

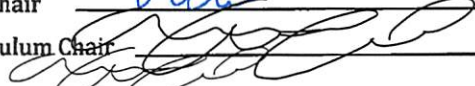

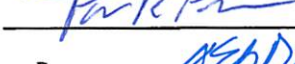
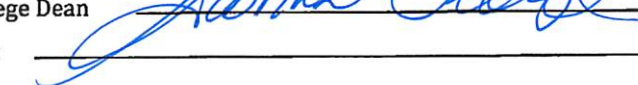



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|---|---|---|--|
| <br><b>FLORIDA ATLANTIC UNIVERSITY</b>   | <b>NEW COURSE PROPOSAL</b><br><b>Graduate Programs</b>  |   | UGPC Approval _____<br>UFS Approval _____<br>SCNS Submittal _____<br>Confirmed _____<br>Banner Posted _____<br>Catalog _____ |
|   | <b>Department</b> Languages, Linguistics, and Comparative Lit<br><br><b>College</b> Schmidt College of Arts and Letters<br><i>(To obtain a course number, contact erudolph@fau.edu)</i> |   |  |
| <b>Prefix</b> SPW<br><br><b>Number</b> 6775   | <i>(L = Lab Course; C = Combined Lecture/Lab; add if appropriate)</i><br><b>Lab Code</b>  | <b>Type of Course</b><br>Lecture  | <b>Course Title</b><br>Spanish Caribbean Idea(I)s  |
| <b>Credits</b> <i>(Review Provost Memorandum)</i><br>3  | <b>Grading</b> <i>(Select One Option)</i><br><br><b>Regular</b> <input checked="" type="radio"/><br><b>Sat/UnSat</b> <input type="radio"/>  | <b>Course Description</b> <i>(Syllabus must be attached; see Guidelines)</i><br>This course explores recurring themes and ideological debates regarding identity formation (creolization, hybridity, sexuality, beliefs, and gender) and the commodification of island culture in Spanish Caribbean literature. |  |
| <b>Effective Date</b> <i>(TERM &amp; YEAR)</i><br>Spring 2018   |   |   |  |
| <b>Prerequisites</b>  |   | <b>Corequisites</b>   | <b>Registration Controls</b> <i>(Major, College, Level)</i><br><br>Enrolled in LLCL Masters Program                          |
| <b>Prerequisites, Corequisites and Registration Controls are enforced for all sections of course</b>  |   |   |  |
| <b>Minimum qualifications needed to teach course:</b><br>Member of the FAU graduate faculty and has a terminal degree in the subject area (or a closely related field.) |   | <b>List textbook information in syllabus or here</b><br><br>See attached syllabus   |  |
| <b>Faculty Contact/Email/Phone</b><br>Mary Ann Gosser / gosser@fau.edu / 561-297-0612   |   | <b>List/Attach comments from departments affected by new course</b>   |  |

|  |   |
|--|---|
| <b>Approved by</b><br>Department Chair <br>College Curriculum Chair <br>College Dean <br>UGPC Chair <br>UGC Chair <br>Graduate College Dean <br>UFS President _____<br>Provost _____ | <b>Date</b><br>12/07/2017<br>12/07/07<br>12/07/07<br>12/13/17<br>12/13/17<br>12-14-17<br>_____<br>_____ |
|--|---|

Email this form and syllabus to [UGPC@fau.edu](mailto:UGPC@fau.edu) one week before the UGPC meeting.

GRADUATE COLLEGE

DEC 07 2017

Received

**Florida Atlantic University**  
**Department of Languages, Linguistics, and Comparative Literature**  
**Spring 2018**

**SPW 6775 Spanish Caribbean Idea(l)s 3 credits**  
**CRN: TBA**

**Time: TBA**      **RM: TBA**

Professor Gosser Esquilín    Office: CU 232N  
Office Hours: TBA appointment

Tel. 561-297-0612    e-mail: gosser@fau.edu

**FAU Catalog Course Description (General)**

**Course Description**

Critics of Spanish Caribbean literature examine this stereotypically idealized space marked by slavery and indentureship. The course explores recurring themes and ideological debates regarding identity formation (creolization, hybridity, sexuality, beliefs, and gender) and the commodification of island culture in literary texts.

All written work (short paper, journals, outlines, annotated bibliography, exam, and research paper) will be in Spanish. A great deal of work went into selecting significant texts with available translations. **You are required to read them in Spanish** when available in that language.

**Course Objectives/Student Learning Outcomes:**

At the completion of this course, students will be able to:

- 1) Identify literary movements and periods in the Caribbean.
- 2) Demonstrate comprehension of such movements within world historical and political events.
- 3) Recognize the significance that in spite of the linguistic differences, crucial ideas circulate throughout the region.
- 4) Analyze literary texts by focusing on critical theories.
- 5) Apply research-writing techniques in papers composed applying the MLA style sheet.
- 6) Evaluate the critical method of peers when presenting a theoretical article.

**Required texts (order placed at the FAU Bookstore).** Whenever possible, I will try to place copies of these in Reserve in the library as well.

Gertrudis Gómez de Avellaneda. *Sab*

Myriam Warner-Vieyra. *Juletane* (in English)

Marie Chauvet. *Amor*

Julia Álvarez. *En el nombre de Salomé*

Mayra Santos-Febres. *Sirena Selena vestida de pena*

**Other required readings (in the order they appear on the schedule):** Available either on our Canvas (C) site under "Assigned Readings," on reserve at the library (LY), or online (web).

- Cristóbal Colón: "Primera carta a Luis de Santángel." *Cristóbal Colón: textos y documentos*. (C)
- Alejo Carpentier. Prólogo. *El reino de este mundo*. (web)
- Antonio Benítez Rojo. Introducción. *La isla que se repite*. (C)
- Mary Prince. *The History of Mary Prince: A West Indian Slave Related by Herself* (in English) (web)
- Helen Pyne-Timothy. "'To Be Free Is Very Sweet' . . ." *The Woman, The Writer...* (in English) (C)
- Lydia Cabrera. "Tatabisaco" and "La carta de libertad." *Cuentos negros de Cuba*. (C)
- Nina M. Scott. Introduction. *Sab and Autobiography*. (in English) (C)
- José Martí. "Nuestra América." (web)
- Salomé Ureña de Henríquez. "En defensa de la sociedad." (web)
- J. Michael Dash. "Postcolonial Caribbean Identities." *The Cambridge History*. (in English) (C)
- Jacques Roumain. *Gobernadores del rocío*. (web)
- J. Michael Dash. Introduction. *Masters of the Dew*. (in English) (C)

**GRADUATE COLLEGE**

**NOV 30 2017**

Received



- Nicolás Guillén. “Sensemayá.” (web)
- Luis Palés Matos. “Majestad negra.” (web)
- Luis Palés Matos. “Danza negra.” (web)
- Nancy Morejón. “Mujer negra.” (web)
- F. Abiola Irele. “The Harlem Renaissance and the *Négritude* Movement. *The Cambridge History*. (in English) (C)
- Betty Wilson. Introduction. *Juletane*. (in English) (C)
- Rosario Ferré. “Cuando las mujeres quieren...” *Papeles de Pandora*. (C)
- Rosario Ferré. “How I Wrote...” *The Youngest Doll*. (in English) (C)
- Frantz Fanon. “La experiencia vivida del negro.” *Piel negra, máscaras blancas*. (C)
- Aimé Césaire. “Una tempestad.” (C)
- Édouard Glissant. “Theater, Consciousness of the People.” *Caribbean Discourse: Selected Essays*. (in English) (C)
- Jean Bernabé, Patrick Chamoiseau, and Raphaël Confiant. *In Praise of Creoleness*. (in English) (LY)
- Roberto Fernández Retamar. *Calibán: apuntes sobre la cultura en nuestra América*. (LY)
- José Luis González. “El país de cuatro pisos.” *El país de cuatro pisos y otros ensayos*. (C)
- Édouard Glissant. “Approaches.” *Poetics of Relation*. (in English) (C)
- Edwidge Danticat. “Create Dangerously: The Immigrant Artist at Work.” *Create Dangerously...* (in English) (C)
- Daisy Cocco de Filippis. “Dominican Writers at the Crossroads.” *The Cultures of the Hispanic...* (in English) (C)
- Ana Lydia Vega. “Sálvese quien pueda: la censura tiene auto.” *Esperando a Loló...* (C)
- Simone Schwarz-Bart. “Your Handsome Captain.” (in English) (web)
- Mimi Sheller. “Creolization in Global Culture.” *Consuming the Caribbean*. (in English) (e-book—LY)

### Recommended:

*MLA Handbook for Writers of Research Papers*. 8<sup>th</sup> ed. New York: MLA, 2016.

\*\*For a free and useful online resource: Purdue Online Writing Lab: <http://owl.english.purdue.edu/owl/resource/747/01/>

### Grades:

|  |      |
|--|------|
| Participation/Attendance (2% based on unannounced quizzes)   | 20 % |
| Short paper (close reading—writing in lingua, reading text in English) (2-3 pp.) ( <b>Jan. 27th</b> )    | 6 %  |
| Short paper 1(revision of the close reading—in lingua) due a week after you receive it from me           | 4 %  |
| Critical Journals—in lingua (2)  | 10 % |
| Oral Presentations (in English—based on critical readings applied to literary texts; <b>10 minutes</b> ) | 10 % |
| Critique and supplement oral presentation (in English— <b>5 minutes</b> )                                | 5 %  |
| Outline—in lingua  | 5 %  |
| Annotated Bibliography—in lingua (10 entries)  | 10 % |
| Research paper—in lingua (17-22 pp.)   | 20 % |
| Final exam—in lingua (3 out of 4 questions) (3 hours)  | 10 % |

### Grading Scale:

|        |       |       |       |       |       |       |       |       |       |        |      |
|--------|-------|-------|-------|-------|-------|-------|-------|-------|-------|--------|------|
| 92-100 | 90-91 | 88-89 | 82-87 | 80-81 | 78-79 | 72-77 | 70-71 | 68-69 | 66-67 | 64- 65 | 0-63 |
| A      | A-    | B+    | B     | B-    | C+    | C     | C-    | D+    | D     | D-     | F    |

**Participation/Attendance:** In a graduate seminar, it is crucial to attend **all** classes and be ready to participate. Students are to engage in **all** discussions actively, critically, and respectfully. You are therefore expected to have completed all the assignments by the beginning of the class. (This certainly includes having the critical journal submitted ahead of time—by midnight the Monday prior to class on Wednesday). Be mindful of tardiness and over-extending the 10-minute break (this will adversely affect your grade). Absences will lower your grade as well. Participation cannot be made up.

Excessive absences (more than one without an excuse) or arriving late or leaving early and/or the resistance to participate in class will result in a lower grade. If you miss class, no participation points can be awarded for that day.

There is NO make-up for participation, with the exception of the following, for which you will be awarded full participation for the day by providing proper documentation:

- University-recognized religious holy days\*
- Doctor's visits
- Jury duty and other court-related appearances
- Death in the family
- Prior approved and properly documented University-sponsored activities that demand your presence

\*For religious holy days, students must speak with me **prior** to missing class in order to receive participation points. Notifications **after** the religious holy day **will not** be accepted.

**Short paper (2-3 pp.):** I will provide the topic which is a close reading of an assigned passage from Mary Prince's text. The body of your paper **must** be written in Spanish, but you will refer to the **English original (which is accessible online)**. Selected and minimal quotes from the text should be in English. Include a "Work Cited" page.

In order to help with the process of writing a short research paper, the student is first asked to provide a **complete** version of the paper (6%) by **TBA**. I will review this version and return it with suggestions (includes MLA formatting as well as organization, content, accuracy, a work cited page, etc.). A grading rubric is available on our BB site. Students will be asked to return the revised version, as well as the commented first draft, **a week later**. This means I want **two** papers turned in to me (the first version and the revised one). That rewrite is 4% of the grade.

This assignment will **not** be accepted via email. I will accept a late submission, in both instances, up to Friday, 5 pm; but 5 points for each late day will be deducted from the final grade.

**Critical journals:** Each student is to write and submit **two** (2) critical commentaries, in Spanish, of **assigned** theoretical readings (marked with a star ☆ on the schedule). You must explain how that particular theory or critical approach can be applied to the assigned literary selection of that week. I will set these up as journal entries through our Blackboard site and will be graded according to a rubric. Please follow MLA guidelines when citing from the texts, giving credit whenever you cite a passage. Spelling and grammar will be taken into consideration when assigning the grade. The commentary has to be more than a simple reaction (I liked/didn't like it or I didn't understand) to the material or a plot summary. Required length of each piece should be 250 words or one typed page per entry. The maximum is 300 words. Given the succinct nature of the writing, if you must quote, please do so sparingly and not as filler.

Please complete the journals by the **TBA night (11:59 pm)** before the Wednesday class. I will accept late work up to 4 pm Wednesday, but 5 (five) points per late day will be deducted from the grade. Spelling and grammar will be taken into consideration when assigning the grade. **NO EMAIL SUBMISSIONS.**

**Oral presentations:** Each student will be responsible for presenting critically and succinctly, in **English**, at least one theoretical article (10 minutes) and establish a critical connection to a literary text (to the one assigned that week). I expect you to read **all primary and critical texts every week—not just your assigned text**—and be an informed participant at the graduate level, especially since they will be addressed in the unannounced quizzes and the final exam.

**Critique and supplement to the primary oral presentation:** There will be a respondent/commentator for each presentation (5 minutes) who will evaluate the Presenter, in English, and will fill in any salient points that will necessarily be left out because of the time limit. Under "Research Documents" in Canvas, there is a document that provides suggestions for preparing oral presentations as well as the critiques. We will also be using a rubric to evaluate the presentations. **Please understand that these cannot be made up.**

**Outline: (Due TBA)** It is to be based on your final research paper (follow MLA format) and in Spanish. Guidelines are available under "Research Documents" on our BB site. You **must** work in consultation with me to select your topic. Students **must** set up appointments to meet with me in my office to discuss their final topic and selection of texts during the week of TBA.



The outline is related to the final paper and is intended to guide you in the process by offering guidance and suggestions as well as provide help with supporting documentation. Writing and research are not overnight processes. Under “Research Documents” on our Blackboard site, there are documents on how to write an outline MLA style as well as paradigms to help you figure out what may be the most judicious organizational plan.

This assignment will **not** be accepted via email. I will accept a late submission up until Friday 5 pm, but 5 points for each late day will be deducted from the final grade. **NO EMAIL SUBMISSIONS.**

**Annotated bibliography: (Due TBA).** It will consist of at least 10 entries, in Spanish, and it **will include primary text(s), but these are not part of the 10 entries.** **NO** dissertation abstracts, unpublished dissertations or theses, reviews, notes, or websites. Please include at least 1 entire book (not just a chapter from a book and not just the introduction to the book). Please follow the most recent MLA guidelines (7<sup>th</sup> edition). Under “Research Documents” on our Blackboard site, there is a document with examples for writing the précis in the notation. **NO EMAIL SUBMISSIONS. Late work will be accepted, up until Friday 5 pm, but 5 (five) points per late day will be deducted from the earned grade.**

**Research paper:** The research paper, in Spanish, will be 17 pages minimum (excluding endnotes—not footnotes—and works cited pages) and a maximum of 22 pages (including endnotes and the works cited pages). It may be of a comparative nature. This can take various forms. You can discuss the works of two authors, but you must definitely adopt a critical or theoretical approach or a combination. Follow the most recent MLA guidelines. Due on **TBA. For every day late, up until TBA 5 pm, but there will be 5 points taken off per day late. NO EMAIL SUBMISSIONS.**

Although I prefer that you write on texts read in class, I will be happy to discuss other possibilities with you. I need sufficient time to review the work if I am not familiar with it.

**Final exam:** Our exam will consist of 4 questions, in Spanish, similar to the ones most of you will encounter during your comprehensive written exams your fourth semester. These questions will ask that you consider all of the studied literary texts as well as **all** of the critical readings. You will select 3 out of the 4.

The exam is scheduled for **TBA (4 -7 pm)** as per the University final exam schedule:

[http://www.fau.edu/registrar/pdf/Spring\\_2016\\_Final\\_Exam\\_Schedule.pdf](http://www.fau.edu/registrar/pdf/Spring_2016_Final_Exam_Schedule.pdf)

#### **Late Assignment Submission Policy:**

**No assignments will be accepted via email. I have specified how long you will have to turn in a late assignment, but with 5 points taken off for each late day.**

#### **USEFUL INFORMATION:**

##### **University Writing Center:**

If you need help with your writing, in English, FAU offers the University Writing Center as a resource. Please visit their website for more information: <http://www.fau.edu/UCEW>. Please make sure to do it with time and set up an appointment.

#### **UNIVERSITY POLICIES:**

##### **INCOMPLETES**

Are reserved for students who are passing a course but have not completed all the required work because of exceptional circumstances.

##### **Cell Phones and Electronic Devices**

The use of cell phones and electronic devices is prohibited in class. All cell phones should be turned off *before* the start of class (not set on “vibrate,” but turned OFF). If you have a medical or family emergency and need to receive a call during class, you should inform your instructor *before* class. Students without authorization who use cell phones and electronic devices in class may be dismissed from class and counted as being absent for the day. In order that the University may notify students of a campus-wide emergency, either the instructor’s, or a designated student’s cell phone will be set to vibrate during class.

### **Student E-Mail Policy**

Effective August 1, 2004, FAU adopted the following policy:

“When contacting students via e-mail, the University will use only the student’s FAU e-mail address. This will ensure that e-mail messages from FAU administration and faculty can be sent to all students via a valid address. E-mail accounts are provided automatically for all students from the point of application to the University. The account will be disabled one year post-graduation or after three consecutive semesters of non-enrollment.”

### **E-mailing Your Instructor**

Please use your FAU account when e-mailing your instructor. If you use a personal e-mail account (e.g., hotmail, yahoo, g-mail, etc.) your instructor will not know whether the message is junk mail, and therefore, will not respond. FAU e-mail is considered by the university to be official communication, and you should therefore address your instructor appropriately (e.g., *Dear Ms., Mr., Sr., etc.*), sign your name, and use a respectful tone. Instructors will not respond to e-mails that do not address them directly, and/or are not signed, and/or are not sent from your official FAU e-mail address.

### **Americans with Disabilities Act**

In compliance with the Americans with Disabilities Act Amendments Act (ADAAA), students who require reasonable accommodations due to a disability to properly execute coursework must register with Student Accessibility Services (SAS)—in Boca Raton, SU 133 (561-297-3880); in Davie, LA 203 (954-236-1222); or in Jupiter, SR 110 (561-799-8585)—and follow all SAS procedures.

In accordance with the OSD’s rules and regulations, students must turn in an Exam Sign-Up Sheet at least **one week** before the date on which each exam is scheduled. Please contact OSD for more information.

### **Code of Academic Integrity Policy Statement**

Students at Florida Atlantic University are expected to maintain the highest ethical standards. Academic dishonesty is considered a serious breach of these ethical standards, because it interferes with the university mission to provide a high quality education in which no student enjoys an unfair advantage over any other. Academic dishonesty is also destructive of the university community, which is grounded in a system of mutual trust and places high value on personal integrity and individual responsibility. Harsh penalties are associated with academic dishonesty. For more information, see [University Regulation 4.001](#).

[http://www.fau.edu/regulations/chapter4/4.001\\_Code\\_of\\_Academic\\_Integrity.pdf](http://www.fau.edu/regulations/chapter4/4.001_Code_of_Academic_Integrity.pdf)

Students are expected to uphold the Academic Honor Code.

The FAU Code of Academic Integrity describes the expectations for students’ ethical academic conduct and the procedures for charging a student with a violation of the Code. It also outlines the procedures for students to appeal such charges.

Examples of academic dishonesty include, but are not limited to, the following:

#### (A) Cheating

- i. The unauthorized use of notes, books, electronic devices or other study aids while taking an examination or working on an assignment.
- ii. Providing unauthorized assistance to or receiving assistance from another student during an examination or while working on an assignment.
- iii. Having someone take an exam or complete an assignment in one’s place.
- iv. Securing an exam, receiving an unauthorized copy of an exam or sharing a copy of an exam.

#### (B) Plagiarism

- i. The presentation of words from any other source or another person as one’s own without proper quotation and citation.
- ii. Putting someone else’s ideas or facts into your own words (paraphrasing) without proper citation.
- iii. Turning in someone else’s work as one’s own, including the buying and selling of term papers or assignments.



(C) Other Forms of Dishonesty

- i. Falsifying or inventing information, data or citations.
  - ii. Failing to comply with examination regulations or failing to obey the instructions of an examination proctor.
  - iii. Submitting the same paper or assignment, or part thereof, in more than one class without the written consent of both instructors.
  - iv. Any other form of academic cheating, plagiarism or dishonesty.
- Students are expected to uphold the Academic Honor Code.

ALL assignments that you turn in to your instructor for a grade must be your own work. This means that the use of translator programs, excessive help from tutors or anyone else on graded assignments constitutes academic dishonesty. If your instructor suspects that an assignment completed outside of class is not entirely your own work, your instructor has the right to ask you to redo that assignment in his or her presence during office hours.

**ACADEMIC DISHONESTY ON ANY ASSIGNMENT AND/OR EXAM IS GROUNDS FOR FAILURE IN THE COURSE.**

By remaining enrolled in this course past the end of Drop /Add, you are agreeing to:

- uphold The Academic Honor System of Florida Atlantic University, and
- accept accountability for the course requirements, the course expectations, and the attendance policy stated in this document.
- attend the final exam which takes place as scheduled by the University.

**Important Dates:** Go to the following link to the FAU academic calendar to find important dates  
<http://www.fau.edu/registrar/pdf/acadcal1516.pdf>

**COURSE SCHEDULE:** I reserve the right to revise the course schedule. Any changes will be announced via BB, email, and/or in class.

**IN CLASS:****TO DO or TURN IN:**

|            |   |  |
|------------|---|--|
| <b>W 1</b> | <p>Introductions. Review syllabus and Canvas<br/>Sign up for presentations /critiques</p> | <p>Bring copies of your MA/ MAT reading lists with Caribbean authors/ texts highlighted. These can be found on Canvas under <b>“Research Documents.”</b></p> |
|------------|---|--|

**TBA: Last day to drop/add course without consequences**

|            |   |   |
|------------|---|---|
| <b>W 2</b> | <p><b>Santo Domingo / Saint-Domingue / The Haitian Revolution / Marvelous Realism</b><br/>Cristóbal Colón: “Primera carta a Luis de Santángel”</p> <p>Alejo Carpentier. <i>El reino de este mundo</i></p> <p>Alejo Carpentier. Prólogo. <i>El reino de este mundo</i></p> <p><a href="http://lahaine.org/amauta/b2-img/Carpentier%20(EI%20reino%20de%20este%20mundo).pdf">http://lahaine.org/amauta/b2-img/Carpentier%20(EI%20reino%20de%20este%20mundo).pdf</a><br/>[Online version includes the Prologue]</p> <p>Benítez Rojo. Introducción</p> | <p>Read Cristóbal Colón: “Primera carta a Luis de Santángel.” (C)</p> <p>☆Read <i>El reino de este mundo</i> (web)</p> <p>Read the Prólogo (web)</p> <p>☆ Read Antonio Benítez Rojo. Introducción. <i>La isla que se repite</i>. i-xxxviii; 1-9, and 317-18. (C)</p>                    |
| <b>W 3</b> | <p><b>Slavery / Abolitionism / Autobiography</b><br/>Mary Prince. <i>The History of Mary Prince: A West Indian Slave Narrative</i></p> <p><a href="http://docsouth.unc.edu/neh/prince/prince.html">http://docsouth.unc.edu/neh/prince/prince.html</a> (in English)</p> <p><a href="http://lit.alexanderstreet.com/cali/view/1002595639">http://lit.alexanderstreet.com/cali/view/1002595639</a> (e-book in English)</p> <p>Pyne-Timothy. “To Be Free...”</p> <p>Visit the S.E. Wimberly Library (LY 3) 5:30-6:50 pm</p>                           | <p><b>Close Reading due (2-3 pp.) Information under “Research Documents”</b></p> <p>Read <i>The History of Mary Prince</i> (web)</p> <p>Read Helen Pyne-Timothy. “‘To Be Free Is Very Sweet’: Voicing and the Caribbean Woman Writer...” <i>The Woman, the Writer...</i> 11-21. (C)</p> |
| <b>W 4</b> | <p><b>Slavery / Orality</b><br/>Gertrudis Gómez de Avellaneda. <i>Sab</i></p> <p>Nina M. Scott. Introduction. <i>Sab</i></p> <p>Lydia Cabrera. “Tatabisaco”</p> <p>Lydia Cabrera. “La carta de libertad”</p>  | <p>Read <i>Sab</i> (bookstore)</p> <p>Read Nina M. Scott. Introduction. <i>Sab</i>. xi-xxvii and 149-50. (C)</p> <p>Read the two short stories by Cabrera (C)</p>   |

**TBA: Last day to do a complete withdrawal and receive a 25% tuition adjustment**



|                   |   |   |
|-------------------|---|---|
| <p><b>W 5</b></p> | <p><b>Independence Ideals / “The Fatherland” / Nationhood / National Identity</b><br/>         José Martí. “Nuestra América.”<br/> <a href="http://www.bibliotecayacucho.gob.ve/fba/index.php?id=97&amp;backPID=2&amp;tt_products=15">http://www.bibliotecayacucho.gob.ve/fba/index.php?id=97&amp;backPID=2&amp;tt_products=15</a></p> <p>Salomé Ureña de Henríquez. “En defensa de la sociedad”<br/> <a href="http://bookmaniac.org/poetry/antologia/salome-urena-de-henriquez/en-defensa-de-la-sociedad/">http://bookmaniac.org/poetry/antologia/salome-urena-de-henriquez/en-defensa-de-la-sociedad/</a></p> <p>Dash. “Postcolonial...”</p>  | <p>Read “Nuestra América.” 31-39. (web)</p> <p>Read the poem by Ureña de Henríquez. (web)</p> <p>Read J. Michael Dash. “Postcolonial Caribbean Identities.” <i>The Cambridge History</i>. 785-96. (C)</p>   |
| <p><b>W 6</b></p> | <p><b>Indigénisme / Marxism</b><br/>         Jacques Roumain. <i>Gobernadores del rocío</i>:<br/> <a href="http://www.bibliotecayacucho.gob.ve/fba/index.php?id=97&amp;backPID=96&amp;swords=gobernadores%20del%20rocio&amp;tt_products=332">http://www.bibliotecayacucho.gob.ve/fba/index.php?id=97&amp;backPID=96&amp;swords=gobernadores%20del%20rocio&amp;tt_products=332</a></p> <p>Dash. Introduction. <i>Masters</i></p>   | <p>Read <i>Gobernadores</i> (web)</p> <p>Read J. Michael Dash. Introduction. <i>Masters of the Dew</i>. 1-21. (C)</p>   |
| <p><b>W 7</b></p> | <p><b>Negrismo / Négritude</b><br/>         Nicolás Guillén: “Sensemayá”<br/> <a href="http://poetsofthecaribbean.blogspot.com/2013/01/guillens-sensemaya.html">http://poetsofthecaribbean.blogspot.com/2013/01/guillens-sensemaya.html</a></p> <p>Luis Palés Matos: “Majestad negra”<br/> <a href="http://bailinguualist.blogspot.com/2012/12/majestad-negra-by-luis-pales-matos-with.html">http://bailinguualist.blogspot.com/2012/12/majestad-negra-by-luis-pales-matos-with.html</a></p> <p>“Danza negra”<br/> <a href="http://thedialect.wordpress.com/2009/08/08/danza-negra/">http://thedialect.wordpress.com/2009/08/08/danza-negra/</a></p> <p>Nancy Morejón: “Mujer negra”<br/> <a href="http://www.cord.edu/faculty/gargurev/morejon.htm">http://www.cord.edu/faculty/gargurev/morejon.htm</a> (Spanish only)</p> <p>Abiola Irele. “The Harlem Renaissance...”</p> | <p>Read the poems by Guillén, Palés Matos, and Nancy Morejón. (web)</p> <p>Read F. Abiola Irele. “The Harlem Renaissance and the <i>Négritude</i> Movement.” <i>The Cambridge</i>. 759-84. (C)</p> <p><b>OUTLINE DUE</b></p> <p><b>ANNOTATED BIBLIOGRAPHY DUE</b></p>   |
| <p><b>W 8</b></p> | <p><b>Black Skins / White Masks / Return to Africa</b><br/>         Myriam Warner-Vieyra. <i>Juletane</i></p> <p>Betty Wilson. Introduction. <i>Juletane</i></p> <p>Rosario Ferré. “Cuando las mujeres quieren...”</p> <p>Rosario Ferré. “How I Wrote...”</p> <p>Fanon. “La experiencia vivida...”</p>  | <p>Read <i>Juletane</i> (bookstore)</p> <p>Read Betty Wilson. Introduction. <i>Juletane</i>. vii-xxv. (C)</p> <p>Read Ferré’s “Cuando las mujeres quieren a los hombres.” 32-59. (C)</p> <p>Read Ferré’s article “How I Wrote ...” 147-51. (C)</p> <p>Read Fanon. “La experiencia vivida del negro.” <i>Piel negra, máscaras blancas</i>. 135-77. (C)</p> |

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| <b>W 9</b>  | <b>Revisiting Shakespeare 1</b><br>Aimé Césaire. <i>Una tempestad</i><br><br>Édouard Glissant. "Theater, Consciousness of the People." <i>Caribbean Discourse: Selected Essays</i> .<br><br>Bernabé, Chamoiseau, Confiant. <i>In Praise of Creoleness</i> | Read <i>Una tempestad</i> (C)<br><br>Read Édouard Glissant. "Theater, Consciousness of the People." <i>Caribbean Discourse: Selected Essays</i> . 195-220. (C)<br><br>Read Bernabé, Chamoiseau, Confiant. <i>In Praise of Creoleness</i> (LY)           |
| <b>W 10</b> | <b>Revisiting Shakespeare 2</b><br>Roberto Fernández Retamar. <i>Calibán: apuntes sobre la cultura en nuestra América</i><br><br>González. "El país de cuatro pisos."   | Read <i>Calibán</i> (LY)<br><br>Read José Luis González. "El país de cuatro pisos." <i>El país de cuatro pisos y otros ensayos</i> . 9-44. (C)  |
| <b>W 11</b> | <b>Dictatorships</b><br>Marie Chauvet. <i>Amor</i><br><br>Glissant. "Approaches."   | Read <i>Amor</i> (bookstore)<br><br>Read Glissant. "Approaches." <i>Poetics of Relation</i> . 3-42 + 211-15. (C)  |
| <b>W 12</b> | <b>Migrations / Insularity</b><br>Julia Álvarez. <i>En el nombre de Salomé</i><br><br>Edwidge Danticat. "Create Dangerously: The Immigrant Artist at Work"<br><br>Cocco de Filippis. "Dominican..."<br><br>Vega. "Sálvese quien pueda..."                 | Read <i>En el nombre de Salomé</i> (bookstore)<br><br>Read Danticat's essay 1-20 (C)<br><br>Read Daisy Cocco de Filippis. "Dominican Writers at the Crossroads." 149-60. (C)<br><br>Read Vega: "Sálvese quien pueda: la censura tiene auto." 83-90. (C) |

**FRIDAY, APRIL 8: Last day to drop or withdraw without receiving an "F"**

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| <b>W 13</b> | <b>Migrations / Masters</b><br>Simone Schwarz-Bart. <i>Your Handsome Captain</i><br><br><a href="http://muse.jhu.edu/journals/callaloo/">http://muse.jhu.edu/journals/callaloo/</a> ( <i>Callaloo</i> 40, 1989) | Read <i>Your Handsome Captain</i> (web) |
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**FRIDAY, APRIL 22: RESEARCH PAPER DUE BY 5 PM**

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| <b>W 14</b> | <b>Consuming Goods (Music) and Bodies</b><br>Mayra Santos-Febres. <i>Sirena Selena vestida de pena</i><br><br>Sheller. "Creolization..." | ☆ Read <i>Sirena Selena</i> (bookstore)<br><br>☆ Read Sheller. "Creolization in Global Culture." <i>Consuming the Caribbean</i> . 174-203 and 220-21. (e-book—LY) |
| <b>W 15</b> | <b>FINAL EXAM—in lingua ( select 3 out of 4 questions) 4-7 pm</b>  |   |