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**CONTENTS**

Staff 3

Welcome 4

How to Use this Pamphlet 5

Major/Minor in Literatures in English 6

Minor in Film Studies 6

Literatures in English Course Table 7-10

Major in Liberal Studies 11

Liberal Studies Options Table 12-13

General Information 14-16

Courses Available for 2016-17 17

*The following is a complete list of the courses from which the Department will choose to offer a selection in any given year. Quotas are established for all courses and you may have to choose alternative courses at Registration, depending on the demand. Check the Department Office for the courses offered in a particular year and for the quotas. The new codes will be used this academic year in conjunction with the old codes.*

**LEVEL 1 COURSES** **Page**

LITS 1001 (E10A): Introduction to Poetry 18

LITS 1002 (E10B): Introduction to Prose Fiction 18

LITS 1003 (E10C): Introduction to Drama 24

LITS 1004 (E10D): Introduction to Orature (not offered in 2016/2017)

LITS 1006 (E10F): Introduction to Film 19

LITS 1007 (E10G): Reading and Writing about Literature 19

LITS 1501 (E15A): Introduction to Chaucer (not offered in 2016/2017)

**LEVEL 2 COURSES**

LITS 2003 Poetry & Narrative (not offered in 2016/2017)

LITS 2004 Love, Death and Poetry (not offered in 2016/2017)

LITS 2103 Modern Prose Fiction 24

LITS 2107 African/Diaspora Women's Narrative 25

LITS 2108 Modem American Literary Prose (not offered in 2016/2017)

LITS 2111 Narratives of Migration 20

LITS 2113 Writing Africa from the Diaspora (not offered in 2016/2017)

LITS 2201 Drama I 20

LITS 2202 Drama II (not offered in 2016/2017)

LITS 2207 Introduction to Shakespeare 20

LITS 2301 Key Issues in Literary Criticism I (not offered in 2016/2017)

LITS 2304 Key Issues in Literary Criticism II 25

LITS 2402 Folk Tale & Proverb (not offered in 2016/2017)

LITS 2502 West Indian Literature II: Women's Fiction (not offered in 2016/2017)

LITS 2503 West Indian Poetry 26

LITS 2504 The West Indian Novel 21

LITS 2505 West Indian Drama (not offered in 2016/2017)

LITS 2511 West Indian Autobiography 26

LITS 2603 Creative Writing: Poetry 26

LITS 2604 Creative Writing: Prose Fiction 26

LITS 2606 Creative Writing: For Screen and Stage 21

LITS 2706 Reggae Poetry 27

LITS 2806 Reggae Films: Screening Jamaica 27

LITS 2901 Latin American Cultural Studies (not offered in 2016/2017)

LITS 2906 Film Adaptation 21

**LEVEL 3 COURSES**

LITS 3001 Modern Poetry 22

LITS 3002 Myth, Epic and Hero (not offered in 2016/2017)

LITS 3006 Borderlands Cinema (not offered in 2016/2017)

LITS 3103 The City in Fiction 28

LITS 3111 Contemporary Science Fiction (not offered in 2016/2017)

LITS 3113 Africa in the Black Atlantic Imagination 28

LITS 3203 The Romance 22

LITS 3204 Shakespeare I (not offered in 2016/2017)

LITS 3205 Shakespeare II 28

LITS 3316 Postcolonial Literature I (not offered in 2016/2017)

LITS 3317 Postcolonial Literature II (not offered in 2016/2017)

LITS 3319 The Sonnet (not offered in 2016/2017)

LITS 3402 Classic American Prose Fiction 23

LITS 3503 Derek Walcott, Poet (not offered in 2016/2017)

LITS 3504 West Indian Literature: Special Author Seminar (Austin Clarke) 23

LITS 3505 West Indian Literature: Special Author Seminar *(Lorna Goodison*) 29

LITS 3601 African Literature I (not offered in 2016/2017)

LITS 3701 African American Literature 23

LITS 3702 African American Women Writers (not offered in 2016/2017)

LITS 3801 Environmental Literature (not offered in 2016/2017)

LITS 3911 Major Authors: William Butler Yeats (not offered in 2016/2017)

LITS 3806 Popular Film 29

**COMPARATIVE CARIBBEAN LITERATURE**

 HUMN 1101 (AR11A): Introduction to Comparative Caribbean

 Literature I: Afro-Caribbean Poetry (not offered in 2016/2017)

HUMN 1102 (AR11B): Introduction to Comparative Caribbean

 Literature II: Women's Writing (not offered in 2016/2017)

HUMN 2201 (AR22A): Literature and Ideas in the Caribbean I 18

HUMN 2202 (AR22B): Literature and Ideas in the Caribbean II (not offered in 2016/2017)

HUMN 3199 (AR311): Research Topics in Comparative Caribbean Literature (not offered in 2016/2017)

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**Mr Doniq Salmon**, Secretary I[I](http://www.flyoverpeople.net/galleries/wallpapers/Lake_Sunset/Sunset_on_Lake_1280.html)I

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**WELCOME TO**

**THE DEPARTMENT OF LITERATURES IN ENGLISH!**

The beginning of an academic year, especially at the start of a new programme, is a time of high expectations, and perhaps inevitably some anxiety, as you find your way around offices and try to ensure that you satisfy all requirements. Be assured that this Department is committed to offering the support and guidance you will need as you begin or as you continue your studies. We are proud that in the student polls conducted in the past year, the Department of Literatures in English has consistently scored high marks both for customer service to all those who come to the office, and in the teaching evaluations completed by students at the end of each semester. We take your views and your concerns seriously: do not hesitate to ask for advice when you need it, either by consulting one of the departmental secretaries (in Room 22, Sir Roy Augier Building) or by making an appointment to speak with your lecturer for tutorials), conscientious preparation for classes, and of course meticulous preparation of coursework assignments - including careful documentation of all critical sources.

Remember also to have fun! It is our hope that you will enjoy an area of study which offers insights into human psychology, social relations, politics, history and culture. The options that a degree in Literatures in English offers are diverse: in the course of this year, we will organize one of our regular seminars on the topic of career choices. At one such gathering, we were fortunate to have the insights of three successful graduates, one working as a copywriter, one as a University administrator, and the third as a banker; all emphasized that the skills of careful research and analysis which had been acquired or reinforced while they were students of this department had proven to be invaluable in their career of choice. In previous years, graduates in areas such as public relations, publishing, journalism and law have made similar presentations. We are proud to count among our graduates distinguished creative writers, the best known of whom is Nobel Laureate Derek Walcott, and take this opportunity to encourage those of you who have an interest in this area to consider taking one of the two courses in creative writing presently offered by the Department. Students are also encouraged to attend the various book launches, readings, public lectures, and seminars regularly sponsored by this department. In recent years, the Department has hosted conferences on West Indian Literature and on the late Louise Bennett-Coverley; organized book launches by Lorna Goodison, Olive Senior and our own Professor Emerita Maureen Warner-Lewis; and hosted public lectures by popular entertainers such as Vybz Kartel and Tanya Stephens. The year ahead also promises to be a full and exciting one, so please check the departmental notice board regularly, and do not hesitate to contribute your own ideas about activities in which you would like to see us participate.

Finally, it is worth reminding our students of the significance of the use of the plural form "literatures" in the name of the Department. The point is that you will not be simply studying the literature of England, but rather a variety of literatures, mainly from the Caribbean, North America, Europe and Africa, reflecting different social and cultural contexts.

The Department celebrated its sixtieth anniversary in 2010, an occasion which reminds us that the UWI experience is not just a fleeting moment, but one defined by a rich tradition of academic pursuits, and, more importantly, by a sense of community, by the friendships and collegial relations established, by the consolidation of a regional identity, and by a sense of accomplishment and sheer joy derived from the many extra-curricular activities available on campus. We wish for you, the new generation of students of Literatures in English, an equally rich and fulfilling time at Mona.

**HOW TO USE THIS BOOKLET**

 The main information that this pamphlet contains is the list of prescribed, highly recommended and recommended books for each course offered in the Department in 2012/2013. Prescribed texts are books which each student must acquire in order to pursue the course. It is left to the student to determine how many of the other texts to acquire. The highly recommended and recommended texts listed in this pamphlet are only those that the bookshop is asked to stock. Lecturers are likely to recommend other texts which will normally be available in the Library.

Each course in the Faculty is assigned a code which identifies the department, the course and the level of the course. "LITS" is the code for the Department of Literatures in English and the number immediately following indicates the level:

LITS 1 = Level I course (e.g. LITS 1001 [E10A], LITS 1002 [E10B]).

LITS 2 = Level II course (e.g. LITS 2003 [E20C], LITS 2201 [E22A]).

LITS 3 = Level III course (e.g. LITS 3103 [E31C], LITS 3205 [E32E]).

**MAJOR IN LITERATURES IN ENGLISH**

 Students who declare a **Major in Literatures in English** (at least 12 courses or 36 credits) **MUST** take LITS 1001, LITS 1002 and LITS 1003. All students who wish to read Level II or Level III courses in English must have passed the Level I course in the particular genre. For example, LITS 1001 is required for all Level II and III courses in Poetry, LITS 1002 is required for all Level II and III courses in Prose Fiction, and LITS 1003 is required for all Level II and III courses in Drama. However, please note that a few courses may have more than one Level I course as prerequisites.

Each of the above courses lasts for one semester, with 3 contact hours each week. Normally, coursework is assessed for 40% of the marks available and, at the end of the semester, there is a written examination for the remaining 60%

All students declaring a Major in Literatures in English **must** by the end of their final year have passed the following Level II or Level III courses, **with no course counting more than once**:

(1) a course in West Indian Literature

(2) a Poetry course

(3) a Shakespeare course

(4) a Modern Prose Fiction course

(5) a course in Critical Approaches or Literary Theory (such as a "Key Issues" course)

**Minor in LITERATURES IN ENGLISH**

Students declaring a **Minor in Literatures in English** (at least 5 courses or 15 credits between Levels II and III) **MUST** take Level I prerequisites for courses they wish to study at Levels II/III. For example, LITS 1001 is required for all Level II and III courses in Poetry, LITS 1002 is required for all Level II and III courses in Prose Fiction, and LITS 1003 is required for all Level II and III courses in Drama. However, please note that a few courses may have more than one Level I course as prerequisites.

**Minor in Film Studies**

 The Minor in Film Studies is offered in collaboration with the Institute of Caribbean Studies, and the Department of Modern Languages and Literatures. Film courses offered by all three departments may be used to constitute the Minor.

The minor will comprise Introduction to Film (LITS 1006)

**15 credits of courses taken at Levels II and III**.

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| **Level I**Introduction to Film (LITS1006) *(This course is a prerequisite for declaring the Minor in Film Studies but is not a prerequisite for all Year 2 and Year 3 courses.)* | **Level II**Reggae Films: Screening Jamaica (LITS2806)Caribbean Films & Their Fictions (CLTR2506)C Film Adaptation (LITS2906) | **Level III**African Diaspora Film (CLTR3506)CPopular Film and Ideology (LITS3806) Latin American Cinema (SPAN 3714)M |

 C - Institute of Caribbean Studies

M - Modern Languages and Literature

**LITERATURES IN ENGLISH COURSE TABLE**

The table below lists the Department’s courses indicating the area/genre to which they are assigned; Drama (**D**), Film (**F**), Literary Theory (**LT**), Poetry (**P**), Prose Fiction (**PF**), Research Paper (**RP**) Shakespeare (**SH**) or West Indian (**WI**).

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| **SEMESTER** | **NEW CODE** | **COURSE TITLE** | **CREDITS** | **PREREQUISITE (S)** | **AREA** |
| Not offered in 2016-2017 | HUMN1101 | Introduction to Comparative Literature I: Afro Caribbean Poetry | 3 | None | - |
| Not offered in 2016-2017 | HUMN1102 | Introduction to Comparative Literature II: Women’s Writings I | 3 | None | - |
| 1 | HUMN2201 | Literature and Ideas in the Caribbean I | 3 | A level Literature course or Literature Course from Modern languages or Literatures in English | PF |
| Not offered in 2016-2017 | HUMN2202 | Literature and Ideas in the Caribbean II | 3 | A level Literature course or Literature Course from Modern languages or Literatures in English | PF |
| Not offered in 2016-2017 | HUMN3199 | Research Topics in Comparative Caribbean Literature | 6 | HUMN 2201 or HUMN 2202 or LITS 2103 or LITS2107 or LITS2108 or LITS2113 | RP\* |
| 1 & 2 | LITS1001 | Introduction to Poetry | 3 | None | - |
| 1 & 2 | LITS1002 | Introduction to Prose Fiction | 3 | None | - |
| 2 | LITS1003 | Introduction to Drama | 3 | None | - |
| Not offered in 2016-2017 | LITS1004 | Introduction to Orature | 3 | None | - |
| 1 | LITS1006 | Introduction to Film | 3 | None | - |
| 1 | LITS1007 | Reading and Writing About Literature | 3 | None | - |
| Not offered in 2016-2017 | LITS1501 | Introduction to Chaucer | 3 | None | - |
| Not offered in 2016-2017 | LITS2003 | Poetry and Narrative | 3 | LITS1001 | P |
| Not offered in 2016-2017 | LITS2004 | Love, Death and Poetry | 3 | LITS1001 | P |
| 2 | LITS2103 | Modern Prose Fiction | 3 | LITS1002 | PF |
| 2 | LITS2107 | African Diaspora Women’s Narrative | 3 | LITS1002 | PF |
| Not offered in 2016-2017 | LITS2108 | Modern African Literary Prose | 3 | LITS1002 | PF |
| 1 | LITS2111 | Narratives of Migration | 3 | HUMN1101, HUMN1102, LITS1001, LITS1002, LITS1003, LITS 1004, LITS1006, LITS1007 | PF |
| Not offered in 2016-2017 | LITS2113 | Writing Africa From the Diaspora | 3 | LITS1002 | PF |
| 1 | LITS2201 | Drama I | 3 | LITS1003 | D |
| Not offered in 2016-2017 | LITS2202 | Drama II | 3 | LITS1003 | D |
| 1 | LITS2207 | Introduction to Shakespeare | 3 | LITS1003 | SH |
| Not offered in 2016-2017 | LITS2301 | Key Issues in Literary Criticism I | 3 | 6 credits from the following: HUMN1101, HUMN1102, LITS1001, LITS1002, LITS1003, LITS 1004, LITS1007 | LT |
| 2 | LITS2304 | Key Issues in Literary Criticism II | 3 | 6 level credits from the following: HUMN1101, HUMN1102, LITS1001, LITS1002, LITS1003, LITS 1004, LITS1007 | LT |
| Not offered in 2016-2017 | LITS2402 | Folk Tale and Proverb | 3 | LITS1002 | PF |
| Not offered in 2016-2017 | LITS2502 | West Indian Literature | 3 | LITS1002 | PF/WI |
| 2 | LITS2503 | West Indian Poetry | 3 | LITS1001 | P/WI |
| 1 | LITS2504 | Introduction to the West Indian Novel | 3 | LITS1002 | PF/WI |
| Not offered in 2016-2017 | LITS2505 | West Indian Drama | 3 | LITS1003 | D/WI |
| 2 | LITS2511 | West Indian Autobiography | 3 | LITS1002 | WI |
| 1 | LITS2603 | Creative Writing, Poetry | 3 | TWO pieces of original work | \* |
| 2 | LITS2604 | Creative Writing, Prose Fiction | 3 | TWO pieces of original work | \* |
| 2 | LITS2606 | Creative Writing, Screen and Stage | 3 | TWO pieces of original work | \* |
| 2 | LITS2706 | Reggae Poetry | 3 | None | P/WI |
| 2 | LITS2806 | Reggae Films: Screening Jamaica | 3 | None | F |
| 1 | LITS2906 | Film Adaptation | 3 | LITS1002 or LITS1006 | F |
| 1 | LITS3001 | Modern Poetry | 3 | LITS2003 or LITS2004 or LITS2503 or LITS2706 | P |
| Not offered in 2016-2017 | LITS3002 | Myth, Epic and Hero | 3 |  | PF |
| Not offered in 2016-2017 | LITS3006 | Borderlands Cinema | 3 | LITS1006 & HUMN2201 or LITS2103 or LITS2107 or LITS2108 or LITS2113 | F |
| 2 | LITS3103 | The City in Fiction | 3 | HUMN2201 or LITS2103 or LITS2107 or LITS2108 or LITS2113 | PF |
| Not offered in 2016-2017 | LITS3111 | Contemporary Science Fiction | 3 | LITS1002 | PF |
| 2 | LITS3113 | Africa in the Black Atlantic Imagination | 3 | HUMN2201 or LITS2103 or LITS2107 or LITS2108 or LITS2113 | PF |
| 1 | LITS3203 | The Romance | 3 | HUMN2201 or LITS2103 or LITS2107 or LITS2108 or LITS2113 | PF |
| Not offered in 2016-2017 | LITS3204 | Shakespeare I | 3 | LITS2207 & LITS2201 or LITS2202 or LITS2004 OR LITS2503 or LITS2706(For Non Majors LITS2207) | SH |
| 2 | LITS3205 | Shakespeare II | 3 | LITS2207 & LITS2201 or LITS2202 or LITS2004 OR LITS2503 or LITS2706(For Non Majors LITS2207) | SH |
| Not offered in 2016-2017 | LITS3316 | Postcolonial Literature I | 3 | LITS 2301 or LITS 2304 | RP\* |
| Not offered in 2016-2017 | LITS3317 | Postcolonial Literature II | 3 | LITS 2301 or LITS 2304 | RP\* |
| Not offered in 2016-2017 | LITS3319 | The Sonnets | 3 | LITS2003 or LITS2004 or LITS2503 or LITS2706 | RP\* |
| 1 | LITS3402 | Classic American Prose Fiction | 3 | HUMN2201 or LITS2103 or LITS2107 or LITS2108 or LITS2113 | PF |
| Not offered in 2016-2017 | LITS3503 | Derek Walcott, Poet | 3 | LITS 2004 or LITS 2503 or LITS 2706 | P |
| 1 | LITS3504 | West Indian Literature: Special Author Seminar (Clarke) | 3 | LITS2502 or LITS2503 or LITS2504 or LITS2505 or LITS2511 with Grade B or higher | RP\* |
| 2 | LITS3505 | West Indian Literature: Special Author Seminar (Goodisoo) | 3 | LITS 2004 or LITS 2503 or LITS 2706 with Grade B or higher | RP\* |
| Not offered in 2016-2017 | LITS3601 | African Literature I | 3 | HUMN2201 or LITS2103 or LITS2107 or LITS2108 or LITS2113 | PF |
| 1 | LITS3701 | African American Literature | 3 | HUMN2201 or LITS2103 or LITS2107 or LITS2108 or LITS2113 | PF |
| Not offered in 2016-2017 | LITS3702 | African American Women Writers | 3 | HUMN2201 or LITS2103 or LITS2107 or LITS2108 or LITS2113 | PF |
| Not offered in 2016-2017 | LITS3801 | Environmental Literature | 3 | HUMN2201 or LITS2103 or LITS2107 or LITS2108 or LITS2113 | PF |
| 2 | LITS3806 | Popular Film  | 3 | Any Film, Prose Fiction or Drama course | F |
| Not offered in 2016-2017 | LITS3911 | Major Authors: William Butler Yeats | 3 | LITS2003 or LITS2004 or LITS2503 or LITS2706 | P |

**\* - Does not count for aforementioned requirements.**

 **MAJOR IN LIBERAL STUDIES**

Many students matriculate into the University with little certainty of what they wish to study or even what disciplines they would wish to major in. There are also students who enter with multiple interests that are not easily covered by a single or even double major. Increasingly, employers are also interested in generalists who have achieved a good honours degree, regardless of discipline, since they come to the workplace with abroad knowledge base as well as strong analytical and social skills. The degree in Liberal Studies is therefore intended to satisfy a variety of needs of both students and potential employers.

The Liberal Studies Degree comprises a minimum of 90 credits distributed as follows:

1. 24 credits in each of at least two (2) Faculty of Humanities and Education disciplines
2. 24 credits in any other discipline as specified by the Faculty concerned; OR 24 credits in each of three (3) Faculty of Humanities and Education disciplines
3. 12 credits in Foundation courses as specified in 6 I (i) above;
4. Up to 6 credits in electives.

**No more than nine (9) of the 24 credits in each discipline can be taken at level I towards the degree and at least six (6) credits in each discipline must be done at level III.**

Students enrolled in the Liberal Studies Degree Programme can choose options from the Faculty of Humanities and Education and the Faculty of Social Sciences.

**LIBERAL STUDIES COURSE OPTIONS**

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| Humanities options |
| *Department of Library and Information Studies* |
| All courses offered by the Department of Library and Information Studies are open to students enrolled in the Liberal Studies Option. See the Faculty of Humanities and Education handbook for course listings and descriptions. |
| *Institute of Caribbean Studies and Reggae Studies Unit* |
| CLTR1001 | CLTR2018 CLTR2501 CLTR2506CLTR2518 CLTR2519 CLTR2524 | CLTR3507 CLTR3501 CLTR3506 CLTR3518 CLTR3516 |
| *Department of Modern Languages and Literatures* |
| *French* |
| FREN1001FREN1002 | FREN2001FREN2002ONE LEVEL II FRENCH COURSE | FREN3001FREN3002ONE LEVEL III FRENCH COURSE |
| *Spanish* |
| SPAN1001SPAN1002 | SPAN2501SPAN2502ONE LEVEL II SPANISH COURSE | SPAN3501SPAN3002ONE LEVEL III SPANISH COURSE |
| *Department of History and Archaeology* |
| HIST1601HIST1703ONE LEVEL I HISTORY COURSE | HIST2006HIST2007ONE LEVEL II HISTORY COURSE | ANY TWO FINAL YEAR HISTORY COURSES |
| *Department of Language Linguistics and Philosophy* |
| *Language and Social Issues* |
| LING1401LING1402 | LING2301LING2302LING2501 | LING3304LING3399 |
| *Language and Communication* |
| LING1401LING1402 | LING2302LING2402LING2501 | LING3303LING3004LANG3001 |
| *Language Structure* |
| LING1401LING1001LING1002 | LING2001LING2002 | LING3001LING3002LING3201 |
| *Philosophy* |
| PHIL1001PHIL1002PHIL1003 | PHIL2002PHIL2003PHIL2006 | PHIL3601PHIL3602 |
| *Department of Literatures in English* |
| LITS1001LITS1002LITS1003LITS1006LITS1007(ANY 3 OF THE ABOVE) | ANY 5 COURSES ACROSS BOTH LEVELS II & III(INCLUDING A MINIMUM OF 2 LEVEL III COURSES FROM THE DEPARTMENT’S OFFERING) |
| **SOCIAL SCIENCES OPTIONS** |
| *Department of Government* |
| *International Relations* |
| GOVT1000GOVT1008 | GOVT2046CHOOSE ANY TWO FROM:GOVT2047GOVT2048GOVT2049 | CHOOSE ANY THREE:GOVT3016GOVT3048GOVT3050GOVT3051GOVT3052 |
| *Political Science* |
| GOVT1000GOVT1001 | CHOOSE ANY THREE:GOVT2001 GOVT2003GOVT2004 GOVT2005GOVT2006 GOVT2007GOVT2009 GOVT2012GOVT2017 | CHOOSE ANY THREE:GOVT3008GOVT3009GOVT3012GOVT3022 |
| *Department of Sociology, Psychology and Social Work* |
| *Psychology* |
| PSYC1000PSYC1001SOCI1002 | PSYC2000CHOOSE ANY TWO:PSYC2002 PSYC2003PSYC2004 PSYC2015PSYC2006 PSYC2017PSYC2008 | CHOOSE ANY TWO:PSYC3001PSYC3007PSYC3010 |
| *Sociology* |
| SOCI1001SOCI1002SOCI1003 | CHOOSE ANY THREE:SOCI2000SOCI2001SOCI2004SOCI2006SOCI2007SOCI2017\* | SOCI3025\*SOCI3026 |
| **\****Persons registered for SOCI2017* ***cannot*** *do SOCI3025* |

**GENERAL INFORMATION**

1. **REGISTRATION**

Each student reading a course in English ***must register with the Department*** at the beginning of the academic year, in addition to registering with the University and the Faculty.

Students should promptly report to the Department Secretary any change of name, address or telephone number.

**2. CLASSES**

Courses comprise lectures and tutorials. For tutorials, students are divided into small groups which meet with a tutor for an hour once a week. While attendance at lectures is optional (though highly recommended), attendance at tutorials is compulsory. (***See also #5 below.***)

**3. ESSAYS AND OTHER WRITTEN ASSIGNMENTS**

Each course requires from the student a specified amount of written work. Deadlines are set by individual tutors. Students are expected to observe these deadlines

Tutors are willing to discuss graded assignments and may insist that students with serious weaknesses attend a discussion session. Grades assigned and comments made become a part of the student's undergraduate record in the Department.

Written work demands some originality of ideas, clarity of expression, logical organisation of thought and acceptable presentation of material. Marks will be deducted for work that is improperly presented or documented, or that has a significant number of grammatical or other errors. ***Plagiarism will be dealt with severely***. Each student should collect from the Department Office a copy of the pamphlet *Notes on Essay Writing*, which offers basic guidance.

**4. NOTICE BOARD**

Students should read the notice board outside the Departmental office (Room 19) regularly for information about courses and other activities.

**5. EXAMINATIONS**

Any student who misses a significant number of classes can be debarred from

sitting the final exam as set out in the **General Examination Regulations 22**:

**"Any candidate who has been absent from the University for a prolonged period during the term for any reason other than illness, or whose attendance at prescribed lectures, classes, tutorials or clinical instructions has been unsatisfactory, or who has failed to submit essays set by his teachers, may be debarred by Senate on the recommendation of the Faculty Board concerned, from sitting any University Examination."**

The Department insists on punctual and regular attendance at tutorials and on active participation in classes. All assignments must be submitted. Students who do not submit their prescribed coursework are significantly reducing their final marks.

**6. THE MARKING AND GRADING SCHEME**

**GRADE % Range GPA**

A+ 90 - 100 4.3

A 80 - 89 4.0

A- 75 - 79 3.7

B+ 70 - 74 3.3

B 65 -69 3.0

B- 60 - 64 2.7

C+ 55 - 59 2.3

C 50 - 54 2.0

FB 35 - 49 1.3

F 0 - 34 0

***First Class Honours (Weighted GPA 3.60 and Above)***

***Upper Second Class Honours (Weighted GPA 3.00 -3.59)***

***Lower Second Class Honours (Weighted GPA 2.50-2.99)***

***Pass (Weighted GPA 2.00-2.49***)

**7. DEPARTMENTAL PRIZES**

Every year the Department recognises excellence by awarding a prize (usually books/book tokens) to the best student in Literatures in English in each of the three years. In addition, the Department usually nominates a student entering the final year of the English Major for the ***Anna Hollar Prize***. There is also the ***Vicens Prize*** for outstanding performance at Level II. In 2000-2001, the Department introduced the ***Derek Walcott Prize*** for Poetry. In 2006-2007, the ***Brodber/Pollard Prize*** for creative writing was offered for the first time to the student achieving the highest marks in Creative Writing Prose Fiction (LITS2604). The ***Mervyn Morris Prize*** was introduced 2013/2014 for the student who achieved the highest mark in the second level course, Creative Writing: Poetry (LITS2603). A new prize will also be introduced this year in honour of Gloria Lyn for outstanding performance in the West Indian course…

**8. CONSULTATION/COUNSELLING**

Members of the Department have regular office hours for students wishing to consult them outside of lecture and tutorial times. Please try to observe these arrangements whenever possible.

Part-time students who find it difficult to contact staff outside of teaching and office hours are advised to make an appointment by telephone.

Whenever problems arise, students should seek counselling from the Head of Department or any other member of staff. If approached early, lecturers can often help to find solutions. Consultations are treated confidentially.

**9. DEPARTMENTAL CONSULTATIVE COMMITTEE**

This Committee comprises members of the Department together with student representatives. For each course, students elect a Class Representative who provides a link between the class and the Department on the Departmental Consultative Committee (DCC). In this way, students can make an input into the Department's deliberations about its academic programme, the nature and quality of its teaching, and the relationship between students and staff.

Meetings are normally held at least once in each semester and are primarily concerned with matters affecting the Department which students wish to discuss. However, academic and related problems, or suggestions for improvement of courses and teaching should be discussed with the lecturer/tutor concerned before being brought to the Consultative Committee. The Department is always ready to discuss with students any serious grievances. Students, if not satisfied, may also raise matters with the Dean.

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**LITERATURE COURSES for 2016/2017**

[Unless otherwise stated, all courses are one semester long and for three credits each]



 *D* - Offered Day Only

*E* - Offered Evening Only

**COURSES AVAILABLE SEMESTER I**

**HUMN2201: Literature and Ideas in the Caribbean I**

Lecturer in charge: ***Dr Isis Semaj-Hall***  [Room 25 - New Humanities Building]

This course focuses on selected issues in writing across the Caribbean, including the following topics (with emphases which may vary from time to time): the treatment of history, nationalism, gender concerns, neo-colonialism, anti-imperialism and Marxism, religion, choice of language, narrative technique, orature, magic realism, Caribbean literature as counter-discourse.

Prerequisite: 'A' level literature or one literature course from Department of Modern Languages and Literatures or Literatures in English

Instruction: 2 lecture hours, 1 tutorial per week

Evaluation: 1 seminar-type presentation 10%

 1 term-paper 40%

 1 two-hour exam 50%

Prescribed Texts:

* Danticat, Edwidge. *Krik? Krak!* (Vintage pb)
* Diaz, Junot. *The Brief Wonrous Life of Oscar Wao (Riverhead)*
* Espinet, Ramabai. *The Swinging Bridge* (Harper Perennial pb)
* McCaulay, Diana. *Huracan* (Peepal Tree Press pb)

**LITS1001: Introduction to Poetry**  (*Day*)

Lecturer in charge: ***Dr Michael Bucknor*** [Rm 46 - New Humanities Building]

This course is an introduction to the methods and techniques that should be used in the critical appreciation of poetry. The lectures will be complemented by assignments in critical analysis of a variety of poems from the prescribed text and elsewhere.

Prerequisite: None

Instruction: 2 lectures and 1 tutorial per week

Evaluation: Best 4 coursework assignments 40%

 Final 3-hour examination (2 answers) 60%

Prescribed Text:

* Course Reader to be provided by lecturer.

**LITS1002: Introduction to Prose Fiction** (*Evening*)

Lecturer in charge: ***Dr Isis Semaj-Hall*** [Room 25 – New Humanities Building]

Focusing on four novels of the 19th and 20th centuries, arising out of varying cultural contexts, the course provides an introduction to key issues in the study of prose fiction. John Peck's How to Study a Novel is a highly recommended text. In his "Preface," Peck notes that "[l]iterary criticism is an activity, like any other, with its own rules and well-established modes of conduct. But these rules are seldom, if ever, explained to the newcomer. He or she is likely to be thrown in at the deep end, and, in a confused sort of way, from the observation of others, expected to establish what the rules are." The purpose of this course is to guide students into an understanding of some of the "rules" that "govern" literary criticism; and to enable the application of these in the study of representative novels.

Prerequisite: None

Instruction: 2 lectures, 1 tutorial per week

Evaluation: Coursework assignments (to be announced) 40%

 Final 2-hour examination (2 answers) 60%

Prescribed Texts:

* Achebe, Chinua. *A Man of the People* (Heinemann pb)
* Brontё, Charlotte. *Jane Eyre* (Penguin pb)
* Rhys, Jean. *Wide Sargasso Sea* (Penguin pb)
* Satrapi, Marjane. *Persepolis* (Pantheon pb)

**LITS1006: Introduction to Film**

Lecturer in charge: ***Dr Rachel Moseley-Wood*** [Rm 29 - New Humanities Building]

More than likely, you are already familiar with some cinematic codes and conventions. This course seeks to develop a more sophisticated understanding of the conventions and structures that operate within cinema, expose students to a range of aesthetic approaches, as well as introduce students to basic elements of film theory. The course fosters a critical approach to films, creating an appreciation and awareness of films as multi-track texts that not only create pleasure for the spectator but which are also capable of communicating complex meaning. The course begins with an examination of film’s formal elements with particular reference to the five prescribed films to be studied on the course. The focus here is how formal strategies contribute to the construction of meaning, and work to create this response in the spectator and suggest social values or construct ideology. Other considerations shall also enter this discussion, such as the conditions that govern production, distribution, exhibition and consumption, and the implications of genre.

Prerequisite: None

Instruction: Two one-hour lectures plus one tutorial hour per week.

Evaluation: Coursework 100%

Prescribed Films:

* Bicycle Thieves (1949), dir. Vittorio de Sica
* Psycho (1960), dir. Alfred Hitchcock
* Do the Right Thing (1989), dir. Spike Lee

**LITS1007: Reading and Writing About Literature**

Lecturer in charge: ***Ms. Lisa Brown***  [Room 34 - New Humanities Building]

There is more to the study of literature than simply reading ‘the book.’ In fact, how we read involves negotiating an intricate network of meanings, signs and relationships. In our reading, we interpret by selecting details, refuting claims, evaluating the merit of both literary works and criticism and offering informed responses. Students will be exposed to the fundamentals of literary analysis through written and oral practice in theoretical approaches, note-taking principles, editing strategies, documenting guidelines and grammar practice. The student of literature must not only read discriminately but s/he must also write precisely. This course will help students to develop and apply skills of higher level thinking, organizing, researching to extended writing exercises.

Prerequisite: None

Instruction: One 2-hour seminar and 1 tutorial per week

Evaluation: 3 in-course assignments including two major essays 100%

Prescribed Texts:

* Cisneros, Sandra. *The House on Mango Street* (Bloomsbury pb)
* Morris, Mervyn. *I Been There, Sort of: New and Selected Poems* (Carcanet pb)
* Pinter, Harold. *The Birthday Party* (Metheun pb)

**LITS2111: Narratives of Migration**

Lecturer in charge: ***Dr Anthea Morrison*** [Room 3 – Sir Roy Augier Building]

This course focuses on a selection of narratives tracing migration from former colonies to their metropolitan capitals as well as from diverse territories to North American cities. Among the thematic concerns reflected in the texts are: the nature of diaspora, the myth of the Mother Country, the American dream, displacement, relocation, belonging, transnationalism, multiculturalism, hybridity, national and regional identities, and bilingualism. The prescribed texts, which include films as well as novels, are the work of writers/directors originating from the Caribbean (Anglophone, Francophone and Hispanic), from Africa and from Asia.

Prerequisite: Any Level I Literatures in English course

Instruction: 2 lectures, 1 tutorial per week

Evaluation: One 1300 word term paper - 25%

 Take home test - 15%

 One written tutorial presentation - 10%

 Final 2-hour exam - 50%

Prescribed Texts:

* Conde, Maryse. *The Story of the Cannibal Woman* (Atria Books pb)
* Lahiri, Jhumpa. *Unaccustomed Earth* (Vintage pb)
* Selvon, Samuel. *The Lonely Londoners* (Longman pb)

**LITS2201: Drama I**

Lecturer in charge: ***Dr Connor Ryan*** [Room TBA- New Humanities Building]

This course will examine a variety of drama texts from the Greeks to the 18th century and will involve 4 or 5 texts. Students will be required to study these in depth and also to place the plays in their historical and social context.

Prerequisite: LITS1003

Instruction: 2 lectures, 1 tutorial per week

Evaluation: 1 essay (2,500 words) - 25%

 2 in-class tests at 10% each - 20%

 Class tutorial presentation - 5%

 Final 2-hour exam (2 answers) - 50%

Prescribed Texts:

* Euripides. *The Bacchae and Other Plays* (Penguin pb)
* Molière. *The Misanthrope and Other Plays* (Penguin pb)
* Racine, Jean. *Phaedra and Other Plays* (Penguin pb)
* Shakespeare. *Othello* (Cambridge pb)
* Webster, John. *The Duchess of Malfi* (Penguin pb)

**LITS2207: Introduction to Shakespeare**

Lecturer in charge: ***Ms Lisa Brown* [Room 34 - New Humanities Building]**

This course provides an introduction to Shakespeare in historical, generic and critical contexts, exploring the wide range and versatility of his work. Primary texts will normally include one play from each of the categories: tragedies, histories, and comedies as well as a selection of Shakespeare’s sonnets.

Prerequisites: LITS 1001 & LITS 1003

Instruction: 2 lectures and 1 tutorial per week

Evaluation: In-class test and a term-paper of at least 2,500 words 40%

 Final 2-hour exam 60%

Prescribed Texts:

* Shakespeare, William (John Wilders, ed.) Antony and Cleopatra (Arden Shakespeare pb)
* Shakespeare, William (Phillip Edwards, ed.) Othello (Cambridge pb)
* Shakespeare, William (M.M. Mahood, ed.) The Merchant of Venice (New Cambridge pb)
* Shakespeare, William (Susan L. Rattiner, ed.) The Tempest (Dover Thrift pb)
* Shakespeare, William (Katherine Duncan-Jones, ed.) Shakespeare’s Sonnets (Arden Shakespeare pb)

**LITS2504: Introduction to the West Indian Novel**

Lecturer in charge: ***Dr Norval Edwards*** [Room 14 - New Humanities Building]

This course offers an introduction to the West Indian novel, by survey lectures and by detailed study of six novels. Course readings and lectures are organized around comparative analysis of issues such as the emergence of West Indian fiction in the context of political and cultural nationalism; the West Indianization of the novel form; the relationship between language and literature; the politics of race and gender; the emergence of West Indian female writers; culture and identity; popular culture, desire, and the erotic; diaspora, imagination and community. Throughout, we will pay close attention to the variety of styles and genres employed in West Indian fiction.

Prerequisite: LITS 1002

Instruction: 2 lectures, 1 tutorial per week

Assessment: Two 5-6 (typed) page essays, tutorial assignments 40%

 ***(Regular attendance and vigorous participation in tutorials are also Required)***

 Final exam 60%

**Prescribed Texts:**

* Kincaid, Jamaica. *Autobiography of My Mother* (Plume pb)
* Lamming, George. *In the Castle of My Skin* (Univ. of Michigan Press)
* Miller, Kei. *The Last Warner* Woman (Coffee House Press)
* Mootoo, Shani. *Cereus Blooms at Night* (Harper Perennial pb)
* Naipaul, V. S. *The Mystic Masseur* (Vintage pb)
* Powell, Patricia. *A Small Gathering of Bones* (pb)

**LITS2606: Creative Writing, Screen and Stage**

Lecturer in charge: ***Ms Amba Chevannes*** [Room 46 – New Humanities Building]

This is a workshop course in writing for Screen and Stage. Students will be required to write regularly and to submit new pieces of their work at least once a fortnight for workshop discussion.

Prerequisite: At least two pieces of original work submitted to the departmental office.

Instruction: One 3-hour workshop per week

Evaluation: Final portfolio of work 100%

Prescribed Texts:

* Catron, Louis E. *The Elements of Playwriting.* (Waveland Press: Illinois, 2002)

**LITS2906: Film Adaptation**

Lecturer in charge: ***Dr Connor Ryan*** [Room 51 - New Humanities Building]

Novels are a major source or raw material for films and hotly contested debates about whether the film or the novel is better often erupt when individuals have knowledge of both versions. The course will move beyond the rather narrow concern of fidelity to examine the mobility of meaning in the process of adaptation, various approaches to the study of adaptation, the assumptions and biases that inform responses to adaptations, and the underlying theory that informs the process of adaptation. The course will also take into account other forms of adaptation such as stage to screen, film to novel, films made for television etc. The course will involve the close study of at least three ‘source’ texts and their adaptations; students will explore how these narratives change in the transfer from one medium to another and in the process generate new meaning.

Prerequisite: None

Instruction: Two lectures and one tutorial per week

Assessment: One tutorial presentation 10%

 Responses to assigned reading 5%

 One 2,000-2,500 word take-home essay 25%

 Final 2 hour exam 60%

Prescribed Texts:

* Austen, Jane. *Mansfield Park* (W W Norton & Co. pb)
* Shakespeare, William. *The Tempest* (Dove Thrift pb)
* Walker, Alice. *The Color Purple* (Warner Bros. pb)

**LITS3001: Modern Poetry**

Lecturer in charge: ***Dr Norval Edwards*** [Room 14 - New Humanities Building]

This course will examine the transition and evolution of English poetry from the late 19th century to the poetry of the 20th century and will consist of an in-depth examination of the work of several poets whose work is considered representative of Modern British and American poetry in terms of their techniques, themes, and concerns. This semester the focus will be on the work of T.S. Eliot and W.B. Yeats.

Prerequisite: LITS 1001 and LITS 2004 or LITS 2503 or LITS 2706

Instruction: 2 lectures, 1 tutorial per week

Evaluation: 2 in-class presentations 10%

 1 term paper (2,500 words) 30%

 Final 2-hour exam (2 answers) 60%

Prescribed Texts:

* Elliot, T.S. *Selected Poems* (Faber pb)
* Yeats, W.B. *Selected Poems* (Penguin pb)

**LITS3203: The Romance**

Lecturer in charge: ***Dr Rachel Moseley-Wood*** [Room 29 - New Humanities Building]

Beginning with Samuel Richardson’s prefiguring narrative, Pamela, the course analyses the evolution of the genre of the Romance. Focusing on tropes of discovery and conquest, we will consider ways in which the project of “Romance” encodes both patriarchal and colonialist notions of the body of the woman (and phallocentricism among men). The course will also explore the degree to which Caribbean authors either replicate or transform the conventions of the genre to accommodate local cultures/myth.

Prerequisite: HUMN 2201 or LITS 2103 or LITS 2107 or LITS 2108 or LITS 2113 or any level two (2) course prose Fiction from Literatures in English

Instruction:2 lectures, 1 tutorial per week

Assessment: Tutorial Presentation 40%

 Final 2 hour examination 60%

 Prescribed Texts:

* Austen, Jane. Pride and Prejudice (Penguin pb)
* Channer, Colin. Waiting in Vain (Ballantine pb)
* Du Maurier, Daphne. Rebecca (Avon pb)
* McMillan, Terry. How Stella Got Her Groove Back (NAL Trade pb)
* Pretty Woman (1990), dir. Garry Marshall
* One Love (2003), dirs. Rick Elgood and Don Letts

**LITS3402: Classic American Prose Fiction**

Lecturer in charge: ***Dr Jennifer Brittan*** [Room 9 - New Humanities Building]

This course will explore a representative sample of canonical American fiction within the context of the literary and cultural currents that defined American society between the post-independence period and the modernist era.

Prerequisite: LITS 2103 or LITS 2107 or LITS 2108 or LITS 2113 or HUMN 2201

Instruction: 2 lectures, 1 tutorial per week

Evaluation: 1 coursework essay 30%

 Journal & tutorial presentations 10%

 Two-hour final examination 60%

Prescribed Texts:

* Cooper, James Fenimore. *The Pathfinder* (Signet Classic pb)
* Fitzgerald, F. Scott. *Tender is the Night* (Penguin pb)
* Hemingway, Ernest. *A Farewell to Arms* (Scribner pb)
* Twain, Mark. *The Adventures of Huckleberry* *Finn* (Penguin pb)
* Wharton, Edith. *The House of Mirth* (Penguin pb)

**LITS3504: West Indian Literature: A Special Author Seminar (Austin Clarke)**

Lecturer in charge: ***Dr Michael Bucknor*** [Room 46 – New Humanities Building]

This course engages Level 3 students in sustained research on a major West Indian author, Louise Bennett. In the first module of the course, students will develop a bibliography of primary and secondary sources on Louise Bennett, drawing on a variety of scholarly databases. Students will also review research methods. In the overlapping second module, students will do seminar presentations on Bennett’s multi-genre body of work. By the end of the sixth week, each student will submit in writing a proposed research topic. Students must have read all of the prescribed texts by this date so that an informed decision can be made about the research topic. In the final module of the course, students will make seminar presentations based on their developing research project. The research paper will be submitted in the final week of the course.

Prerequisite: A pass in at least one Level II West Indian Literature Course at Grade B or higher

Instruction: 3 seminar hours per week

Evaluation: Research paper (4,000 – 8,000 words) 100%

**LITS3701: African American Literature**

Lecturer in charge: ***Dr Jennifer Brittan*** [Room 9 - New Humanities Building]

##### This course explores a representative sampling of the literature produced by African-American writers, from the antebellum era to the present. This semester the focus will be on the novel. The course seeks to acquaint students with the subject matter and art of the writers, and with the socio-historical, political, and aesthetic conditions that have enabled and shaped the creation, publication, and reception of these texts.

Prerequisite: LITS 2103 or LITS 2107 or LITS 2108 or LITS 2113 or HUMN 2201

Instruction: 2 lectures, 1 tutorial per week

Evaluation: Tutorial presentations and 1 term-paper (8-10 pages) 40%

 Final 2-hour examination (2 answers) 60%

Recommended Texts:

* Douglass, Frederick. Narrative of the Life of Frederick Douglass (Anchor/Doubleday pb)
* Ellison, Ralph. Invisible Man (Penguin pb)
* Hurston, Zora Neale. Their Eyes Were Watching God (Harper & Row pb)
* Johnson, Charles. Middle Passage (Penguin pb)
* Morrison, Toni. Song of Solomon (Plume/Penguin pb)

**COURSES AVAILABLE SEMESTER II**

**LITS1001: INTRODUCTION TO POETRY** (EVENING *only*)

Lecturer in charge: ***Dr Anthea Morrison*** [Room 3 – Sir Rot Augier Building] [SEE COURSE DESCRIPTION FOR SEMESTER I]

**LITS1002: INTRODUCTION TO PROSE FICTION** (DAY *only*)

Lecturer in charge: ***Dr Isis Semaj-Hall*** [Room 25 – New Humanities Building]

 [SEE COURSE DESCRIPTION FOR SEMESTER I]

**LITS1003: INTRODUCTION TO DRAMA** (*Evening*)

Lecturer in charge:  ***Dr Connor Ryan*** [Room 51 – New Humanities Building]

Playtexts use both poetry and prose, but as a performing art drama is sharply distinct. Just as much as musical notation, a playtext is in a special language that demands specific skills of interpretation. This course provides an introduction to reading, seeing, and writing about drama: there is history (of theatres, of acting, of production) to learn, and some theory to absorb, but we will then turn to complete plays and put those lessons into practice.

Prerequisite: None

Instruction: 2 lectures and 1 tutorial per week

Evaluation: 2 essays 30%

 Tutorial presentation(s) 10%

 Final 2-hour exam (2 answers) 60%

**Prescribed Texts:**

* Delaney, Shelagh. *A Taste of Honey* (Methuen pb)
* Miller, Arthur. *Death of a Salesman* (Penguin pb)
* Rhone, Trevor. *Two Can Play and Other Plays* (Macmillan pb)
* Shakespeare William (Marvin Spevack, ed.). *Julius Caesar* (Cambridge Univ. Press pb)
* Sophocles (E. F. Watling, ed.). *The Theban Plays* (Penguin pb)

**LITS2103: Modern Prose Fiction**

Lecturer in charge**: *Dr Norval Edwards*** [Room 14 - New Humanities Building]

This course will examine approaches to Modern British and American Prose Fiction in the 20th Century, from the traditional to the experimental. It will also explore some of the techniques and concerns of Modem Fiction, through a detailed study of four texts.

Prerequisite: LITS 1002 (E10B)

Instruction: 2 lectures, 1 tutorial per week

Evaluation: One coursework essay (2,500 words) 20%

 Two in-class tests 16%

 Class presentation 4%

 Final 2-hour exam (2 answers) 60%

Prescribed Texts:

* Faulkner, William. *The Sound and the Fury* (Vintage. pb)
* Greene, Graham. *The Power and the Glory* (Penguin, pb)
* Joyce, James. *Dubliners* (Signet Classics, pb)
* Lawrence, D. H. *Sons and Lovers* (Penguin, pb)
* Woolf, Virginia. *To the Lighthouse* (Penguin, pb)

**LITS2107: African/Diaspors Women's Narrative**

Lecturer in charge: ***Dr Isis Semaj-Hall*** [Room 25 - New Humanities Building]

Beginning with the analysis of one Southern African and one West African novel, the course defines indigenous African feminist perspectives from which to compare the diasporic African-American and Caribbean texts. The authors' use of narrative conventions and modes such as autobiography, the *bildungsroman*, the romance, the quest/journey motif, dreams, visions and awakenings suggests a tradition of female discourses that cross lines of race, class, ethnicity and gender. These female-authored African/Diasporic narratives employ "mainstream" canonical literary techniques while .simultaneously sharing discursive strategies with other feminist texts that contest the hegemony of the phallocentric, literary canon. Techniques of oracy, for example, constitute an alternate, privileged discourse for these African/Diasporic women writers.

Prerequisite: LITS 1002 (E10B)

Instruction: Two lectures, one tutorial per week

Evaluation: One 2,500-word typewritten essay 20%

 Two tutorial presentations 20%

 Final 2-hour examination (2 answers) 60%

Prescribed Text:

* Aidoo, Ama Ata. *Changes* (Feminist Press pb)
* Brodber, Erna. *Jane and Louisa Will Soon Come Home* (New Beacon pb)
* Dangarembga, Tsitsi. *Nervous Conditions* (Women's Press pb)
* Kincaid, Jamaica. *Lucy* (Farrar, Straus, Giroux pb)
* Marshall, Paule. *Praisesong for the Widow* (Penguin, pb)
* Morrison, Toni. *Tar Baby* (Penguin pb)

**LITS2304: Key Issues in Literary Criticism II**

Lecturer in charge: ***Dr Norval Edwards*** [Room 14 - New Humanities Building]

This course is an introduction to some of the most common concepts of literary theory and criticism. Its purpose is twofold: firstly, to introduce students to key critical concepts and issues in selected twentieth-century literary theories, and secondly, to enable students to apply critical theories and concepts in their own reading of literary texts.

Prerequisite: Six (6) credits from any of the following level I courses: HUMN 1101 (AR11A) or HUMN 1102 (AR11B) or LITS 1001 (E10A) or LITS 1002 (E10B) or LITS 1003 (E10C) or LITS 1007 (E10G)

Instruction: 2 lectures, 1 tutorial per week

Evaluation: Tutorial presentations 10%

 2 written assignments 30%

 Final essay 60%

Prescribed Texts:

* Barry, Peter. *Beginning Theory: An Introduction to Literary and Cultural Theory* (Manchester Univ. Press pb)
* Morrison, Toni. *The Bluest Eye* (Plume pb)

**LITS2503: West Indian Poetry**

Lecturer in charge: ***Dr Michael Bucknor*** [Room 46 New Humanities Building]

An introduction to the range of West Indian poetry in English.

Prerequisite: LITS 1001 (E10A)

Instruction: 2 lectures and 1 tutorial per week

Evaluation: 2 coursework assignments 40%

 Final 2-hour examination (2 answers) 60%

Prescribed Texts:

* Baugh, Edward. *Black Sand* (Peepal Tree Press pb)
* Brand, Dionne. *No Language is Neutral* (McClelland & Stewart pb)
* Brawthwaite, Kamau Edward. *The Arrivants: A New World Trilogy* (Oxford University Press pb)
* Lucien, Vladimir. *Sounding Ground* (Peepal Tree Press pb)
* Nichols, Grace. *I Is A Long Memoried Woman* (Karnak House pb)
* Senior, Olive. *Gardening in the Tropics* (Insomniac Press pb)

**LITS2511: West Indian Autobiography**

Lecturer in charge: ***Ms Lisa Brown***[Room 34 - New Humanities Building]

This course explores the issues of self-representation and cultural identity in West Indian autobiography. It examines the function of autobiography in defining the West Indian subject and the relationship between individual and collective self-definition.

Prerequisite: LITS 1002 (E10B)

Instruction: 2 lectures, 1 tutorial per week

Evaluation: 1 coursework essay 30%

 3 autobiographical pieces 10%

 Final 2-hour exam (2 answers) 60%

Prescribed Texts:

* Dawes, K. *A Far Cry from Plymouth Rock* (Peepal Tree pb)
* Chin, S. *The Other Side of Paradise* (Scribner pb)
* Marshall, P. *Triangular Road* (Basic Civitas pb)
* Nunez, E. *Not for Everyday Use* (Akashic pb)

**LITS2603: Creative Writing, Poetry**

Lecturer in charge: ***TBA*** [Room TBA- New Humanities Building]

This is a workshop course in the writing of poetry. Students will be required to write regularly and to submit new pieces of their work at least once a fortnight for workshop discussion.

Prerequisite: At least two pieces of original work submitted to the departmental office

Instruction: 3-hour workshop once a week

Evaluation: Final portfolio of work 100%

**LITS2604: Creative Writing, Prose Fiction**

Lecturer in charge: ***TBA*** [Room TBA- New Humanities Building]

This is a workshop course in the writing of prose fiction. Students will be required to write regularly and to submit new pieces of their work at least once a fortnight for workshop discussion.

**Level:** 2

**Credits:** 3

**Prerequisite:** At least two pieces of original work submitted to the departmental office.

**Instruction:** One 3-hour workshop per week

**Evaluation:** Final portfolio of work 100%

**Prescribed Text:**

* Burroway, Janet. *Writing Fiction* (Longman (5th Edition) pb)

**LITS2706: Reggae Poetry**

Lecturer in charge: ***Dr Isis Semaj-Hall*** [Room 25 - New Humanities Building]

 Focusing on the critique of reggae lyrics as poetry, the course traces themes and poetic techniques in selected song-texts. In addition, students are required to pay attention to the socio-historical context out of which the music emerges from its hybrid origins in both Jamaican folk forms and imported Rhythm and Blues. The dancehall/ragga derivatives of 'classic' reggae are also included. The course begins with a survey of the development of reggae music, employing the four-phase structure of the Island Records' compilation Tougher Than Tough: The Story of Jamaican Music, which documents the period 1958-94. Post-1994 developments in the genre are taken into account. The course then proceeds to analyze in detail representative song-texts from the body of work of seven major song writers/performers: Jimmy Cliff, Burning Spear, Peter Tosh, Bob Marley, Steel Pulse, Buju Banton and Tanya Stephens.

**Prerequisite:** None

**Instruction:** 2 lectures and 1 tutorial per week

**Assessment:**  One 3,000-word research paper 30%

 Two tutorial presentations 10%

 Final 2-hour exam 60%

**Prescribed Texts:**

* Bennett, Louise. *Selected Poems* (Sangster’s Book Store)
* Chang, Kevin, Kevin O’Brien and Wayne Chen. *Reggae Routes: The Story of Jamaican Music* (Temple University Press)
* Dawes, Kwame. *Natural Mysticism: Towards a New Reggae Aesthetic* (Peepal Tree Press)

**LITS2806: Reggae Films: Screening Jamaica**

Lecturer in charge**: *Dr Rachel Moseley-Wood***  [R00m 29 - New Humanities Building]

Historically, the cinema has made a significant contribution to the development of a global discourse that defines Jamaica as exotic destination, site of fantasy, adventure and romance, and more recently as danger zone. Since the 1970s, however, with the emergence of fictional films made and produced in Jamaica, film has also functioned as a vehicle for the expression of the internal rather than external gaze. Popular Jamaican music has occupied a pivotal and complex role in the development of a Jamaican cinema and in the crafting of this internal gaze and perspective. The course will examine at least six films set in Jamaica and/or its diasporic communities, some of which use reggae and dancehall music as part of a deliberate narrative strategy. The course will seek to explore how these films use popular music and other narrative elements to communicate meaning and suggest aesthetic, political, and cultural values.

Prerequisite: None

Instruction: Two lectures and one tutorial per week

Assessment: Blog 5%

 One tutorial presentation 10%

 One 2,000-2,500-word take-home essay 25%

 Final 2 hour exam 60%

Recommended Texts:

* Cham, Mbye, ed. *Ex-iles: Essays on Caribbean Cinema* (Africa World Press Inc. pb)
* Jamaican Harvest (1938)
* A Nation is Born (1962), Dir. Martin Rennalls
* Rockers (1978), Dir. Ted Bafaloukos
* Countryman (1982), Dir. Dickie Jobson
* Dancehall Queen (1997), Dirs. Rick Elgood, Don Letts
* Third World Cop (1999), Dir. Chris Browne
* Life and Debt (2001), Dir. Stephanie Black

**LITS3103: The City in Fiction**

Lecturer in charge**: *Ms Lisa Brown*** [R00m 34 - New Humanities Building]

This course will analyze four or five novels which use the city, the definitive modern landscape, as a setting and as an objective correlative. The texts will be chosen to demonstrate both a range of responses to urban life and a sense of how changes in man's relationship with his cities have been measured and recorded in fiction.

Prerequisite: LITS 2103 (E21C) or LITS 2107 (E21G) or LITS 2108 (E21H) or

 LITS 2113 (E21M) or HUMN 2201 (AR22A)

Instruction: 2 lectures, 1 tutorial

Evaluation: One term-paper (about 3,000 words) 30%

 Journal and tutorial presentations 10%

 Final 2-hour examination (2 answers) 60%

Prescribed Text:

* Clarke, Austin. *In This City* (Exile Classics pb)
* Dickens, Charles. *Hard Times* (Penguin pb)
* Marques, Toni & Slade, Katie. *The Book of Rio* (Comma Press pb)
* West, Nathanael. *The Day of the Locust* (Signet pb)

**LITS3113: Africa in the Black Atlantic Imagination**

Lecturer in charge: ***Dr Jennifer Brittan*** [R00m 9 - New Humanities Building]

The dispersal/dispersion of Africans throughout the Americas and elsewhere, occasioned essentially by the transatlantic slave trade, created hybrid communities/nations of people of African descent worldwide—the African Diaspora. Taking its cue from these traumatic events that have not ceased to preoccupy and shape the literary imagination of writers from the Diaspora, this course seeks to examine the literary representations of Africa by these writers, with specific reference to selected texts primarily from the USA and the Caribbean. Specific attention will be paid to issues/concepts such as: slavery, middle passage, Diaspora, Pan-Africanism, identity, gender, and memory.

Prerequisite: LITS 1002 (E10B) and HUMN 2201 (AR22A) or LITS 2103 (E21C) or LITS 2107 (E21G) or LITS 2108 (E21H) or LITS 2113 (E21M)

Instruction: 2 lectures, 1 tutorial per week

Evaluation: Tutorial presentations and 2 in-course tests 40%

 Final 2-hour examination (2 answers) 60%

Prescribed Texts:

* Angelou, Maya. *All God’s Children Need Traveling Shoes* (Random House)
* Césaire, Aimé. *A Season in the Congo* (Seagull Books)
* Conde, Maryse. *I Tituba, Black Witch of Salem* (Ballantine Books)
* Equiano, Olaudah. *The Interesting Narrative of the Life of Olaudah Equiano* (Penguin)
* Gomez, Michael, ed. *Diasporic Africa: A Reader* (NYU Press)
* Johnson, Charles. *Oxherding Tale* (Scribner)

**LITS3205: Shakespeare II**

Lecturer in Charge: ***Dr Connor Ryan*** [R00m 51 - New Humanities Building]

This will be a study of selected comedies and Late Plays with particular attention to Shakespearean dramaturgy and the social contexts of the plays.

Prerequisites: For English majors: LITS 2207 (E22G) and LITS 2201 (E22A) or LITS 2202 (E22B) or LITS 2004 (E20D) or LITS 2503 (E25C) or LITS 2706 (E27F)

For Non-English majors: LITS 2207 (E22G)

Instruction: 2 lectures, 1 tutorial per week

Evaluation: 1 term paper 20%

 1 textual analysis and 1 tutorial presentation 20%

 Final 2-hour exam (2 answers) 60%

Prescribed Texts:

* Shakespeare, William (ed. Michael Hattaway)*. As You Like It* (New Cambridge pb)
* Shakespeare, William (ed. Roger Warren). *Cymbeline* (Oxford Shakespeare pb)
* Shakespeare, William (ed. T.S. Dorsch). *The Comedy of Errors.* (Cambridge Univ. Press pb)
* Shakespeare, William (ed. William C. Carrol). *The Two Gentlemen from Verona* (The Arden Shakespeare pb)

**LITS 3505: West Indian Literature: A Special Author Seminar (Lorna Goodison)**

Lecturer in charge: ***Dr. Anthea Morrison*** [Room 3 - Sir Roy Augier Building]

This course engages Level 3 students in sustained research on a major West Indian author,

Lorna Goodison. In the first module of the course, students will develop a bibliography of primary and secondary sources on Lorna Goodison, drawing on a variety of scholarly databases. Students will also review research methods. In the overlapping second module, students will do seminar presentations on Lorna Goodison’s multi-genre body of work. By the end of the sixth week, each student will submit in writing a proposed research topic. Students must have read and listened to all of the prescribed texts by this date so that an informed decision can be made about the research topic. In the final module of the course, students will make seminar presentations based on the developing research project. The research paper will be submitted in the final week of the course.

Prerequisite: A pass in at least one Level II West Indian Literature Course at Grade B or higher

Instruction: 3 seminar hours per week

Evaluation: Research paper (4,000 – 8,000 words) 100%

Prescribed Text(s): *To be updated*

**LITS3806: Popular Film**

Lecturer in charge: ***Dr Rachel Moseley-Wood*** [Room 29 - New Humanities Building]

This course is about movies and how they create meaning and pleasure for the spectator. We are particularly interested in how movies suggest and reflect social values or ideology. Ideology may be defined as a set of ideas which explain the social world and which as a result indicate explicitly or implicitly, how power is or should be distributed. Often dismissed as mere entertainment and regarded as politically neutral, movies in fact may act as powerful vehicles of ideology and help shape our thinking about ourselves and the world around us.

The course will involve the study of a range of popular films drawn from a variety of film genres.

Prerequisite: Any Film, Prose Fiction or Drama course

Instruction: 2 lectures, 1 tutorial per week

Evaluation: One 2500-word take-home paper 25%

 One tutorial presentation 10%

 In-class activities 5%

 Two hour final exam 60%

Prescribed Films:

* *Thelma & Louise* (1991), dir. Ridley Scott
* *Ghett’a Life* (2011), dir. Chris Browne
* *300* (2006), dir. Zack Snyder
* *She’s Gotta Have It* (1986), dir. Spike Lee
* *Crash* (2004), dir. Paul Haggis

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