

**Leah Rosenberg**

Office Hours: W 2-4 pm & Thursdays 4-5

Zoom Office: <https://ufl.zoom.us/j/8996549278>

Email: [rosenber@ufl.edu](mailto:rosenber@ufl.edu)

## LIT 4192 Why Caribbean Literature Matters

Spring 2021

MWF 3 (9:35am - 10:25am)

HyFlex Zoom/Matherly 105



George Lamming



Olive Senior



Claude McKay

### Course Description

The history of imperial conquest, slavery, migration, and colonialism in the Caribbean has long served to marginalize the region. Moreover, long histories of European colonialism fragmented the region into radically different linguistic and political entities. Further, colonialism exploited its human and natural resources. Even with the attainment of political independence since the 1960s, the various national economies remain small and dependent in comparison to United States or European nations. Its many islands are visible only at the bottoms and the edges of maps. Despite the region's enduring marginalization, Caribbean writers and thinkers have played decisive roles in the development of US, British, and Canadian literatures. Diverse writers including Claude McKay, C L R James, Jean Rhys, Frantz Fanon, Derek Walcott, VS Naipaul, Zadie Smith, Junot Diaz, Jamaica Kincaid, Edwidge Danticat, Marlon James contributed substantially to such consequential politico-aesthetic movements as modernism, the Harlem Renaissance, the Negritude Movement, postcolonial literature, queer literature, climate fiction, science fiction and more. Against this background, this course introduces students to anglophone Caribbean literature. It

addresses the literature with respect to the slavery abolition movement, modernism, the Harlem Renaissance, queer literature, and science fiction. construct those bodies in their literary works and what are we supposed to make of these bodies as they hustle and bustle into our own imaginations?

#### Structure

The course is divided into six units. The first comprises the first week and introduces the foundational history and theoretical concepts for the class. Each of the following units, examines a genre or literary movement. They are ordered chronologically and comprise Caribbean slave narratives, Caribbean writers in the Harlem Renaissance; Caribbean modernism; Caribbean queer writing, and Caribbean speculative fiction.

## Course Goals

*At the end of the semester, students will be able to*

1. Analyze literature, using historical, theoretical, and formal approaches
2. Develop and articulate compelling arguments in academic and informal writing
3. Communicate effectively and respectfully in class discussion and formal presentations
4. Find and evaluate primary sources and scholarly works
5. Describe central aspects of Caribbean history (slavery, colonialism, migration) and their significance
6. Describe key concepts, themes, tropes, styles, and concerns of Caribbean literary discourse
7. Explain the main contributions of Caribbean literature to British and US literary traditions as well as international cultural movements such as modernism

## COVID-19 Statement

The way we would usually communicate, learn, teach, and just *be* have been dramatically impacted by COVID-19. Current events have had different and disproportionate effects (health, financial, etc.) on all of us and those close to us so I want to advocate for a mutual sense of understanding and communication as we work through this term. As your instructor, my role is to introduce you to our class material, help you understand it, and support you in the successful completion of the term as you develop your own insights and arguments. Please reach out to me if there are ever any outside circumstances impacting your work in this class and we will work together on finding a solution. Let us try our best to be gracious and support each other.

## Primary Texts

Please purchase the following novels. Any unabridged edition is acceptable except for *Wide Sargasso Sea*. Please buy the Norton Edition for that because it includes the secondary readings for the class. The secondary readings will be available through Perusall and e-learning and/or I will provide a URL in the syllabus and canvas module.

### Novels you need to acquire

Cliff, Michelle. *Abeng*. Plume, 1995

Hopkinson, Nalo. *Midnight Robber*. Warner Books, 2000.

Lorde, Audre. *Zami: A New Spelling of My Name*

McKay, Claude. *Home to Harlem*. (update: This novel is now available through Perusall and is therefore no longer required for purchase.)

Rhys, Jean, *Wide Sargasso Sea*. 1st ed., W.W. Norton, 1999.

Selvon, Samuel. *The Lonely Londoners*.

## Format

The remote and the Face-to-Face section of this course meet simultaneously for three synchronous sessions each week via zoom: If you are in the Face-to-Face section please bring a laptop or tablet to class, in order to facilitate communication and collaboration between both sections. If this is not possible, please see the instructor and we will work out a solution. Please have patience as we learn this new pedagogy. I will be available for extra office hours throughout the semester to discuss the content and format of the class.

## Content Notice

We will cover material that is hard to read and discuss because we are studying the history of slavery and colonialism and of racism, sexism, and homophobia. While these are difficult conversations to have, they are as necessary now as they were in the historical moments we study in this class. Please be aware that difficult issues will be part of the course. Please be empathetic and generous towards other students as our goal is to empower and enlighten one another.

If you ever feel the need to leave a class discussion, either for a short time or for the rest of the class session, you may do so without academic penalty. You will, however, be responsible for any material you miss. You are welcome to discuss your personal reactions to the course material with me in office hours. If you or a friend are in distress, please contact U Matter, We Care or the Counseling and Wellness Center at 352 392-1575.

## Assignments

Requirement	Points	Due date
1. Introduction	5	January 12
2. Individual conferences (2)	30	Within the first 2 weeks and then before you research presentation
3. Attendance	100	Ongoing throughout semester
4. Participation	100	Ongoing
5. Annotation and Analysis	300	Weekly (20 points each week)
6. Paper #1 Slave narratives	105	Proposal due 1/ 29; Workshop 2/6 (5 points); Paper due 2/6 both 11:59 pm
7. Research Presentation	70	Due on the final class on your chosen book
8. Proposal for final Paper	30	Due 2 days after the presentation
9. Final Project Workshop	150 10	Due ten days after your presentation (project 110 points)
10. Final Exam	100	Part I 4/18 5 pm*(40 pts) Part II 4/24 8 pm (60 pts)

### 1. Introduction

Post an introduction so your classmates know who you are. What is your name? Do you

want to share your pronouns? What is your major? Why are you taking this course? What do you hope to learn from it? What would you like to tell us about yourself? Please also upload a photo of yourself to your profile. Post in the Discussion Board in Canvas by 8:00 pm 1/12.

## 2. Individual conferences with Instructor

You will meet with me to introduce yourself and discuss your interests and ask any questions you have may about the class. This gives me the opportunity to learn about your scholarly interests and expertise which helps me to teach the class and to assist you in finding a topic for your papers and final project. The first conference will take place in the first three weeks of the semester and the second prior to your research presentation. Please feel free to meet with me in office hours in addition to these conferences.

You will mee Meet via Zoom (<https://ufl.zoom.us/j/8996549278>)

## 3. Attendance

You may miss up to 3 courses during the semester without penalty to your final grade or need for explanation. For each additional absence you will be marked down 2 points. But please let me know if you plan to miss class so that I know you are safe. University guidelines state that students who miss more than 7 courses will fail the term. University exemptions to this policy are those absences involving university-sponsored events, military duty, court-mandated responsibilities, and religious holidays. Click here for UF attendance policy: <https://catalog.ufl.edu/UGRD/academic-regulations/attendance-policies/>. Please note that arriving late is unacceptable and two instances of arriving more than ten minutes late will constitute one absence. If you are absent, you are responsible for finding out what we did during class. Please make arrangements to get notes from a colleague if you are absent.

Individual exemptions can be made for extenuating circumstances, so please in case of illness or emergency contact the instructor via email or through Zoom office ss. You should also consider getting in contact with a U Matter, We Care team to have them alert all your faculty members if such a case arises (email them at [umatter@ufl.edu](mailto:umatter@ufl.edu) or call them at 352-294-2273). Most often, I will email you after you miss 3 courses to check-in with you and discuss what we should do if you need to miss more coursework this term.

## 4. Participation

Participation requires contributing to class discussion; however, your written contributions through the chat box and through the short in-class writing assignments count towards class participation. Consider how you can best contribute. If you speak a lot, that might mean waiting to for others speak first and even asking a colleague a question. It might mean challenging yourself to express your ideas even when you are uncertain.

Class participation is essential to the class because I adhere to the principle that we create knowledge through the work we do together. I therefore base the course on class discussion and written exchanges. To create knowledge effectively and thereby empower each other, we also need to respect and value each other and our thoughts and statements

even when we disagree. We need to discuss difficult topics. For this reason, we will create ground rules for class discussion. Please feel free to discuss your concerns in class, office hours, or through email. Participation grades will be negatively affected by a failure to adhere to professional, polite, scholarly, and respectful communication.

Use technology in a respectful and professional manner. This means setting your cell phone on silent for the duration of class. Please restrict your computer use to class-related activities during class.

## 5. Annotation and Analysis

Each week you will be responsible for contributing to our collaborative annotation and analysis of the readings. The Annotation and Analysis assignments reproduce the first stage in the process of developing an argument, which entails close reading and note taking. In class we will take the next step by developing your initial ideas into claims, testing those claims, and identifying evidence. The assignments ensure that students complete the reading and think about it; they improve class discussion, and they hone skills in analyzing literature and critical arguments. You will get full credit if you complete the assignments and demonstrate effort and thought. We will use three tools: Perusall, Jamboard, and occasionally a mapping tool. For the novels, you will comment through post-its in Jamboard or annotating a map. We will use Perusall for most of the secondary readings and the slave narratives Modules two and three.

Annotation and Analysis assignments are due at 8 pm the night before class meetings (i.e., Sunday, Tuesday, and Thursday at 8 pm to allow me time to prepare for class)

### Perusall Annotations

Annotate each text that is assigned through Perusall. We will be experimenting with the real time collaborative annotation tool Perusall as a way to stay engaged with the reading and locate significant passages for discussion and potentially for you papers and presentations. As you read the texts in Perusall, use the annotation tools to highlight phrases or sentences you find interesting, important, confusing, angering, ambiguous etc. Then write a comment that attempt to stimulate discussion by making an argument about the textual evidence at hand, offering informative questions or comments, and/or helping others by addressing their questions or confusions. You will want to write in complete sentences and offer thoughtful and comprehensive arguments based on the textual evidence that you are pointing out to your classmates. When you ask questions, you may want to find ways to open up the topic for debate and not just simple "yes" or "no" answers. The goal for our class is to use these annotations as ways to come up with topics both for your future papers and discussions during synchronous sessions.

Your annotations will appear alongside classmates' annotations in real time, so you should feel free to engage and respond to others' annotations by "mentioning" a fellow classmate using the @ symbol with their name. You will want to focus on *both* (a) annotating fully (annotating multiple parts of the reading, not just a couple of spots) and (b) providing deeply engaged, well- argued thoughts.

### **Jamboard & Map Contributions**

For the novels and other readings unavailable through Perusall, you will post a short comment 1-3 sentences on Jamboards for each day's reading assignment. Google Jamboard is a virtual white board that allows users to post short statements on brightly colored post-its. Each Jamboard is linked to the google doc "[LIT 4192 Collaborative Documents](#)". I provide prompts, and students may substitute a topic of their own choosing. Prompts are designed to help us to understand the module objectives. For some novels we will also have shared map and students may fulfill the assignment by identifying 1-2 locations and commenting on their significance in the text and/or in their historical context.

## **6. Paper #1: Caribbean Slave Narratives**

asks you to develop an argument concerning materials we have read in modules 1-3 concerning slave narratives. You are required to write a paper of roughly five pages (1,500 words). You do not need to do research beyond the readings for this class. Topics are listed in Canvas assignment tool and you may propose a topic of your own choosing to the instructor. This assignment has two parts: an abstract and a paper. You will also be required to workshop a colleague's abstract in class on 1/29.

**The Abstract** is comprised of a title, a tentative thesis statement, a description of your argument that indicates what evidence you will use, a list of works cited in MLA style (see explanation of MLA style in the Purdue Online Writing Lab ([Links to an external site.](#)))

Length @ 250-300 words not including title and list of works cited

**Bring a draft to workshop in class on 29 January. The final is due 29 January 11:59 through Canvas.**

### **Full Paper**

Please use MLA style, a standard font such as Times New Roman, in 12-point font. Double-space your paper. Remember to include page numbers. Remember to include enough information about the texts you are discussing for someone to understand even if that person has not read it. For MLA see Purdue Online Writing Lab (OWL) MLA Style ([Links to an external site.](#)) or another reliable guide. Please have a digital copy ready to share for in-class-workshop on 2/6.

**Due 6 February at 8:00 pm through canvas**

## **Final Project**

For each novel, a group of students will make research presentations on topics that further elucidate important themes, contexts, formal characteristics, or connections to other literary texts. The project may be a research paper or a digital project such as a Story Map/You will then develop your presentation into a final project which can take the form of a research paper or a digital humanities project that achieves the same objectives of analyzing a literary text,

consulting at least 3 secondary sources, and articulating an original argument.

The final project is comprised of three parts:

A presentation

A Proposal

A paper or project (plus a workshop session on your first draft)

(You will also workshop your final project before turning it in with another student)

Please look through the syllabus and choose a novel and sign up in canvas by Wednesday in Module 4 “LIT 4192 Collaborative Documents

## 7. The Presentation.

I encourage students to work in pairs or small groups, so that we have a panel presentation for each novel.

1. Choose a specific topic related to the novel you have chosen. I provide a list of possible topics. You may choose your own in consultation with me.
2. Consult with other members of your group and meet with the instructor as a group or individual at least one week prior to the presentation.
3. Consult 2 secondary sources beyond the novel itself, including scholarly articles or books, historical documents, cultural texts. Include a works cited page in your presentation.
4. Make an original argument
5. Provide at least one example from the book
6. Present your information in a straightforward fashion. Try not to read directly from your notes. You may wish to use a PowerPoint, Story Map, or other form of presentation to provide audiovisual material.

Length: 5-7 minutes

Presentations are scheduled for the final day we discuss the book (see syllabus).

## 8. The Proposal

Comprises:

A title

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

Works Cited with at least three secondary sources in MLA format. These can be a combination of scholarly work and primary sources other than the novel you are working on.

Due one week after your presentation.

### Final Paper workshop.

You will workshop your paper using a worksheet I distribute prior to submitting it. Please include the comments from your partner(s) when you submit your paper. Your partner will be another student presenting on the same book unless you are the only person presenting in which case work with the instructor to find a partner.

## 9. The Final Paper or Digital Project

based on your presentation unless you decide in consultation with the instructor to choose a new topic. Consult at least three scholarly works or additional primary sources other than the main text you are working on. You may revise your paper if you resubmit it within 2 weeks of receiving my comments. See assignment in Canvas for suggested topics. You may also choose a topic with approval of the instructor.

Due two weeks after your presentation.

## 10. Final Exam

Part I: Group Presentation: Review of one novel and formulation of one creative Exam question. Due 4/18 at 8:00 pm (40 points)

Part II Respond to one of the creative essay questions formulated by one of the groups. 2-3 pages (500-750 words). Due: 4/24 at 8:00 pm (60)

For details, please see assignment in Canvas.

## Course Schedule

The schedule for this course is subject to change according to necessity. You will be updated of such changes as soon as they are made. Description of the content and objectives are listed in the module overviews in Canvas. Please consult these when reading the syllabus for your annotation assignment.

Module 1: The Historical Importance of the Caribbean and Its Literature	
Class Date	Reading & Assignments due
January 11	Introduction
January 13	<ol style="list-style-type: none"> <li>Annotate Syllabus <a href="#">Perusall</a></li> <li>Guerra, Lillian, “WHY CARIBBEAN HISTORY MATTERS” Perspectives on History March 2014 (<a href="https://www.historians.org/publications-and-directories/perspectives-on-history/march-2014/why-caribbean-history-matters">https://www.historians.org/publications-and-directories/perspectives-on-history/march-2014/why-caribbean-history-matters</a>) <a href="#">Perusall</a></li> <li>Knight, Franklin. “Centering Caribbean History.” Jamaica Observer, 21 December 2011 <a href="http://www.jamaicaobserver.com/columns/Centring-Caribbean-history_10433939#ixzz1hEfq8PuY">http://www.jamaicaobserver.com/columns/Centring-Caribbean-history_10433939#ixzz1hEfq8PuY</a> <a href="#">Perusall</a></li> <li>Olive Senior’s “Meditation on Yellow” (6:42 minutes) (<a href="http://ufdc.ufl.edu/AA00061843/00002">http://ufdc.ufl.edu/AA00061843/00002</a> click on tab “all volumes”)</li> </ol>
January 15	<ol style="list-style-type: none"> <li>Derek Walcott’s Nobel Prize Speech, “The Antilles: Fragments of Epic Memory” <a href="https://www.nobelprize.org/prizes/literature/1992/walcott/lecture/">https://www.nobelprize.org/prizes/literature/1992/walcott/lecture/</a></li> <li>Lamming, George. “The Occasion for Speaking” <a href="#">Perusall</a></li> </ol>
Module 2: Caribbean Slave Narratives as Creole Testimony	
January 18 No Class	Optional: Dr. Martin Luther King Jr at UWI (The University of the West Indies, Jamaica) in 1965 (Radio Jamaica News April 8, 2015) [04:10]



January 20	<ol style="list-style-type: none"> <li>1. <i>The History of Mary Prince</i> (107 pgs) <a href="#">Perusall</a></li> <li>2. Read through digital Exhibition: <a href="#">“Two Plantations”</a> about Richard Dunn’s Book, <i>A Tale of Two Plantations</i></li> </ol>
January 22	Aljoe, Nicole “The Creole Voices of West Indian Slave Narratives” (35 pages) <a href="#">Perusall</a>
<b>Module 3: Redressing the Colonial Archive</b>	
January 25	<ol style="list-style-type: none"> <li>1. <a href="#">“Early Caribbean Slave Narratives” Digital Exhibit Early Caribbean Digital Archive</a></li> <li>2. Clara. "The Narrative of Clara," and Anonymous Koromantyn Men, "Narrative of Koromantyn Negroes after Tacky's Rebellion." Edwards, Bryan. <i>The History, Civil and Commercial, of the British Colonies in (the West Indies</i>. Dublin: 1793, vol. 2, pp. 57-67 pp. 56-92. <a href="#">Perusall</a> * Look for my note about where to start and stop in the text.</li> <li>3. "Narrative of Abu-Bakr al-Sadiqa" in "The Narrative of the Scherife of Timbuctoo" was published as a letter in Volume II (pp. 126-30) of R. R. Madden's, "A Twelvemonths Residence in the West Indies" (1835 <a href="#">Perusall</a> * look for my note about where to start and stop in the text.</li> </ol>
January 27	<ol style="list-style-type: none"> <li>1. Hartman, Saidiya. “Venus in Two Acts.” <i>Small Axe</i>, vol. 12, no. 2, Duke University Press, July 2008, pp. 1–14. <a href="#">Perusall</a></li> <li>2. <a href="#">“Answer” (Runaway Slave Ad)</a></li> </ol>
January 29	Have a draft of your abstract ready to workshop in class. Abstract due at 11:59 pm in Canvas
<b>Module 4: The Caribbean &amp; Caribbean Writers in the Harlem Renaissance</b>	
February 1	<ol style="list-style-type: none"> <li>1. Read Parascandola, Louis J. “Introduction.” “Look for Me All Around You”: Anglophone Caribbean Immigrants in the Harlem Renaissance. Detroit, 2005. Pp. 1-47.</li> <li>2. McKay, Claude. <a href="#">“If We Must Die.”</a></li> <li>3. McKay, Claude. <i>Home to Harlem</i>. Part I (chapters 1 and 2)</li> <li>4. Ma Rainey <a href="#">“Prove it on me Blues”</a></li> </ol>
February 3	<i>Home to Harlem</i> chapters 3-10 (part 1 and the first chapter in part 2) Choose your book for your presentation: <a href="#">“LIT 4192 Collaborative Documents”</a>
February 5 February 6 Paper Due	Bring draft of your paper to synchronous session for Workshop Paper due 11:59 6 February via Canvas
<b>Module 5: Beyond Harlem: Protagonists and Writers</b>	
February 8	<ol style="list-style-type: none"> <li>1. McKay, Claude. <i>Home to Harlem</i>. Part 2</li> <li>2. McKay, Claude. “A Negro Writer to his Critics” <i>The Passion of Claude McKay</i> (New York: Schocken Books, 1973) ed. Wayne Cooper: 132-39.</li> <li>3. Dubois, W.E.B. “Review of <i>Home to Harlem</i> and <i>Quicksand</i>.” <i>The Crisis</i> June 1928, p. 202.</li> </ol>

February 10	McKay, Claude. <i>Home to Harlem</i> .
February 12	Class Presentation Homework: work on your presentation
<b>Module 6: The Windrush Generation: Transforming London and Literature</b>	
February 15	1. Selvon, Sam. <i>Lonely Londoners</i> . pages 23-47 (equivalent to chapter 1) 2. Watch <a href="#">Windrush part 1</a> 3. <a href="#">Nasta, Susheila "The Lonely Londoners: a new way of reading and writing the city."</a>
February 17	1. Selvon, Sam. <i>Lonely Londoners</i> . Chapter 47-101 2. Courtman. Sandra <a href="#">In Praise of Love and Children: Beryl Gilroy's arrival story</a> (explore Courtman's essay and photo essay she links to about women immigrants)
February 19	1. Selvon, Sam. <i>Lonely Londoners</i> through p. 110 2. J. Dillon Brown. "Modernism and Anglophone Caribbean Literature" pp. 295-303.
<b>Module 7: From Lonely Londoners to Sir with Love: From Modernism to Popular Culture</b>	
February 22	1. <i>Lonely Londoners</i> , finish the novel 2. Listen to <a href="#">Sam Selvon read the conclusion of the novel</a> @ the British Library 3. (Perusall) Hall, Stuart. " <a href="#">Calypso kings.</a> " <i>The Guardian</i> 27 June 2002. 4. <a href="#">London is the Place for Me: Trinidadian Calypso in London, 1950-1956</a> (Listen to at least three songs on this CD)
February 24	1. View: Clavell, James, et al. <i>To Sir, with Love</i> . 2. Read: Phillips, Caryl. " <a href="#">An Introduction to Sir, With Love</a> "
February 26	Class Presentations <a href="#">Perspectives on the Windrush generation scandal: an account by Amelia Gentleman</a> With the two responses: <a href="#">Interview with Judy Griffith</a> ; <a href="#">response from David Lammy</a>
<b>Module 8: Jane Eyre and Jean Rhys: Caribbean Modernism Writes Back</b>	
March 1	1. View <i>Jane Eyre</i> (1943 film directed by Robert Stevenson) 2. Read selected letters in <i>Wide Sargasso Sea</i> (Norton Edition) pp. 133-145 3. Selections from <i>Jane Eyre</i> in <i>Wide Sargasso Sea</i> (Norton Edition) pp. 119-132
March 3	Rhys, Jean. <i>Wide Sargasso Sea</i> Part I
March 5	Rhys, Jean. <i>Wide Sargasso Sea</i> Part II pages 37-76
<b>Module 9: The Significance of Wide Sargasso Sea</b>	
March 8	1. Read Finish Part II of <i>Wide Sargasso Sea</i> pp.77- 104 2. Emery, Mary Lou. "Modernist Crosscurrents" (Norton Edition), pp. 161-173
March 10	1. Part III of <i>Wide Sargasso Sea</i> 2. Spivak, Gayatri Chakravorty. "Wide Sargasso Sea and a Critique of Imperialism" (Norton edition, pp. 240-247.)
March 12	Individual work on Research presentation or paper

	Presentations on <i>Wide Sargasso Sea</i>
<b>Module 10: Foundations in the Black Lesbian Feminist and Queer Caribbean Literary Traditions</b>	
March 15	1. Roxane Gay, " <a href="#">The Legacy of Audre Lorde.</a> " 2. Lorde, Audre. <i>Zami</i> pp. 1-71 (chapters 1-10)
March 17	Lorde, Audre. <i>Zami</i> pp. 71-147 (chapters 11-19)
March 19	1. Lorde, Audre <i>Zami</i> , chapter. 20-23 pp. 147-176 2. Lorde, Audre. "Uses of the Erotic: The Erotic as Power."
<b>Module 11: The Influence of Audre Lorde</b>	
March 22	1. Lorde, Audre <i>Zami</i> (Finding her home) chapters 23-Epilogue pp. 176-256 2. Lorde, Audre. "Age, Race, Class, and Sex: Women Redefining Difference." pp. 114-123.
March 24	1. Silvera, Makeda. "Man Royals and Sodomites: Some Thoughts on the Invisibility of Afro-Caribbean Lesbians," in <i>Piece of my Heart.: A Lesbian of Colour Anthology</i> . Ed. Makeda Silvera. (Toronto, 1991). pp 14-26. 2. King, Rosamond. "More Notes on the Invisibility of Caribbean Lesbians" in Thomas Glave. <i>Our Caribbean</i> . pp. 191-196.  Presentations on <i>Zami</i>
March 26	Cliff, Michelle. <i>Abeng</i> chapters 1-4, pp. 1-33 (including epigraphs and notes in the front matter)
<b>Module 12: <i>Abeng</i>: Rewriting Jamaica</b>	
March 29	Cliff, <i>Abeng</i> part II ch. 7-14 pp.48-107
March 31	Cliff, Michelle. <i>Abeng</i> Part III, chapters 15-20, pp. 110-166. Cliff, Michelle. "Clare Savage as a Crossroads Character" (pp. 263-65) Schwartz, Meryl F. "An Interview with Michelle Cliff." <i>Contemporary Literature</i> , no. 4, 1993, p. 594.
April 2	Presentations on <i>Abeng</i> No new readings.
<b>Module 13: Midnight Robber: Caribbean Afro-Futurism</b>	
April 5	1. Nalo Hopkinson, Alondra Nelson, "Making the Impossible Possible: An Interview with Nalo 2. Hopkinson" <i>Social Text</i> , 71 (Volume 20, Number 2), Summer 2002, pp. 97-113 3. Read text and watch third clip (1:48 minutes): " <a href="#">Midnight Robber</a> " <a href="#">Traditional Mas Archive</a> 4. <i>Midnight Robber</i> , pp. 1-77.
April 7	1. Hopkinson. Nalo. <i>Midnight Robber</i> pp. 78-141. Be aware content particularly disturbing. 2. Watch excerpt: <i>Mas Man: Peter Minshall, Trinidad Carnival artist</i> (Minshall mentioned in the novel (29). I have requested this to be made available streaming but if that is not possible, we can use the Youtube segments: <a href="https://www.youtube.com/watch?v=1MATTFC8cVs">https://www.youtube.com/watch?v=1MATTFC8cVs</a>
April 9	Hopkinson, Nalo. <i>Midnight Robber</i> 143-197

Module 14: Midnight Robber: Caribbean Afro-Futurism	
April 12	1. Hopkinson, Nalo. <i>Midnight Robber</i> pp. 198-281. 2. Honoré, Brian. "The Midnight Robber: Master of Metaphor, Baron of Bombast." <i>TDR</i> (1988-), vol. 42, no. 3, The MIT Press, 1998, pp. 124–31.
April 14	Hopkinson, Nalo. <i>Midnight Robber</i> pp. 282-329. (Finish the novel.)
April 16	Presentations on <i>Midnight Robber</i>
Module 15: Caribbean Literature Review	
April 18	Final Exam Part I due
April 19	Review Presentations (Part I Final Exam) For details see assignment in Canvas.
April 21	Class Evaluation Review Presentations (Part I Final Exam) For details see assignment in Canvas.
April 24	Final Exam Part II due 11:59 pm through Canvas

### Grading Scheme

A	< 94%	to 93%
A-	< 93%	to 90%
B+	< 90%	to 87%
B	< 87%	to 84%
B-	< 84%	to 80%
C+	< 80%	to 77%
C	< 77%	to 74%
C-	< 74%	to 70%
D+	< 70%	to 67%
D	< 67%	to 64%
D-	< 64%	to 61%
E	< 61%	to 0%

---

## Course Policies

All students must do the following to receive participation credit for this course:

- 1) **Abide by [the UF Student Honor Code](#).** The Honor Code requires students to neither give nor receive unauthorized aid in completing all assignments. Violations include cheating, plagiarism, bribery, and misrepresentation. Plagiarism is a serious violation of the Student Honor Code. Examples of plagiarism include presenting information from other resources as your own or citing phony sources or quotations to include in your assignments. Information on how to avoid plagiarism can be found on the Writing Studio's website [here](#). Assignments containing plagiarized materials will receive a zero. The Honor Code defines plagiarism violations as follows:  
***Plagiarism.** A Student must not represent as the Student's own work all or any portion of the work of another. Plagiarism includes but is not limited to:*
  1. Stealing, misquoting, insufficiently paraphrasing, or patch-writing.
  2. Self-plagiarism, which is the reuse of the Student's own submitted work, or the simultaneous submission of the Student's own work, without the full and clear acknowledgment and permission of the Faculty to whom it is submitted.
  3. Submitting materials from any source without proper attribution.
  4. Submitting a document, assignment, or material that, in whole or in part, is identical or substantially identical to a document or assignment the Student did not author.
- 2) **Behave respectfully toward your classmates and instructor.** UF students come from diverse cultural, economic, and ethnic backgrounds. This means that you will likely encounter ideas that may differ from your own. Relish this by showing respect. Disrespectful behavior in class will result in dismissal from the class period and will be counted as an absence. Your professor should be addressed appropriately by her formal title as either Professor or Doctor Yan and communications with her should be professional.
- 3) **Ask for Support when you need or want it.** The UF Counseling and Wellness Centers available for students experiencing crises or personal problems that interfere with their general well-being or academic performance. You are encouraged to utilize UF's free counseling services and resources. Call 352-392-1575 or visit <https://counseling.ufl.edu/>.
- 4) **Abide by UF's policy regarding sexual discrimination and sexual harassment.** UF provides an educational and working environment that is free from gender discrimination and sexual harassment for its students, staff, and faculty. More about UF policies regarding harassment can be found [here](#).
- 5) **Notify the instructor of any need for specific accommodations at the beginning of the**

**semester.** The University of Florida complies with the Americans with Disabilities Act. Students requesting accommodations should first register with the Disability Resource Center (352-392-8565 or [website](#)) for access to resources and accommodations. Students should also be in contact with the Dean of Students through U Matter, We Care ([umatter@ufl.edu](mailto:umatter@ufl.edu)) regarding general accommodation needs across courses. If you have a serious family and/or medical emergency you should be timely about contacting both (1) the Dean of Students via U Matter, We Care and (2) Disability Resource Center so that all of your faculty are well-prepared to accommodate your need.

- 6) **Maintain good communication.** Keep up-to-date email and announcements. Email your instructor ([rosenber@ufl.edu](mailto:rosenber@ufl.edu)) in case of emergency or if you have other concerns about your ability to complete assignments or attend.
  
- 7) **Complete submission of all assignments by their stated deadlines and in specified format.** Late assignments will receive a 10% grade deduction per 24 hours the assignment is late after the deadline. Incomplete assignments, including reflections, will receive partial credit appropriate to effort expended. Double-check your submissions after you have put them on Canvas to ensure you have uploaded the appropriate files. **You may ask for an extension on any major assignment once a semester, if you make a request for extension in advance of a deadline via email (email me at [rosenber@ufl.edu](mailto:rosenber@ufl.edu)).** If you need additional extensions, please email me, or schedule an office hour to discuss the matter.
  
- 8) **Complete online faculty evaluations** at the end of the course. Students are expected to provide professional and respectful feedback on the quality of instruction in this course by completing course evaluations online via GatorEvals. [Click here for guidance on how to give feedback in a professional and respectful manner.](#) Students will be notified when the evaluation period opens and can complete evaluations through the email they receive from GatorEvals, in their Canvas course menu under GatorEvals, or via [ufl.bluera.com/ufl/](http://ufl.bluera.com/ufl/). [Summaries of course evaluation results are available to students here.](#)
  
- 9) **University policy about recorded courses:** Our class sessions may be audio visually recorded for students in the class to refer back and for enrolled students who are unable to attend live. Students who participate with their camera engaged or utilize a profile image are agreeing to have their video or image recorded. If you are unwilling to consent to have your profile or video image recorded, be sure to keep your camera off and do not use a profile image. Likewise, students who un-mute during class and participate orally are agreeing to have their voices recorded. If you are not willing to consent to have your voice recorded during class, you will need to keep your mute button activated and communicate exclusively using the "chat" feature, which allows students to type questions and comments live. The chat will not be recorded or shared. As in all courses, unauthorized recording and unauthorized sharing of recorded materials is prohibited.

Note that this policy does not apply to proctored tests administered by Honorlock and ProctorU, which require full audio and video presence.

## COVID Safety Regulations

We will have face-to-face instructional sessions to accomplish the student learning objectives of this course. In response to COVID-19, the following policies and requirements are in place to maintain your learning environment and to enhance the safety of our in-classroom interactions.

- You are required to wear approved face coverings at all times during class and within buildings. Following and enforcing these policies and requirements are all of our responsibility. Failure to do so will lead to a report to the Office of Student Conduct and Conflict Resolution.
- This course has been assigned a physical classroom with enough capacity to maintain physical distancing (6 feet between individuals) requirements. Please utilize designated seats and maintain appropriate spacing between students. Please do not move desks or stations.
- Sanitizing supplies are available in the classroom if you wish to wipe down your desks prior to sitting down and at the end of the class.
- Follow your instructor's guidance on how to enter and exit the classroom. Practice physical distancing to the extent possible when entering and exiting the classroom.
- If you are experiencing COVID-19 symptoms ([Click here for guidance from the CDC on symptoms of coronavirus](#)), please use the UF Health screening system and follow the instructions on whether you are able to attend class. [Click here for UF Health guidance on what to do if you have been exposed to or are experiencing Covid-19 symptoms.](#)
- Course materials will be provided to you with an excused absence, and you will be given a reasonable amount of time to make up work. Find more information in the university attendance policies.