ENGL8020 – Caribbean Women’s Narrative
Mondays 4:30 to 7:20 p.m., Pedreira 106
Professor: Maritza Stanchich
Office hours: Wednesdays 4-5 p.m. or by appointment at Pedreira # 5 near English Department.
Email: direct pertinent questions only please at maritzastanchich@yahoo.com

3 Credit Hours

Prerequisites: English 5489 Caribbean Narrative

Course description
Close readings and analysis of short stories and novels by select Anglophone, Francophone and Hispanophone Caribbean women, plus related criticism. How this literature challenges colonial and national paradigms will be a central question. Additional concerns include sexuality, class, race, language, exile, spirituality, AIDS, canonicity, genre (social realism, testimonio, science fiction, experimental, etc.). Fiction by Caribbean women writers will be analyzed in the context of recent critical approaches such as narrative, feminist/womanist, post-colonial, historical and socio-political theories.

Objectives
By the end of this course, students will be able to:
- further develop doctoral level analysis of literary texts, criticism and theory in the field of Caribbean Studies, post-colonialism and women of color feminism
- deepen their knowledge of Caribbean Women’s Literature as well as the histories and ideologies of colonialism
- interrogate class, race, gender and sexuality as categories of analysis
- articulate the language of advanced literary analysis and theory through oral presentations and class discussions
- sharpen their analytical writing skills through concise weekly responses
- produce an in-depth, sophisticated research paper

Course Outline
See Reading List

Teaching strategies: Class meetings will consist of analysis and discussion of reading assignments, and conceptual understanding of related issues. Visual materials will be incorporated as needed and available.
- Los estudiantes que reciban servicios de Rehabilitación Vocacional deben comunicarse con el/la profesor/a al inicio del semestre para planificar el acomodo razonable y equipo asistivo necesario conforme a las recomendaciones de la Oficina
Methods of Evaluation:

Class attendance and punctuality: 20 percent
Class participation, including written responses: 30 percent
Oral presentation: 20 percent
Final paper: 30 percent

- I apologize for having to note this on a graduate syllabus, but past experience has warranted it. Three unexcused absences will result in an automatic C grade. Four unexcused absences will warrant an F. A maximum of three excused absences are allowed. If you have four legitimate, excused absences, then you should drop the class and retake it later. If you have two excused absences, then one more unexcused absence will affect your grade similarly.
- Please note: For students with disabilities, there will be differentiated methods of evaluation. Evaluación diferenciada a estudiantes con necesidades especiales.

Presentations: You will be responsible for one oral presentation on a select theme or angle focusing on an assigned text, which you will commit to in advance on a sign-up sheet.

Weekly responses: One-page, single-spaced (that is a minimum and maximum length) responses to the reading on pre-determined dates (see schedule) are due in class, and to be exchanged with all of your classmates on e-mail the night before or in hard copy in class.

Papers: A final research paper of a minimum of 15 pages and a maximum of 25 pages will be due at the end of the semester on Caribbean women’s work/s that we have not studied together. You may select another title by an author we have studied; however, this is also a good opportunity to expand the base of authors and/or national traditions covered in class. I will pass out written guidelines as the due date approaches.

Grading System: A, B, C, D, or F

Reading List and Course Outline

English 80200 – Caribbean Women’s Narrative

Required Texts
Available at Tertulia bookstore, except for Yo-Yo Boing!, which is in campus bookstore.
- Jean Rhys, *Voyage in the Dark*
- Paule Marshall, *Brown Girl, Brownstones*
- Merle Hodge, *Crick Crack Monkey*
- Michelle Cliff, *Abeng*
- Jamaica Kincaid, *My Brother*
- Maryse Condé, *I, Tituba Black Witch of Salem*
- Simon Schwarz-Bart, *The Bridge of Beyond*
- Erna Brodber, *Jane and Louisa Will Soon Come Home*
- Giannina Braschi, *Yo-Yo Boing!*
– Nalo Hopkinson, *Midnight Robber*

- Articles from a reader will also be assigned weekly. The reader is at Best Copy off Avenida Universidad.
- Short stories will be selected from the following anthologies: *Green Cane and Juicy Flotsam, Caribbean New Wave, The Butterfly’s Way.*

**Week 1, Aug. 16:** Introduce course and review syllabus, exploring its parameters.

**Week 2, Mon., Aug. 23:**
Introductory essays in Reader:
Sylvia Wynter, “Afterword: Beyond Miranda’s Meanings: Un/silencing the ‘Demonic Ground’ of Caliban’s Woman.” *Out of the Kumbla,* etc.

**Week 3, Mon, Aug. 30:**
Jean Rhys, *Voyage in the Dark* plus critical essays on Rhys in Reader
- Response paper #1 due, online or hard copies to all classmates

Chemical essays on Rhys:

Additional critical essays:
Week 4, Mon., Sept. 6: Labor Day holiday

Week 5, Mon., Sept. 13:
- Responses paper #2 due to all
Critical essays on Marshall:

Week 6, Mon., Sept. 20:
Merle Hodge, *Crick Crack Monkey* plus criticism.
- Response paper #3 due.
Hodge critical essays:
Ketu Katrak. “‘This Englishness Will Kill You’: Colonial[ist] Education and Female Socialization in Merle Hodge’s *Crick Crack, Monkey*, and Bessie Head’s *Maru*. “*College Literature. 22.1 Feb. 1995.*

Overall critical essays:
Mary Johnson Ostrim. “We Toil all the Livelong Day: Women in the English-Speaking Caribbean” also from *Daughters of Caliban: Caribbean Women in the Twentieth Century*.

Week 7, Mon., Sept. 27:
Michelle Cliff, *Abeng* plus criticism
Also two essays by Audre Lorde
- Response #4 due
Critical essays on Cliff:

Overall critical essays:
Suzanne Lafont and Deborah Pruitt “The Colonial Legacy: Gendered Laws in
Jamaica” also from *Daughters of Caliban: Caribbean Women in the Twentieth Century*.

**Week 8, Mon., Oct. 4:**
Jamaica Kincaid, *My Brother* plus criticism
Response paper #5 due
Critical essays on Kincaid

Overall critical essays:

**Week 9, Mon., Oct. 11:**
Maryse Condé, *I, Tituba, Black Witch of Salem* plus criticism
Response paper #6 due

**Week 10, Mon., Oct. 18:**
Simon Schwarz-Bart, *The Bridge of Beyond* plus criticism
Response #7

**Week 11, Mon., Oct. 25:**
Erna Brodber, *Jane and Louisa Will Soon Come Home* plus criticism
Response #8 due

**Week 12, Mon., Nov. 1: University closed Nov. 1-3 for elections**

**Week 13, Mon., Nov. 8:**
Giannina Braschi, *Yo-Yo Boing!* plus criticism
Response #9 due

**Week 14, Mon., Nov. 15:**
Film screening director Julie Dash’s *Daughters of the Dust*
- Final paper guidelines to be handed out. You should be choosing or reading a text independent of our syllabus for your final project.

**Week 15, Mon., Nov. 22:**
Nalo Hopkinson, *Midnight Robber* plus criticism
No response due
- Final paper topic due in writing (one paragraph)

**Week 16, Mon., Nov. 29:**
Select stories from *Green Cane and Juicy Flotsam; Caribbean New Wave Anthology; Butterfly’s Way* (Amryl Johnson, Olive Senior, Velma Pollard, Ana Lydia Vega, etc.).
- Provisional final paper bibliography due (minimum five outside sources)
**Week 17, Dec. 6: Wrap up**
Final paper due in class

**Selected Bibliography**


Katrak, Ketu. “‘This Englishness Will Kill You’: Colonial[ist] Education and Female Socialization in Merle Hodge’s Crick Crack, Monkey, and Bessie Head’s Maru.” College Literature. 22.1 Feb. 1995.


