ability to create a distinct language adds to its individuality, distinguishing itself away from the imperial mold, becoming more than merely, as Knight describes it, "an appendage of the American mainland." The languages of the Caribbean demonstrate not only their international role in communication but also a defiance and freedom from imperial control. Many Caribbean writers such as Jamaica Kincaid express resentment of the colonizers' ability to control even the medium of communication and expression of their subjects. The creation of a language and individual method of communication allows the Caribbean to become active instead of passive objects.*

-Student

### **Sample Response**

*I also believe the mother's, or authoritative figure's emphasis on domesticity and sexuality not only demonstrates the pressures, rigidity, and conformity central to women's role in the Caribbean, but also the power these tasks have to save the daughter from becoming a "slut," as her mother puts it. The mother believes that if she instills these domestic practices and ideals in her daughter, she can keep her away from a life of promiscuity allowing her to be a respected female in the Caribbean community. This demonstrates the relationship between domesticity and respect and its importance in Caribbean society.*

-Student

### **Class Presentation (10%)**

By September 17, each student must choose a book to focus on for the presentation.

In your presentation, you will focus on a theme, a relevant historical or cultural context, or a relevant cultural intertext. You should include a close reading of at least one passage and a minimum of 2 external documents, including historical documents, cultural texts, or scholarship about the novel. Your presentation should present an argument about the significance of your theme or context. The presentation should be no more than 10 minutes in duration and not shorter than 7 minutes. Depending on your topic, you may wish to include images, sound, or video.

**Final (Research) Paper** based on your presentation (25% paper approx.. 10-15 pages)

This essay will develop a focused argument based on your presentation. You can change your focus or angle, but unless you have no interest at all in your topic, please stick with it for your paper. This essay must use a minimum of 2 secondary sources or additional primary documents (songs, advertisements, e.g.).

**The Proposal Final Paper (5%):**

The Proposal comprises:

- 1) A title
- 2) A 250-word description of your argument with reference to the evidence you will use to make that argument.

3) Brief outline

4) Bibliography with at least three sources in MLA format.

(If it is more convenient or helpful for you to write a draft or partial draft, then do that but include a bibliography).

### **Grading Criteria for Papers**

All papers must use page numbering (except on page 1), Times new roman 12 point font, one inch margins, and use MLA style for parenthetical references and works cited page.

1 Thesis

2 Argument and evidence

3 Use of citations

4 References

5 Paragraphs

6 Sentences/style

7 Presentation/ Formatting/typos, misspelling

### **Grade Ranges**

A range	The essay is excellent in respect to all criteria, including an original thesis, strong structure, close analysis of the specific sections of the novel, adept and smart use of citations, correct and elegant writing, and strong presentation.
B range	The essay has a solid thesis and structure but has some weaknesses in respect to other criteria and/or the thesis is valid but strong. These weaknesses are minor to moderate and do not occur in all criteria. If the weaknesses are too severe or occur in too many categories the essay enters the C-E range.
C range	The essay has some weakness in the thesis and structure has demonstrates a solid understanding of the material and solid competence in using references, paragraph structure, writing in correct sentences, and presentation.
D and E range	The essay has a weak or invalid thesis and weak structure and/or exhibits significant errors in using references, structuring paragraphs, writing grammatically correct sentences, and in presentation.

## Evaluation Criteria for Wiki participation

I will follow the general criteria used by Christopher Long, philosopher and assoc, dean at Pennsylvania State University. He is referring to a blog but the criteria for our wikis are basically the same.

<http://www.personal.psu.edu/cpl2/blogs/cplportfc>lio/Blogging%20Scoring%20Rubric.pdf>

## IMPORTANT UNIVERSITY INFORMATION

Statement of student disability services. The Disability Resource Center in the Dean of Students Office provides students and faculty with information and support regarding accommodations for students with disabilities in the classroom. For more information, see:

<http://www.dso.ufl.edu/drc/>

Support in cases of Harassment. UF provides an educational and working environment for its students, faculty, and staff that are free from sex discrimination and sexual harassment. For more about UF policies regarding harassment, see:

<http://www.dso.ufl.edu/studentaide/studentconductcode.php#s4041>

Academic honesty. All students are required to abide by the Student Honor Code. For more information about academic honesty, including definitions of plagiarism and unauthorized collaboration,

see: <http://www.dso.ufl.edu/sccr/honorcodes/honorcode.php>

Grade point equivalencies. UF has instituted minus grades. As a result, letter grades now have different grade point equivalencies. For more information,

see: <http://www.reaistrar.ufl.edu/catalog/policies/reaulationarades.html>

Final grade appeals: students should consult Prof. Stephanie Smith, Director of Undergraduate Studies. Grade appeals may result in a higher, unchanged, or lower final grade.

## Book list in order of the syllabus

1. Maxwell Phillip, Michel *Emmanuel Aoadocca Blighted Life, or Blighted Life: A Tale of the Boucaneers* available on [www.dloc.com](http://www.dloc.com) and can be downloaded as pdf files. Please note there are two volumes, start with #1. You can also get the edition edited by Selwyn Cudjoe and published by UMass Press.
2. De Lisser, Herbert. *Jane*. Available online & open access @ [www.dloc.com](http://www.dloc.com), where you can also download it as a pdf.
3. Stephen Cobham. *Rupert Gray* Buying this book at a reasonable price will be a challenge. The UF bookstore is selling it at 32.00. [Amazon, Alibris, Valorebooks](http://Amazon, Alibris, Valorebooks),

textbookx, and others each have a few copies at 10 dollars or less, so it should be possible for everyone to get a copy for \$32 or less.

4. C.L.R. James. *Minty Alley*
5. Claude McKay. *Home to Harlem*
6. Rhys, Jean. *Voyage In the Dark*
7. Seepersad, Naipaul. *The Adventures of Gurudévá*. (Heinemann 1995 edition) I have posted *the necessary excerpts from this book on Sakai*. There are very few copies available at reasonable prices.
8. Mootoo, Shani. *Cereus Blooms at Night*
9. Brand, Dionne. *At the Full and Change of the Moon*

**Further essays are available on sakai as pdf files or URLs.**

*Specific dates, chapters, page numbers and other aspects of the syllabus are subject to change. These changes will be announced in class and stated in the wiki for the relevant week.*

<b>Week 1</b>	<b>The Centrality of the Caribbean to Modern History and the Centrality of Respectability to the Caribbean</b>
August 22	<p>Introduction: The Place of the Caribbean and of Respectability</p> <p>We will read this In class but feel free to have a look first if you are interested.</p> <p>Knight, Franklin. "Centering Caribbean History." <i>Jamaica Observer</i>, 21 December, 2011</p> <p><a href="http://www.jamaicaobserver.com/columns/Centrality-Caribbean-history-10433939#ixzz1hEfa8PuY">http://www.jamaicaobserver.com/columns/Centrality-Caribbean-history-10433939#ixzz1hEfa8PuY</a></p> <p>Kincaid, Jamaica. "Girl." <i>The New Yorker</i> 26 June 1978, also <i>At the Bottom of the River</i> ( 1984)</p> <p><a href="http://www.fdhj.uniba.sk/fileadmin/user_upload/editors/kaa/Ivan_Lacko/Kincaid_Girl.pdf">http://www.fdhj.uniba.sk/fileadmin/user_upload/editors/kaa/Ivan_Lacko/Kincaid_Girl.pdf</a></p>
<b>Week 2</b>	<b>Caribbean Art and Culture: Definition, Role, and Responsibility</b>

August 27	<p>Walcott, Derek. <i>"The Antilles: Fragments of Epic Memory"</i> available on-line:  <a href="http://www.nobelprize.org/nobel_prizes/literature/laureates/1992/walcott-lecture.html">http://www.nobelprize.org/nobel_prizes/literature/laureates/1992/walcott-lecture.html</a></p> <p><b>Profile &amp; initial Question Due.</b></p>
	<p><b>Caribbean Literature in the Victorian Period: Articulating a(n elite) Creole Identity and Claim to the Caribbean Land and Sea</b></p>
August 29	<p>Michel Maxwell Phillip  <i>Emmanuel Appadocca Blighted Life, or Blighted Life: A Tale of the Boucanneers</i>  <i>Preface and Chapters 1-6, to page 67</i></p> <p>Deloughrey, Liz. "Ecocriticism: the Politics of Place" <i>The Routledge Companion to Anglophone Caribbean Literature</i> pp. 265-273 via Sakai</p>
<b>Week 3</b>	<p><b>Caribbean Literature in the Victorian Period, Cont'd</b></p>
September 3	<p>Maxwell Phillip  <i>Emmanuel Appadocca Blighted Life, or Blighted Life: A Tale of the Boucanneers</i>  At least to chapter 23 p.1 93</p>
September 5	<p>Maxwell Phillip  <i>Emmanuel Appadocca Blighted Life, or Blighted Life: A Tale of the Boucanneers</i>  Finish the book</p> <p>Lamming, George, "The Occasion for Speaking." (Sakai).</p>
<b>Week 4</b>	<p><b>Writing the Victorian Period in 2013: : Robert Antoni's <i>As Flies to Whatless Boys</i></b></p>
September 10	<p>Rewriting History, Negotiating the Archive, Incorporating Calypso, &amp; thereby claiming a place In National culture and the International literary tradition of Satire</p> <p><i>Robert Antoni Excerpts from As Flies to Whatless Boys (Sakai)</i></p> <p><a href="#">Mlahtv Spoiler "BedBua"</a></p>

	Walcott, Derek "Spoiler's Return"	
September 11 7:30 pm	<p>Novelist Robert Antoni will read from his new novel, <i>As Flies to Whatless Boys</i> (Akashic, 2013) Meeting Room A at the Headquarters branch of the Alachua County Public Library</p> <p>Possible meeting with Author on campus in the afternoon. Please tell me if you would be available between 3-5.</p>	
September 12  Class:  1st Half-Antoni  2nd half de Lisser	<p><b>The emergence of Yard Fiction and the Black Working Class Protagonists Herbert de Lisser's <i>Jane</i></b></p> <p><u><a href="#">Herbert de Lisser's Jane</a></u> chapters 1-3, pp 1-54 (Including Author's Note"</p> <p>(Available In <u><a href="http://www.dloc.com">www.dloc.com</a></u>. You can download the novel as a pdf file from the PDF viewer tab)</p>	
<b>Week 5</b>	<b>The Emergence of Yard Fiction cont'd</b>	
September 17	<p>De Lisser Jane finish the novel</p> <p>Recommended: "The Literary Side of H.G. de Lisser (1878-1944)." Jamaica Wiki 17.4 (1984-85):2-9. In <u><a href="http://www.dLOC.com">www.dLOC.com</a></u>: <u><a href="http://www.dloc.com/UF00090030/00045">http://www.dloc.com/UF00090030/00045</a></u></p>	
	<b>Caribbean Literature of the Edwardian Period: Black Middle Class ascendency</b>	
September 19 1st half of class Jane Second Half Rupert Gray	<ol style="list-style-type: none"> <li>Jane</li> <li>Second half '<i>Rupert Gray</i> by Stephen Nathaniel Cobham Chapter 1-9 to p.56</li> <li>Kingsley, Charles At Last a Christmas in the West Indies chapter 4 pp. 86-94 . (Sakai)</li> </ol>	
<b>Week 6</b>	<b>The Politics of Plants: Empire and Horticulture in Rupert Gray and Jamaica Kincaid's <i>My Garden Book</i></b>	
September 24	<ol style="list-style-type: none"> <li>Rupert Gray, finish novel</li> <li>Kincaid, Jamaica. "In History." <i>Callaloo</i> 20.1 (1997) 1-7. (Sakai)—excerpt from <i>My Garden Book</i></li> <li>Froude, James Anthony The English in the West Indies</li> </ol>	

	description of the Botanical gardens pp. 69-72 chapter (In chapter VI) (Sakai)	
September 26	1. Finish discussion of Rupert Gray	
September 30 10 am	Midterm Exam due on Sakai	
<b>Week 7</b>	<b>The Twenties (and Thirties) in Trinidad: Yard Fiction, Carnival, and the Critique of Empire</b>	
October 1	Discussion of Exam <b>Reading : Minty Alley, chapter 1 -3</b>	
October 3	<b>CLR James <i>Minty Alley chapters...</i></b> <i>Gomes, Local Literature p. 26-28 (Sakai)</i> <i>Cummings, James Barrack Rooms p. 240-3 (Sakai)</i>	
<b>Week 8</b>	<b>Yard Fiction, Carnival, and the Critique of Empire, Cont'd</b>	
October 8	<i>Minty Alley Finish the novel</i>	
October 10 1st half: <i>Minty Alley</i> Second Half: <i>Home to Harlem</i>	<i>M In ty Aile y: Prese n ta tio ns</i>  <i>McKay, Claude. Home to Harlem chapters 1-9</i> Hathaway, Heather, " 'Special Issue': Blacks In Harlem during the First World War." (Sokol)	
<b>Week 9</b>	<b>Caribbean Writers, Harlem Renaissance, and Modernism: A Romance against Respectability</b>	
October 15	<i>Home to Harlem, part II</i> McKay, "If We Must Die" and "Harlem Dancer." (Sakai)	
October 17	<i>Home to Harlem Finish the novel</i> <i>Presentations</i>	
<b>Week 10</b>	<b>Against Romance and Respectability: Jean Rhys's Caribbean Modernism</b>	
October 22	<i>Voyage In the Dark, part 1</i>	
October 24	<i>Voyage In the Dark, Parts 2 &amp;3</i>	
<b>Week 11</b>	<b><i>The Emergence of Indo-Caribbean Literary Writing: Seepersad Naipaul</i></b>	
October 29	<i>Voyage In the Dark, part 4 plus Original Ending</i> <i>Presentations:</i>	

October 31	<p>Naipaul, Seepersad. <i>The Adventures of Gurudéva</i> (Excerpts, pp 22-47)</p> <p>Esplinet, Charles, "Introduction," <i>Gurudéva and other Indian Tales</i> (Port of Spain, Trinidad: Trinidad Publications, 1943)</p> <p>Naipaul, V.S. Excerpts from "Letters Between Father and Son Source: <i>New Yorker</i> 1999 Dec 13; 75 (38): 66-74, 76-79.</p>
<b>Week 12</b>	<b><i>The Emergence of Indo-Caribbean Literary Writing: Seepersad Naipaul</i></b>
November 5	<i>The Adventures of Gurudéva</i> , Finish Excerpts
November 7 1 <sup>st</sup> Half: Naipaul 2 <sup>nd</sup> Half: Mootoo	<p><i>The Adventures of Gurudéva</i> Presentations:</p> <p><i>Shani Mootoo, Cereus Blooms at Night</i>, Parts 1 and 2</p>
Week 13	<b>Caribbean Postmodernism: Connecting Past and Present</b>
November 12	<i>Cereus Blooms at Night parts 3 and 4</i>
November 14	Research Day
November 15	<b>Final Paper proposals due</b>
Week 14	
November 19	<i>Cereus Blooms at Night, part 5</i> Presentations
November 21	Brand, Dionne . <i>At the Full and Change of the Moon chapters 1-3</i>
Week 15	<b>Caribbean Postmodern Representations of the Past and Present 2</b>
November 26	Brand, Dionne . <i>At the Full and Change of the Moon chapters 4-8</i>
November 28 Presenters:	Thanksgiving
Week 16	
December 3	Brand, Dionne . <i>At the Full and Change of the Moon</i> finish novel. Presentations
Week 17	
December 10	Final Paper Due

