



UNDERGRADUATE HANDBOOK

2025-2026
ACADEMIC YEAR

- LITERATURES IN ENGLISH • FILM STUDIES
- CREATIVE WRITING • SCREENWRITING
- WRITING, LITERATURE & PUBLISHING • LIBERAL STUDIES

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WELCOME TO THE DEPARTMENT OF LITERATURES IN ENGLISH!

Welcome to the Department of Literatures in English at the University of the West Indies, Mona Campus.

As the Head of this esteemed department, I am thrilled to welcome all our students, departmental staff, faculty members, supporters, and visitors. Our department stands out for its deep commitment to exploring, analyzing, and appreciating the vast and diverse worlds of literature, film, and publishing. We are unique for our firm belief in the power of diverse voices and perspectives, and our dedication to creating an inclusive environment where everyone, without exception, feels welcomed and valued.

The Department of Literatures in English offers five undergraduate programmes: the BA Literatures in English, the BA Film Studies, BA Film Studies (Screenwriting), the BA Liberal Studies, and the BA Writing, Literature, and Publishing. These programmes are not just about academic learning; they are designed to equip students with skills in critical thinking, communication, adaptive problem-solving, and visual literacy, which are highly valued by employers and essential for personal and professional growth.

Our department provides students with the unique opportunity to engage in an inclusive and stimulating academic environment, under the guidance of distinguished scholars and passionate educators. We are excited to share our department's extensive expertise and ground-breaking research.

In addition to our robust academic programmes, we proudly host a wide range of events, including lectures, film screenings, workshops, and readings. These events are not just about learning; they are about uniting our community to celebrate the power of literature, film, and creative writing. We also actively support several student-led initiatives that enrich our department's cultural life and provide personal and professional opportunities.

Whether you are here to pursue a degree, teach, or share in our love of literature, film, and creative writing, I warmly invite you to join our vibrant community. We are committed to imparting knowledge and supporting your personal growth and development. We can continue to nurture this dynamic space and inspire each other.

We look forward to the exciting journey ahead and the many valuable contributions each of you will bring to our collective knowledge and creativity. Your involvement will enhance our department to epitomize the proverb of the Jamaican labouring classes: One-one coco full basket. We are thrilled to have you here.

Lisa Tomlinson, PhD
Head of Department
B.A. (Carleton University), M.Ed., Ph.D. (York University).

HOW TO USE THIS BOOKLET

This pamphlet contains information on the programmes offered in the Department of Literatures in English, the courses that constitute these programmes and a list of prescribed, highly recommended and recommended texts for each course offered in the Department in 2025/2026. Prescribed texts are those 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.

Each course in the Faculty is assigned a code which identifies the department, the course and the level of the course. "HUMN", "LITS" and "PUBL" are the codes used for courses offered by the Department of Literatures in English; the number immediately following indicates the level:

1 = Level I course (e.g. LITS1001, LITS1002, PUBL1001).

2 = Level II course (e.g. LITS2108, LITS2207, PUBL2001).

3 = Level III course (e.g. HUMN3100, LITS3001, LITS3402, PUBL3002,)

B.A. PROGRAMMES IN THE DEPARTMENT OF LITERATURES IN ENGLISH: MAJORS, MINORS AND ELECTIVES

BA FILM STUDIES

Film Studies is a discipline that promotes serious reflection on cinema and its place within history and culture. This interdisciplinary programme allows students to examine the ways in which film advances various artistic, cultural or political values, and shapes society by influencing our imagined place within it. Critical analysis of the visual image is at the core of this programme which aims to equip students to compete in an increasingly visual world. The programme fosters a deep understanding of cinema as a cultural industry and one of the largest creative industries in the world. Students who complete this programme are expected to become key players in the local and film industry, film culture, supporting and associated industries.

The BA in Film Studies combines courses drawn from a Film Studies concentration, a Humanities disciplinary concentration, and a Multidisciplinary concentration, offering film-related options. In addition, students must satisfy relevant Faculty requirements pertaining to Foundation courses and a research-linked course, as well as the Faculty's foreign language requirement, and the requirements regarding the distribution of credits over programme levels. This flexible, interdisciplinary Major allows students to select courses that reflect their professional interests; it empowers them to build a programme tailored to their needs and career paths.

The courses in the BA Film Studies fall into three (3) concentrations:

- ◉ Film Studies concentration
- ◉ Humanities concentration
- ◉ Multidisciplinary concentration

1. FILM STUDIES CONCENTRATION:

These 'core' film courses allow students to learn the skills and concepts of the discipline. Students will discover that film consists of fundamental building blocks, including narrative, image, soundtrack, mise-en-scène and editing. They will also learn about the history of film, connecting the rise of cinema in the Caribbean to historical film movements from around the world.

2. HUMANITIES CONCENTRATION:

Students will select an academic discipline in the Humanities to explore alongside Film Studies. This additional disciplinary focus helps provide an understanding of the broader context in which film operates, whether historical, social, philosophical, or cultural. The

courses in this cluster encourage students to explore synergies with phenomena in literature, communication, translation, and/or documentation. **The options available in this concentration are drawn from the Humanities concentrations in the BA Liberal Studies programme.** Students must choose **ONE** concentration from the options listed.

3. MULTIDISCIPLINARY CONCENTRATION

This concentration provides students with the opportunity to specialize in a field of their choice to better tailor their degree towards their chosen career path. Students must choose **ONE** from the following list of concentrations.

Concentration Options:

1. Cinematic and Audio-Visual Arts
2. Research & Documentation
3. Digital Arts, Science & Education
4. Speech, Voice & Language
5. The Performing Arts
6. Writing
7. Languages and Globalization
8. Multidisciplinary Approaches to Culture
9. Business & Entrepreneurship
10. Public Policy & Economy

(See FHE Handbook for details about the BA Film Studies)

BA FILM STUDIES (SCREENWRITING)

This new programme provides a unique option for students interested in Film Studies to explore the mechanics, requirements and demands of screenwriting with ample opportunity to apply learned theory to practice. Students will study film aesthetics and theory as well as acquire basic skills in the elements of filmmaking.

The BA in Film Studies (Screenwriting) combines courses drawn from a Film Studies concentration, a Humanities disciplinary concentration, and a Screenwriting Multidisciplinary concentration. In addition, students must satisfy relevant Faculty requirements pertaining to Foundation courses and a research-linked course, as well as the Faculty's foreign language requirement, and the requirements regarding the distribution of credits over programme levels. This flexible, interdisciplinary Major allows students to select courses that reflect their professional interests; it empowers students to build a programme tailored to their needs and career paths.

The BA Film Studies (Screenwriting) consists of three concentrations:

- (1) a Film Studies concentration (24 credits)
- (2) a Humanities Liberal Studies concentration (24 credits)
- (3) a Screenwriting Multidisciplinary concentration (24 credits)

1. **FILM STUDIES CONCENTRATION:** These 'core' film courses allow students to learn the skills and concepts of the discipline. Students will discover that film consists of fundamental building blocks, including narrative, image, soundtrack, mise-en-scène and editing. They will also learn about the history of film, connecting the rise of cinema in the Caribbean to historical film movements from around the world.

2. HUMANITIES CONCENTRATION:

Students will select an academic discipline in the Humanities to explore alongside Film Studies. This additional disciplinary focus helps provide an understanding of the broader context in which film operates, whether historical, social, philosophical, or cultural. The courses in this cluster encourage students to explore synergies with phenomena in literature, communication, translation, and/or documentation. **The options available in this concentration are drawn from the Humanities concentrations in the BA Liberal Studies programme.** Students must choose **ONE** concentration from the options listed. (See the listing of options in the Humanities Concentration on page xxx under the BA Film Studies.)

3. SCREENWRITING MULTIDISCIPLINARY CONCENTRATION

The Screenwriting Multidisciplinary concentration lends an added dimension to the study of the formal elements of film, which revolves around the choices made by the filmmaker. The Screenwriting Multidisciplinary concentration will allow students to experience first-hand knowledge of how these choices are made. This concentration will impart fundamental skills in elements of filmmaking, specifically, screenwriting.

(See FHE Handbook for details about the BA Film Studies –Screenwriting)

BA LIBERAL STUDIES

Many students enter the University with multiple interests that are not easily covered by a single or even double major. The Bachelor of Arts in Liberal Studies is a multi-disciplinary degree programme that allows students to design a course of study tailored to their individual interests and career goals. Employers increasingly value candidates with interdisciplinary degrees, since they come to the workplace with a broad knowledge base as well as strong analytical and communication skills. The Liberal Studies programme offers nineteen (19) possible areas of focus or **Concentrations** from within the Faculty of Humanities and Education and the Faculty of Social Sciences. Students choose **three** (3) concentrations.

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

- 24 credits in each of two (2) concentrations within the Faculty of Humanities and Education, **AND** either
- 24 credits in one (1) concentration within the Faculty of Social Sciences, **OR** 24 credits in a third concentration within the Faculty of Humanities and Education;
- 12-15 credits in Foundation courses (FOUN1016 or FOUN1019, FOUN1002, FOUN1201 and FOUN1301);
- A minimum of three (3) credits in a **foreign language course** (unless exempted);
- A Level III **research-linked course** .
- Up to six (6) credits in electives.

DESCRIPTION OF CONCENTRATIONS:

1. Cultural Studies:

A concentration in this increasingly influential field of study enables students to examine the ways in which culture permeates human existence. It enables critical analysis of past and contemporary cultures globally and allows students to assess the impact of cultural convergence on our individual cultural identities.

2. History:

This concentration allows students to explore the past using two approaches to such exploration: history which focuses on written and oral record, and archaeology, which focuses on physical remains. Students in this concentration will gather in-depth knowledge on existence before and after humans as well as of earlier human societies.

3. Information Studies:

In this concentration, students are equipped with knowledge regarding technology, data science, and communications that allow them to enter into careers in information units such as museums, galleries, archives and documentation centres. Specialist knowledge in this area allows students to gain employment as information officers, records managers, marketing agents within the book industry, online searchers, web masters, researchers, and information brokers, among others.

4. Integrated Marketing Communication:

This concentration addresses changes that are taking place in an increasingly converged media and communication environment, where agencies and institutions – corporate, state and para-statal – offer a range of services rather than being engaged as discrete, stand-alone operations. The intention is to equip students to be competent on converged communication platforms and bring convergence of thoughts, processes, and techniques in communication.

5. Linguistics:

There are a number of concentrations available in the discipline of Linguistics. These are:

General Linguistics

Language and Communication

Language and Society

The Structure of Language.

Each concentration focuses on a different area of Linguistics ranging from the core subjects of the field to the social and communicative value of language and the Sociology of Language.

6. Literatures in English:

With courses that focus on areas that include Literatures in English, Film Studies, Creative Writing and Literature, this concentration provides a creative and academically sound platform of teaching and research designed to produce students who are incisive and imaginative critical thinkers with excellent oral and written communication skills.

7. Modern Languages:

The concentrations available in Modern Languages are:

French

Japanese

Chinese (Mandarin)

Spanish

These concentrations are intended to produce multilingual graduates who can work in international organisations and global contexts with the advantage of knowledge of one or more language, as well as their contexts of use and communicative value.

8. Philosophy:

A concentration in Philosophy allows for sustained reflection on the ideas and issues that move individuals and groups of individuals in all human societies. Courses in the Philosophy concentration address issues pertaining to ethics, human existence and experience, the value of cultural knowledge, and the meaning of notions that we take for granted. Critical reflection is at the core of this specialisation.

CONCENTRATIONS IN THE SOCIAL SCIENCES:

1. International Relations:

International Relations helps us to better understand the international system in which we live. Students taking this concentration learn about the inter-connected relationships between and among countries, governments, local and international organizations, and businesses, as well as groups and people.

2. Political Science:

This concentration provides students with in-depth, critical study and analysis of political theories, concepts, and practices. It aims to equip students with the scientific knowledge and skills to better understand and explain leading principles in the world of politics such as power, government, and governance.

3. Psychology:

A concentration in Psychology will allow students to improve their understanding of the biological, cognitive, emotional, and social influences on the human experience. It also aims to improve their critical thinking and problem-solving skills, while engendering an appreciation of the theoretical and practical implications of psychology.

4. Sociology:

This concentration seeks to equip students to understand the social interaction between individuals and groups in society. By engaging with various research and theories in the field, students gain an appreciation of the social causes and consequences of human behaviour in society.

5. Tourism Management:

A concentration in Tourism Management is designed to educate students on the theories, principles and practices of the tourism industry. It offers students the opportunity to

understand the tourism industry regionally and internationally, and to utilize knowledge of the field to work effectively as a member of a group or independently.

[\(See FHE Handbook for details about the BA Liberal Studies\)](#)

BA LITERATURES IN ENGLISH

The major in **Literatures in English** is the Department's longest-running degree programme and has evolved over time from teaching literary studies narrowly defined, to a programme located at the intersection of literary and cultural studies.

The major in **Literatures in English** requires a minimum of at least 12 courses or 36 credits in LITS-coded courses.

Students who wish to read Level II or Level III courses in Literature, should have passed the Level I course in the particular genre. For example, LITS1001 is required for all Level II and III courses in Poetry, LITS1002 is required for all Level II and III courses in Prose Fiction, and LITS1003 is required for all Level II and III courses in Drama. Note that some courses may have more than one Level I course as pre-requisites.

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**:

- i. A Course in West Indian Literature
- ii. A Poetry Course
- iii. A Shakespeare Course *
- iv. A Modern Prose Fiction Course
- v. A Course in Critical Approaches or Literary Theory (such as a "Key Issues" course).
- vi. A "LITS" coded Research course

***A Shakespeare course will not be offered in 2025/2026. Students who have completed level 1 requirements should therefore take the Shakespeare course in AY 2026/2027.**

[\(See FHE Handbook for details about the BA Literatures in English\)](#)

BA WRITING, LITERATURE AND PUBLISHING

The Bachelor of Arts in Writing, Literature and Publishing combines courses in Publishing, Creative Writing, Literature and Media/Communication, to create a programme that will equip students with the necessary skills that align with the publishing industry, as well as highly valued transferable “soft skills”. Publishing courses will introduce students to the scope, diversity and historical development of the publishing industry. With a focus on the rapidly evolving nature of publishing, these courses will keep students abreast of the latest innovations in the industry, and combined with Media/Communication courses they will create a level of competence in the skills pertaining to the publishing industry’s core spheres of editorial, design and production. Literature and Creative Writing courses will provide the means through which students will acquire research, analytical, writing and communication skills – critical skills which are of special relevance in today’s dynamic job market.

[\(See FHE Handbook for details about the BA Writing, Literature and Publishing\)](#)

MINORS

- CREATIVE WRITING
- FILM STUDIES
- LITERATURES IN ENGLISH

LEVEL I	LEVEL II	LEVEL III
CREATIVE WRITING MINOR		
<p>The Minor in Creative Writing guides students through sequenced courses that begin by teaching techniques of effective creative writing in various genres as well as the fundamentals of literary analysis. Courses at Level 2 enable students to further develop skills in particular genres. At Level 3, students take a full semester to propose, develop, and complete creative projects. The Minor in Creative Writing prepares students to pursue publication options, pursue postgraduate study and meet the demand for professional writers.</p> <p>(See FHE Handbook for details about the Creative Writing Minor)</p>		

FILM STUDIES MINOR

The Film Studies Minor is offered by the Department of Literatures in English in collaboration with the Institute of Caribbean Studies and the Department of Modern Languages and Literatures.

In order to be awarded the Minor in Film Studies students must take the Level I prerequisite course, Introduction to Film, and a **minimum of 15 credits** ([See FHE Handbook for details of the Levels II and III courses to select from](#))

LITERATURES IN ENGLISH MINOR

Students wishing to do a minor in Literatures in English, are required to obtain a minimum of **15 credits** over Levels II **and** III. Level II poetry, fiction and drama courses require the necessary first year prerequisites: LITS1001, LITS1002 and LITS1003 respectively.

[\(See FHE Handbook for details about the Literatures in English Minor\)](#)

COURSE OFFERINGS FOR 2025/2026

The University of the West Indies, Mona			
DEPARTMENT OF LITERATURES IN ENGLISH			
COURSE OFFERINGS - ACADEMIC YEAR 2025/2026			
SEMESTER I		SEMESTER II	
UNDERGRADUATE PROGRAMME			
LEVEL 1		LEVEL 1	
LITS1001	Introduction to Poetry (AS)	LITS1002	Introduction to Prose Fiction (AS)
LITS1006	Introduction to Film (RMW)	LITS1003	Introduction to Drama (LT)
PUBL1001	The World of Publishing (JJ)	LITS1009	Introduction to Creative Writing (NH)
LEVEL 2		LEVEL 2	
LITS2120	The Graphic Novel (WE)	LITS2304	Key Issues in Literary Criticism II (NH)
LITS2504	Introduction to West Indian Novel (WE)	LITS2505	West Indian Drama (AS)
LITS2603	Creative Writing Poetry (OPD)	LITS2606	Creative Writing Screen and Stage (NH)
LITS2907	Women in Cinema (LT)	LITS2706	Reggae Poetry (WE)
PUBL2001	Publishing in the Caribbean: From Idea to Product (EJ)	LITS2806	Reggae Films: Screening Jamaica (RMW)
LEVEL 3		LEVEL 3	
LITS3402	Classic American Prose Fiction (WG)	LITS3111	Contemporary Science Fiction (WE)
LITS3504	West Indian Literature: Special Author "A" (AS)	LITS3604	Creative Non-Fiction & Digital Media (EJ)
LITS3605	Creative Writing Senior Project (OPD)	LITS3106	World Cinema (RMW)
LITS3806	Popular Film (RMW)	PUBL3002	Current Trends & Issues in Publishing (SE)
PUBL3003	Editing and Proofreading (EJ)	HUMN3100	Humanities Internship (SE)
POSTGRADUATE PROGRAMME			
LITS6100	Contemporary Critical Theory (SE)	LITS6203	Women, Poetry and Gender (NH)
LITS6690	Research Methods in Literary Discourse (RMW)	LITS6105	Postcolonial Literatures and Theories (NH)

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

Day – Offered Day Only

Evening – Offered Evening Only

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 Administrative Assistant 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 strongly 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 consultation 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, and logical organization 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 including misuse of Artificial Intelligence (AI) 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 21) 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
F1	40 - 49	1.3
F2	30 - 39	0
F3	0 - 29	

Degree Class

First Class Honours

Upper Second Class Honours

Lower Second Class Honours

Pass

GPA weight

(Weighted GPA 3.60 and Above)

(Weighted GPA 3.00 -3.59)

(Weighted GPA 2.50 -2.99)

(Weighted GPA 2.00-2.49)

7. DEPARTMENTAL PRIZES

Every year the Department recognizes excellence by awarding prizes to the top performing students in the programmes we offer. Our prizes include: the Vicens Prize for outstanding performance at Level II; the Brodber/Pollard Prize for the student achieving the highest mark in Creative Writing Prose Fiction; the Mervyn Morris Prize for the student achieving the highest mark in the second level course, Creative Writing: Poetry; the Gloria Lyn prize for

the student with the best performance in any second level West Indian Literature course; the Perry Henzel Prize for the student who achieved the highest mark in Creative Writing: Screen and Stage; the Film Studies Prize, now renamed in honour of the late cinematographer, Franklyn St Juste, for the student with the best performance in any Caribbean Film Studies Course, and the Liberal Studies Prize awarded to the two most outstanding students in the BA Liberal Studies.

8. CONSULTATION/COUNSELLING

Members of the Department have regular office hours for students wishing to consult them outside of lecture and tutorial times.

Students who find it difficult to contact staff outside of teaching and office hours are advised to make an appointment by telephone or email.

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.

COURSE DESCRIPTIONS SEMESTER I

LITS1001: Introduction to Poetry

Lecturer: **Dr Alexis Samuels** *[Room 34 - New Humanities Building]*

An introduction to methods and techniques of 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: Two (1) one-hour lectures and one (1) tutorial hour per week

Assessment: 100% Coursework

- Poetic Reflection Assignment 15%
- Poetic Intent Assignment 15%
- Close Reading Essay 30%
- Comparative Essay 40%

Prescribed Text:

Course Reader to be provided by lecturer.

LITS1006: Introduction to Film

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

If you have a passion for cinema, this class is for you. It will help deepen your enjoyment and expand your capacity for critical thinking about film. In this course you will learn the core concepts of film analysis and its basic critical vocabulary. Lectures and readings will focus on the fundamentals of film analysis: the study of form, narrative techniques, spectatorship and reception. The course will require you to watch and study a variety of films, both classics and contemporary films, some of which fall outside the genre of contemporary popular entertainment. The study of these films will illuminate the range of social, cultural, political and historical topics that cinema opens up for discussion and debate. Success in the course requires attention to both the films and the assigned readings. Assignments will ask students to watch, analyze, and write about film in original and thoughtful ways.

Prerequisite: None

Instruction: Two (1) one-hour lectures and one (1) tutorial hour per week

Assessment: 100% Coursework

Prescribed Text:

- ❖ David Bordwell et al, *Film Art: An Introduction*, 12th edition

PUBL1001: The World of Publishing

Lecturer: ***Dr Schuyler Esprit*** [Room 9 - New Humanities Building]

Publishing in the 21st century is multifaceted and dynamic and is essential to a diverse range of professional and economic spheres of activity. This course will provide a broad understanding of the importance of publishing in modern society. It will provide students, who may not have any prior knowledge of publishing, with an introduction to the industry and inform them of its scope, the processes and phases involved, and the variety of available formats for publication.

The course will begin with a brief history of the book that will identify major innovations and advances in publishing over the last 500 years, emphasising the introduction of new technologies in the late 20th and 21st centuries. This history will, in part, situate the art and business of publishing within a broad socio-political context. Students will be introduced to the requirements and demands of the main categories of modern book publishing and will explore the stages and phases of production involved in these categories. The course will also introduce students to the language and terminology of the publishing world as well as the roles of various players involved in the industry. The course is the required Level 1 course for the Major: Writing, Literature and Publishing.

Prerequisite: None

Instruction: Two (1) one-hour lectures and one (1) tutorial hour per week

Assessment: 100% Coursework

- Short Answer Test 10%
- Workshop Assignments 20%
- Take-home Essay 20%
- Comparative Analysis of Proposals 50%

Recommended Texts:

- Striphas, Ted. *The Late Age of Print: Everyday Book Culture From Consumerism to Control* (New York: Columbia University Press, 2011)
- Thompson, John B. *The Merchants of Culture: The Publishing Business in the 21st Century* (New York: Penguin, 2016).
- Siegfried, Carin. *The Insider's Guide to a Career in Publishing* (Charlotte: Chickadee Books, 2014)
- Clark, Giles & Angus Philips. *Inside Book Publishing* (New York: Routledge, 2019, 6th edition)

LITS2120: The Graphic Novel

Lecturer: **Ms. Whitney Eaton** [Room 25- New Humanities Building]

Description:

Combining text and images, graphic novels are among the most innovative and popular forms of storytelling. This course explores the history and evolution of the graphic novel and equips students to respond critically and imaginatively to the way graphic novels use narrative and visual representation to convey meaning. In reading graphic novels diverse in subject matter, place of origin, cultural perspective and medium (print and web-based), students will learn and apply strategies for textual and visual analysis and explore the effect of digital technologies on the formal features, distribution and consumption of graphic narratives.

Pre-requisites: None

Instruction: Two (2) one-hour lectures and one (1) tutorial hour per week

Assessment: 100% Coursework

- | | |
|---------------------------|-----|
| • Short In-Class Analysis | 20% |
| • Tutorial Presentations | 20% |
| • Character Analysis | 10% |
| • Adaptation Assignment | 10% |
| • Final Comparative Essay | 40% |

Prescribed Texts:

- *Understanding Comics: The Invisible Art* by Scott McCloud
- *Persepolis* by Marjane Satrapi
- *Batman: The Killing Joke* by Alan Moore
- *Pride of Baghdad* by Brian K. Vaughan
- *Hardears* by Matthew Clarke, et al.

LITS2504: Introduction to West Indian Novel

Lecturer: **Ms. Whitney Eaton** [Room 25 - New Humanities Building]

This course offers an introduction to the West Indian novel through the detailed study of four novels from across the region and across various periods. Course readings and lectures are organized around the analysis of centralized issues within West Indian

Literature, such as the emergence of West Indian fiction in the context of political and cultural nationalism and rebellion, the relationship between language and literature, the politics of race, gender and selfhood, culture and identity, ritual and mysticism, diasporic migration, and community. Throughout, we will pay close attention to the variety of styles and genres employed in West Indian Fiction.

Prerequisite: LITS1001

Instruction: Two (1) one-hour lectures and one (1) tutorial hour per week

Assessment: 100% Coursework

- 20% for Tutorial Presentations (2)
- 20% Reading Journal
- 20% Character Analysis
- 40% 3000-word Comparative Analysis Essay.

Prescribed Texts:

- *Wide Sargasso Sea*, Jean Rhys.
- *Annie John*, Jamaica Kincaid
- *The Last Warner Woman*, Kei Miller
- *When We Were Birds*, Ayanna Lloyd Banwo

LITS2603: Creative Writing Poetry

Lecturer: **Professor Opal Palmer Adisa** [*Room 46 – New Arts Block*]

This course aims to help students become better poets. The course uses the workshop model to provide students with critical and constructive feedback on their work. Students will also examine poetry from around the world to gain a deeper appreciation of poetic forms and traditions. Students will learn the value of revision and honing their craft through writing exercises and lessons on poetic techniques and creative intention.

Prerequisite: None

Instruction: One 3 hour workshop per week

Assessment: Coursework 100%

Prescribed Text

- Course material to be provided by lecturer

LITS2907: Women in Cinema

Lecturer: **Dr Lisa Tomlinson** *[Room 50 - New Humanities Building]*

The course will situate cinema within various theories of representation, spectatorship and narration. It considers cinema as a powerful technology for the positioning of women both on screen and in society and engages students with feminist film criticism, which entails the critical examination of these various positioning. The course considers debates ranging from the objectification of women as figures of “to-be-looked-at-ness” to the erasure of women by virtue of dominant prejudices about race, class, sexuality and body-image. Students will view films by and about women, especially women of the Caribbean, Africa and the diaspora, to demonstrate that the concerns of women are inevitably intersected by matters of race, class, and culture. This selection of films will permit them to interrogate the seeming gender neutrality of dominant cinema, while also gaining a broader view of the diversity of gender practices in film and the world at large. The goal of the course will be to ask how women are able to gain control over their position in society by both using films to their own ends and creating films in their own ways.

Prerequisite: None

Instruction: Two (1) one-hour lectures and one (1) tutorial hour per week

Assessment: 100% Coursework

Prescribed Texts:

- Please check VLE for reading resources.

PUBL2001: Publishing in the Caribbean: From Idea to Product

Lecturer: **Mr. Elton Johnson** *[Room 25 - New Humanities Building]*

Building on the introductory knowledge gained in the Level 1 course (PUBL1001) this course focuses more specifically on the processes involved in carrying a product from idea to publication within the context of book publishing in the Caribbean. The course develops a more detailed understanding of the varied and multiple tasks, activities and steps involved in book publishing with particular emphasis on identifying and responding to the specific conditions and challenges encountered in the Caribbean. The course begins with an overview of publishing in the Caribbean that will consider the performance of traditional and non-traditional publishing and products, as well as the potential for growth and expansion. Students are also oriented with regard to the impact of publishing on the cultural and intellectual development of the region. The course will go on to provide students with insight into the steps involved in the publishing process, identified here as (i) Acquisition (ii) Editorial & Production and (iii) Marketing and Distribution. Consideration is given to the exploration of innovative practises in all phases of the process, including the use of new technologies to increase efficiency, non-traditional approaches to marketing and strategies to develop new content.

Prerequisite:	None
Instruction:	Two (1) one-hour lectures and one (1) tutorial hour per week
Assessment:	100% Coursework
	<ul style="list-style-type: none"> • Short Answer Test 20% • Flow Chart 15% • Case Study 30% • Marketing Plan 35%

Prescribed Text:

- Davidhazi, Peter. *New Publication Cultures in the Humanities: Exploring the Paradigm Shift*, Amsterdam University Press, 2014, OAPEN,
- Devonish, Dwayne, et al. "Explaining Entrepreneurial Intentions in the Caribbean." *International Journal of Entrepreneurial Behaviour & Research*, vol.16, no.2, 2010, pp, 149- 171.

LITS3402: Classic American Prose Fiction

Lecturer: **Dr Wendy Grant** [Room 46 - New Arts Block]

This course explores a set of American novels within the context of the literary and cultural currents that have defined and challenged American society and literature from the post-Civil-War period to the present. We will consider the role of race, gender, class, and region in the invention and reinvention of American literature and American identity. The novels we'll read register radical shifts in American society, offer brave and impactful critiques of American culture, and make room for provocative questions and new perspectives.

Prerequisite:	None
Instruction:	Two (1) one-hour lectures and one (1) tutorial hour per week
Assessment:	100 % Coursework
	<ul style="list-style-type: none"> • Mid-Term Essay 20% • Journal 20% • Tutorial Presentation 20% • Final Essay 40%

Prescribed Texts:

- *Quicksand and Passing*. [Larsen, Nella]
- *We the Animals*. [Torres, Justin]
- *A Farewell to Arms*. [Hemingway, Ernest] (Scribner pb)
- *The Adventures of Huckleberry Finn* [Twain, Mark] (Penguin pb)
- *Beloved*. [Morrison, Toni]

LITS 3504: West Indian Special Author Seminar “A” (Olive Senior)

Lecturer: Dr Alexis Samuels [Room 34 – New Humanities Building]

This course allows Level III students to do research on a single major West Indian author. Students will spend the first five weeks of the course discussing in seminars the works of the ‘special author’. By the end of the fifth week, each student will submit his/her proposed research topic. During the sixth and seventh week students will attend seminars on 1) the bibliography of the ‘special author’, 2) research methods and 3) research paper. For the rest of the course, seminars will consist of students reading parts of their research papers for class discussion. The research paper will be submitted in the final (thirteenth) week of the course. This semester will centre Louise Bennett. .

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

Instruction: Three (3) seminar hours per week

Assessment: Research paper (4,000 - 8,000 words) 100%

Prescribed Texts:

- Olive Senior, *Gardening in the Tropics* (Insomniac Press)
- Olive Senior, *The Pain Tree* (Peepal Tree Press)
- Olive Senior, *Dancing Lessons* (Dzanc Books)
- Olive Senior, *Working Miracles: Women’s Lives in the English-Speaking Caribbean* (James Currey (Publishers) Ltd)

Highly Recommended:

- Denise deCaires Narain, *Contemporary Caribbean Women’s Poetry: Making Style*. Routledge, 2003.
- J. Edward Chamberlin. *Come Back to Me My Language: Poetry and the West Indies*. University of Illinois Press, 1993.

LITS3605: Creative Writing Senior Project

Lecturer: Professor Opal Palmer Adisa [Room 46- New Humanities Building]

This capstone creative writing course enables students to propose, develop, and complete a project comprised of original creative writing in their chosen genre: poetry, prose, creative nonfiction, drama, or screenwriting. This is a workshop course in which students are required to write regularly and to submit new pieces of original work for workshop

discussion. Assessment for the course is based on attendance and participation (students must provide consistent and substantive feedback on the writing of their peers), a project proposal, and a final manuscript submission. The manuscript consists of a single long work or a collection of short, related works and a critical reflection. The critical reflection explains and justifies the decisions made with regard to subject matter, formal elements, and organization of the manuscript, and articulates the way in which a project fits within, responds to, or challenges literary models and traditions.

Prerequisites: Level 2 literature or creative writing course OR LITS1009 (for 3rd year students in any faculty)
Instruction: Three (3) Seminar hours per week
Assessment: 100% Final Portfolio

Prescribed Texts:

LITS3806: Popular Film

Lecturer: ***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: Two (1) one-hour lectures and one (1) tutorial hour per week
Assessment: 100% Coursework

Prescribed Texts:

- There is no prescribed text for this course, readings from a range of sources will be provided for students.

PUBL3003: Editing & Proofreading

Assistant Lecturer: ***Mr Elton Johnson*** [Room TBA]

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.

Prerequisite: None

Instruction: Two (1) one-hour lectures and one (1) tutorial hour per week

Assessment: 100% Coursework

- | | |
|--|-----|
| • Short Quizzes | 10% |
| • Creative Nonfiction Editing Exercise | 10% |
| • Academic Writing Editing Exercise | 10% |
| • News Editing Exercise | 10% |
| • Public Relations Editing Exercise | 10% |
| • Final Project | 30% |
| • Final Portfolio | 10% |
| • Peer Workshops | 10% |

Prescribed Texts:

- Einsogn, A., & Schwartz, M. (2019). *The Copyeditor's Handbook: A Guide for Book Publishing and Corporate Communications*.
- Strunk Jr., William (2020). *The Elements of Style: Annotated Edition* (J. McGrill, Ed.).
- Casagrande, J. (2014). *The Best Punctuation Book, Period: A Comprehensive Guide for Every Writer, Editor, Student, and Businessperson*.
- Ginna, P. (Ed.). (2017). *What Editors Do: The Art, Craft, and Business of Book Editing*.

COURSES DESCRIPTIONS SEMESTER II

LITS1001: Introduction to Poetry

Lecturer: **Dr Alexis Samuels** [Room 34 - New Humanities Building]

An introduction to methods and techniques of 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: Two (1) one-hour lectures and one (1) tutorial hour per week

Assessment: 100% Coursework

- Test 20%
- Three (3) Essays 60%
- Tutorial Presentation 20%

Prescribed Text:

Course Reader to be provided by lecturer.

- How to Study a Novel, John Peck

LITS1003: Introduction to Drama (*Evening*)

Lecturer: **Dr Lisa Tomlinson** [Room 50 - New Humanities Building]

Play texts use both poetry and prose, but as a performing art drama is sharply distinct. Just as much as musical notation, a play text 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: Two (1) one-hour lectures and one (1) tutorial hour per week

Assessment: Coursework and Final Exam

- Two (2) essays 30%
- Tutorial presentation(s) 10%
- Final Exam (2 hours and 2 essays) 60%

Prescribed Texts:

- Delaney, Shelagh. *A Taste of Honey* (Methuen pb)

- Hill, Errol (ed.). *Plays for Today* (Longman pb)
- Shakespeare, William (R.A Foakes, ed.). *King Lear* (Arden Third Series pb)
- Sophocles (E. F. Watling, ed.). *The Theban Plays* (Penguin pb)

LITS1009: Introduction to Creative Writing

Lecturer: **TBA** [Room 46 – New Arts Block]

This course is designed to familiarize students with the techniques of effective creative writing with an emphasis on the critical reading of literary models and the production of new work. Lectures will introduce students to each of the three modules of focus: poetry, fiction and playwriting. Tutorials will allow students to hone their creative writing skills through the workshopping model of draft- discuss/assess-revise based on feedback from the lecturer and their peers.

Prerequisite: None

Instruction: Two (1) one-hour lectures and one (1) tutorial hour per week

Assessment: 100% Coursework

Prescribed Texts:

Course Reader to be provided by lecturer.

LITS2304: Key Issues in Literary Criticism: The Nature and Function of Literature

Lecturer: **TBA** [Room 46- New Arts Block]

The course will explore questions of definition, purpose, representation, ideology, politics and the relationship between form and content.

Prerequisite: Six (6) credits from any of the following level 1 courses: HUMN 1101 or HUMN 1102 or LITS 1001 or LITS 1002 or LITS 1003 or LITS 1007 or permission given by lecturer.

Instruction: 2 lectures, 1 tutorial per week

Evaluation:	Tutorial Presentations	10%
	2 Written Assignments	30%
	Final Exam	60%

Prescribed Texts:

- Steven J. Venturino. *The Complete Idiot's Guide to Literary Theory*.

Highly Recommended:

- Vincent Leitch, et al. *Norton Anthology of Theory and Criticism* (3rd edn.)
- Julie Rivkin & Michael Ryan. *Literary Theory: An Anthology* (3rd edn.).
- Lois Tyson. *Critical Theory Today* (3rd edn.).
- Peter Barry. *Beginning Theory*.
- Terry Eagleton. *Literary Theory: An Introduction* (3rd edn.).
- Dino Felluga. *Critical Theory: The Key Concepts*.
- Jonathan Culler. *Literary Theory: A Very Short Introduction* (2nd edn.).

LITS2505: West Indian Drama

Lecturer: **Dr Alexis Samuels** [Room 34 - New Humanities Building]

This semester we will consider six plays through the lens of ‘choosing new paths of knowledge to break systemic postcolonial attitudes and actions that limit potential’. We will question how the plays represent multiple forms of collaboration that expose the old ways of thinking and responding and what dramaturgical elements chart revisions and changes in practice. The historical period from which these plays emerge is significant to understanding how social conflict can be usefully deployed on stage to elicit change at the community level.

We will consider other important questions such as:

- a. What makes a play West Indian?
- b. How do indigenous, traditional forms influence theatre practice?
- c. To what extent and how does the theatre respond to political issues in the nation(s)/region?

Prerequisite: LITS1003

Instructor: Two (1) one-hour lectures and one (1) tutorial hour per week

Assessment: 100% Course Work

- Staging Analysis Presentation (20%)
- Close Reading Essay (30%)
- Tutorial Test (20%)
- Comparative Essay (30%)

Prescribed Texts:

- Sistren Theatre Collective. *QPH*.
in *Postcolonial Plays: An Anthology* edited by Helen Gilbert (Routledge, 2001)
- Derek Walcott. *Pantomime*.
in *Postcolonial Plays: An Anthology* edited by Helen Gilbert (Routledge, 2001)

- Trevor Rhone. *Old Story Time*. in *Old Story Time and Smile Orange* (Longman Caribbean Writers, 1981)
- Zeno Obi Constance. *Duelling Voices*. in *Champions of the Gayelle: A Collection of Plays* edited by Judy Stone (Macmillan Caribbean Writers, 2002).

LITS2606: Creative Writing: For Screen and Stage

Lecturer: **TBA** [Room 46 – New Arts Block]

This course will introduce students to the fundamentals of screenwriting by way of lectures and a succession of workshops with emphasis on the development of screenplay shorts. Students will be taken through the process of focusing their broad story ideas, into clear dramatic premises, and will be taught the essential elements needed for a well-constructed story. The course aims at giving students an understanding of the basic structural elements of screenwriting, as well as practical experience in crafting screenplays. Each student will, therefore, be required to transform his/her story idea into a working treatment (outline) with the view to him/her completing a first draft of his/her original 10-minute screenplay.

Prerequisite:	At least two pieces of original work submitted to the departmental office.
Instruction:	One 3-hour workshop per week
Assessment:	Final portfolio of work 100%

Prescribed Texts:

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

LITS2706: Reggae Poetry

Lecturer: **Ms Whitney Eaton** [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 course begins with a survey of the development of reggae music, employing selections from *Reggae Routes: The Story of Jamaican Music* and moves up into the contemporary. This course will examine in detail various song-texts created by some of reggae music's major songwriters/performers, including but not limited to: Burning Spear, Jimmy Cliff, Peter Tosh, Bob Marley, Garnett Silk, Tanya Stephens, Vybz Kartel, Jah9, Buju Banton, Chronixx, and Protoje.

Prerequisite:	None	
Instruction:	2 lectures and 1 tutorial per week	
Assessment:	100% Coursework	
	One 3000-word research paper	30%
	Two tutorial presentations	
	10%	
	Final Essay	60%

Prescribed Texts:

- Chang, Kevin, Kevin O'Brien and Wayne Chen. *Reggae Routes: The Story of Jamaican Music* (Temple University Press)
- Wheel and Come again. [K. Dawes]
- Rantin from inside the dancehall. [D. Howard]
- Sound Clash: Jamaican Dancehall Culture at large. [C. Cooper]

LITS2806: Reggae Films: Screening Jamaica

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

Historically, 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 narrative films made and produced in Jamaica, cinema 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 begin with a nod to films that typify a colonial and/or exoticising gaze of the Caribbean, and then engage a more in-depth exploration of films set in Jamaica and/or its diasporic communities, which we define as "Jamaican". The course will focus on the ways in which these films, including their use of reggae and dancehall music communicate meaning, express aesthetic, political, and cultural values and explore issues of identity and place.

Prerequisite:	None
Instruction:	Two (1) one-hour lectures and one (1) tutorial hour per week
Assessment:	100% Coursework

Recommended Texts:

- Cham, Mbye, ed. *Exiles: Essays on Caribbean Cinema* (Africa World Press Inc. pb)

- Moseley-Wood, Rachel, *Show Us As We Are* (2020, UWI Press pb)

Prescribed Texts:

- Jahan Ramazani, Richard Ellmann, and Robert O'Clair, eds. *The Norton Anthology of Modern and Contemporary Poetry Vol. 1 Modern Poetry*. W.W. Norton & Co.

Highly Recommended Texts

- Tony Curtis. *How to Study Modern Poetry*. MacMillan Education UK
- Peter Howarth. *The Cambridge Introduction to Modernist Poetry*. Cambridge UP

LITS3106: World Cinema

Lecturer: **Dr Rachel Moseley-Wood** [Room 29 – New Arts Block]

World cinema describes the very nature of film today. In the past, the focus of film studies centered on national cinemas, particularly Hollywood, but the globalization of cinema has blurred old boundaries and inspired more globally minded stories and images. This course will situate cinema within various theories of globalization, postcolonialism, and migration. Students will view examples of Third Cinema from across the globe. This selection will permit them to examine film cultures of the Global South, and thereby develop a broader view of the world and its diversity of films. These films and readings will prompt students to examine the patterns that appear across societies. Students will have ample opportunity to analyze and interrogate the portrait of the world offered up by these films. The goal of the course will be to ask what cinema teaches about the world today.

Prerequisite: None

Instruction: Two (1) one-hour lectures and one (1) tutorial hour per week

Assessment: 100% Coursework

Required Reading:

- Dennison, Stephanie and Song Hwee Lim. *Remapping World Cinema: Identity, Culture, and Politics in Film*. New York: Wallflower Press, 2006.

LITS3111: Contemporary Science Fiction

Lecturer: **Ms. Whitney Eaton** [Room 25 - New Humanities Building]

Science Fiction is one of the most popular and socially responsible contemporary genres, but has traditionally been excluded from academic study, and remains neglected throughout the Commonwealth. Science Fiction serves as both a reflective and prophetic

medium, calling for readers and watchers to challenge the state of our world, the human condition, and the conflict between hope and acceptance required to face the known and unknown. This course provides an introduction to the history, critical reception, and contemporary practice of this major form of fiction, looking at science fiction across genres, and across time and space.

Prerequisite: LITS1002
Instruction: 2 lectures, 1 tutorial per week

Assessment: 100% Coursework:

• In-Class Analyses (2)	20%	
• Tutorial Presentations		10%
• Theoretical Essay	20%	
• Creative Writing Assignment		10%
• Final Comparative Analysis Essay	40%	

Prescribed Texts:

- *Children of the New World* by Alexander Weinstein
- Selected episodes from *Love, Death and Robots* by Tim Miller
- *Do Androids Dream of Electric Sheep?* by Philip K. Dick
- *The Girl with All the Gifts* by M. R. Carey

LITS3604: Creative Non-Fiction and Digital Media

Lecturer: **Mr. Elton Johnson** [TBA – New Arts Block]

Moving from print to digital media means new possibilities, audiences and creative projects for writers. In addition to teaching students the fundamentals of good writing across various non-fiction genres including the personal essay, narrative essay, general interest criticism and literary journalism, this course introduces students to online platforms for writing and guides students through the process of developing and completing their own digital media projects. Students will gain experience through all stages of the writing process (drafting, receiving feedback, revising), while becoming skilled and knowledgeable users of digital media, from designing multimodal texts to using social and promotional tools to reach audiences.

Prerequisite: None
Instruction: Two (1) one-hour lectures and one (1) tutorial hour per week
Assessment: 100% Coursework

Prescribed Texts:

- Hicks, Troy. *Crafting Digital Writing: Composing Texts Across Media and Genres*. Heinemann, 2013.
- Miller, Brenda, and Suzanne Paola. *Tell It Slant: Creating, Refining, and Publishing Creative Nonfiction*. 2nd ed., McGraw-Hill, 2012.
- Moore, Dinty W. *Crafting the Personal Essay: A Guide for writing and Publishing Creative Non-Fiction*. Writer's Digest, 2010.

PUBL3002: Current Trends & Issues in Publishing

Lecturer: **Dr Schuyler Esprit** [Room 9 - New Humanities Building]

Recognizing publishing as a critical factor in a society's intellectual growth and development, the course introduces a historical framework that identifies Caribbean publishing as an industry built on a colonial model characterized by the importation and production of printed material for the pleasure of the planter class. The course then proceeds to examine the modern push to transform the industry to meet the needs and demands of the postcolonial, globally connected Caribbean consumer. This dynamic of changing modes of production and consumption over time is the background against which the course will explore current trends and issues in the modern Caribbean publishing industry including:

- the growth of an increasingly educated Caribbean population and the demand for affordable books (and book formats) that reflect their interests and realities;
- the rise of publishing in the modern Caribbean, including the trend towards self-publishing;
- the global digital revolution and its impact on publishing, education and literacy;
- the need for increased innovation, entrepreneurship, legal and financial literacy in the regional industry in order to meet the challenges of 21st century publishing;
- Ethical publishing in the context of concerns about environmental sustainability and climate change.

This course is required at Level 3 of the BA Writing, Literature and Publishing. It allows students to meet the FHE research-linked course requirement with a course in publishing

Prerequisite: None

Instruction: Three (3) Seminar hours per week

Assessment:	100% Coursework	
	- Reading Responses	15%
	- Zine Production	15%
	- Podcast Episode	20%
	- Digital Research Project	40%
	- Attendance and Participation	10%

Prescribed Texts:

- Davis, Caroline. *Print Cultures: A Reader in Theory and Practice*. Macmillan International Higher Education, 2019
- Devonish, Dwayne, et al. "Explaining Entrepreneurial Intentions in the Caribbean." *International Journal of Entrepreneurial Behaviour & Research*, vol.16, no.2, 2010, pp, 149- 171.

Highly Recommended Texts

- Quayson, Ato, editor. *The Cambridge History of Postcolonial Literature*. Vol 2, Cambridge University Press, 2012.

HUMN3100: Humanites Internship

Lecturer: ***Dr Schuyler Esprit*** [Room 9 - New Humanities Building]

This course offers finalising students in the Faculty of Humanities and Education an internship opportunity and builds skills in career development and helps prepare these students for placement in a workplace. It is a required course for students in the BA Writing, Literature and Publishing (WLP) and satisfies that programme's requirement for a Publishing Internship. It can be taken as an elective by students in other programmes. Students will complete 13 hours of seminars that will serve to prepare them for work placement; explore the value of the humanities degree in career development; and help develop introspection and strategic attitudes towards career development and planning. A range of career-oriented topics will be covered. Students will also complete a minimum of 78 hours placement in a work environment which may include academic or other departments within UWI, an online workspace or a workplace off campus. Depending on the nature of the work environment where students are placed, they may be exposed to a variety of business operations such as customer service, communication practices, client acquisition, or production processes. Placement in a UWI department may entail working in event planning, promotion and execution, outreach to high schools and other community groups, as well as participation in research projects and research assistance to lecturers. Students in the Writing, Literature and Publishing major will be placed in publishing-related workplaces

Prerequisite:	None
Instruction:	1 Seminar Hour, 78 hours work placement
Evaluation:	100% course work

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.

LIST OF DEPARTMENT COURSES

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)	GENRE
Not offered in 2025-2026	HUMN1101	Introduction to Comparative Literature I: Afro Caribbean Poetry	3	None	-
Not offered in 2025-2026	HUMN1102	Introduction to Comparative Literature II: Women's Writings I	3	None	-
Not offered in 2025-2026	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 2025-2026	HUMN2202	Literature and Ideas in the Caribbean II	3	A level Literature course or Literature Course from Modern languages or Literatures in English	PF
2	HUMN3100	Humanities Internship	1		
Not offered in 2025-2026	HUMN3199	Research Topics in Comparative Caribbean Literature	6	HUMN 2201, HUMN 2202, LITS 2103, LITS2107, LITS2108, LITS2113.	RP*
1	LITS1001	Introduction to Poetry	3	None	P
2	LITS1002	Introduction to Prose Fiction	3	None	PF
2	LITS1003	Introduction to Drama	3	None	D
Not offered in 2025-2026	LITS1004	Introduction to Orature	3	None	-
1	LITS1006	Introduction to Film	3	None	F
Not offered in 2025-2026	LITS1007	Reading and Writing About Literature	3	None	-
2	LITS1009	Introduction to Creative Writing	3	None	CW
Not offered in 2025-2026	LITS1501	Introduction to Chaucer	3	None	-
1	PUBL1001	The World of Publishing	3	None	-

Not offered in 2025-2026	LITS2003	Poetry and Narrative	3	LITS1001	P
Not offered in 2025-2026	LITS2004	Love, Death and Poetry	3	LITS1001	P
Not offered in 2025-2026	LITS2103	Modern Prose Fiction	3	LITS1002	PF
Not offered in 2025-2026	LITS2107	African Diaspora Women's Narrative	3	LITS1002	PF
Not offered in 2025-2026	LITS2108	Modern American Literary Prose	3	LITS1002	PF
Not offered in 2025-2026	LITS2111	Narratives of Migration	3	ANY Level 1 Literatures in English Course	PF
Not offered in 2025-2026	LITS2113	Writing Africa From the Diaspora	3	LITS1002	PF
1	LITS2120	The Graphic Novel	3	None	PF
Not offered in 2025-2026	LITS2201	Drama I	3	LITS1003	D
Not offered in 2025-2026	LITS2202	Drama II	3	LITS1003	D
Not offered in 2025-2026	LITS2207	Introduction to Shakespeare	3	LITS1003	SH
Not offered in 2025-2026	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 2025-2026	LITS2402	Folk Tale and Proverb	3	LITS1002	PF
Not offered in 2025-2026	LITS2406	Nollywood: Genres of African Film	3	None	F
Not offered in 2025-2026	LITS2502	West Indian Literature	3	LITS1002	PF/WI
Not offered in 2025-2026	LITS2503	West Indian Poetry	3	LITS1001	P/WI
1	LITS2504	Introduction to the West Indian Novel	3	LITS1002	PF/WI
2	LITS2505	West Indian Drama	3	LITS1003	D/WI
Not offered in 2025-2026	LITS2511	West Indian Autobiography	3	LITS1002	WI
1	LITS2603	Creative Writing: Poetry	3	TWO pieces of original work	CW

Not offered in 2025-2026	LITS2604	Creative Writing: Prose Fiction	3	TWO Pieces of original work	CW
2	LITS2606	Creative Writing: For Screen and Stage	3	TWO Pieces of original work	CW
2	LITS2706	Reggae Poetry	3	None	P/WI
2	LITS2806	Reggae Films: Screening Jamaica	3	None	F
Not offered in 2025-2026	LITS2901	Latin American Cultural Studies	3	Level 1 Lit or Mod or CLTR course	-
Not offered in 2025-2026	LITS2905	Film History	3	LITS1006 OR FILM1823	F
1	LITS2907	Women in Cinema	3	None	F
Not offered in 2025-2026	LITS2906	Film Adaptation	3	LITS1002 or LITS1006	F
1	PUBL2001	Publishing in the Caribbean: From Idea to Product	3	None	-
Not offered in 2025-2026	LITS3001	Modern Poetry	3	LITS2004 or LITS2503 or LITS2706 or LITS2003	P
Not offered in 2025-2026	LITS3002	Myth, Epic and the Hero	3	None	PF
Not offered in 2025-2026	LITS3006	Borderlands Cinema	3	LITS1006 & HUMN2201 or LITS2103 or LITS2107 or LITS2108 or LITS2113	PF
Not offered in 2025-2026	LITS3103	The City in Fiction	3	LITS1002	PF
2	LITS3106	World Cinema	3	None	F
2	LITS3111	Contemporary Science Fiction	3	LITS1002	PF
Not offered in 2025-2026	LITS3113	Africa in the Black Atlantic Imagination	3	LITS1002 & HUMN2201 or LITS2103/ LITS2107 or LITS2108 or LITS2113	PF
Not offered in 2025-2026	LITS3203	The Romance	3	LITS1002	PF
Not offered in 2025-2026	LITS3204	Shakespeare I: Histories and Tragedies	3	LITS2207 & LITS2201 or LITS2202 or LITS2004 OR LITS2503 or LITS2706 (For Non Majors LITS2207)	SH
Not offered in 2025-2026	LITS3205	Shakespeare II: Comedies and Late Plays	3	LITS2207 & LITS2201 or LITS2202 or LITS2004 OR LITS2503 or LITS2706 (For Non Majors LITS2207)	SH

Not offered in 2025-2026	LITS3316	Post-Colonial Literature I	3	LITS2301 or LITS2304	RP*
Not offered in 2025-2026	LITS3317	Postcolonial Literature II	3	LITS2301 or LITS2304	RP*
Not offered in 2025-2026	LITS3319	The Sonnet	3	LITS1001 & 1 level II Poetry Course	RP*
1	LITS3402	Classic American Prose Fiction	3	LITS1002 & 1 level II Prose Fiction Course	PF
Not offered in 2025-2026	LITS3503	Derek Walcott, Poet	3	1 level II Poetry Course	P
1	LITS3504	West Indian Literature: Special Author Seminar "A"	3	A pass in at least one Level II West Indian Literature Course at Grade B or higher	RP*
Not offered in 2025-2026	LITS3601	African Literature I	3	LITS2103 OR LITS2107 OR LITS2108 OR LITS2113 OR HUMN2201	PF
2	LITS3604	Creative Non-Fiction and Digital Media	3	LITS2603 OR LITS2604 OR LITS2606 Or Writing Sample	CW
1	LITS3605	Creative Writing Senior Project	3	A level II literature or creative writing course OR LITS1009	
Not offered in 2025-2026	LITS3701	African American Literature	3	LITS2103 OR LITS2107 OR LITS2108 OR LITS2113 OR HUMN2201	PF
Not offered in 2025-2026	LITS3702	African American Women Writers	3	LITS2103 OR LITS2107 OR LITS2108 OR LITS2113 OR HUMN2201	PF
Not offered in 2025-2026	LITS3801	Environmental Literature	3	LITS1002 and 1 Level II Prose Fiction Course	PF
1	LITS3806	Popular Film	3	Any Film, Prose Fiction or Drama course	F
Not offered in 2025-2026	LITS3911	Major Authors: William Butler Yeats	3	LITS1001, LITS 2003 or LITS2004 or LITS 2503	P
Not offered in 2025-2026	PUBL3001	Applied Marketing & Finance in Publishing	3	None	
2	PUBL3002	Current Trends & Issues in Publishing	3	None	
1	PUBL3003	Editing & Proof Reading	3	None	

NB: Please note that the list of courses offered in each semester is subject to change. Email the lecturer or the department if you want to do a course but do not have the prerequisites. You may also request an override online.

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