

Florida Atlantic University
Department of Languages, Linguistics, and Comparative Literature
Spring 2015

FRW 6938—31282-004 Comparative Caribbean Idea(l)s 3 credits W 4 -6:50 pm CU 118

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Office Hours: W 2-3:30 pm and 7-7:30 pm + at other times by appointment

FAU Catalog Course Description (General)

Seminar in French and Francophone Literature (FRW 6938) 3 credits

Topics will vary. May be repeated for credit.

Course Description (For this version of the course): Students will read texts with the Caribbean as their central focus. Most of the texts have been written by authors from the Caribbean (the majority from the Spanish and the French islands), yet the ideas generated by this idealized, tropical, luxuriant space have reverberated throughout world literature. Edenic joy quickly gives way to the horrors that slavery and indentureship would bring to this strategic geographic location. The tensions generated by the coming together of various races, ethnicities, cultures, religions, classes, and languages have become key issues that have led to the perpetuation of ideas and ideals related to the Caribbean. In this course, we will examine recurring themes related to this space as well as some of the ideological debates regarding identity formation (creolization, hybridity, sexuality, religious beliefs, and gender) and the commodification of island culture.

This course will be conducted in English. All written work (short paper, journals, outlines, annotated bibliography, exam, and research paper) will be in French. The oral work will be in English. A great deal of work went into selecting significant texts with available translations. **You are required to read them in French** 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 French and Spanish Caribbean.
- 2) Demonstrate comprehension of such movements against 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.

Alejo Carpentier. *Le Royaume de ce monde*

Jacques Roumain. *Gouverneurs de la rosée*

Myriam Warner-Vieyra. *Juletane*

Aimé Césaire. *Une tempête*

Marie Chauvet. *Amour*

Julia Álvarez. *Au nom de Salomé*

Mayra Santos-Febres. *Sirena Selena* (in English)

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

- Cristophe Colomb: "Lettre sur la découverte du Nouveau-Monde." (BB)
- Alejo Carpentier. Prologue. *The Kingdom of This World*. (in English) (BB)
- Antonio Benítez Rojo. Introduction. *The Repeating Island*. (in English) (BB)
- Mary Prince. *La véritable histoire de Mary Prince, esclave antillaise* (LY)

- Helen Pyne-Timothy. “‘To Be Free Is Very Sweet’....” *The Woman, The Writer...* (in English) (BB)
- Gertrudis Gómez de Avellaneda. *Sab* (in French) (LY)
- Lydia Cabrera. “Tatabisaco” and “La lettre d’affranchissement.” *Contes nègres de Cuba*. (BB)
- Nina M. Scott. Introduction. *Sab and Autobiography*. (in English) (BB)
- José Martí. “Notre Amérique.” (BB)
- Salomé Ureña de Henríquez. “In Defense of Society.” (in English) (web)
- J. Michael Dash. “Postcolonial Caribbean Identities.” *The Cambridge History*. (BB)
- J. Michael Dash. Introduction. *Masters of the Dew*. (in English) (BB)
- Nicolás Guillén. “Sensemayá.” (in English) (web)
- Luis Palés Matos. “Majestad negra.” (in Spanish) (web)
- Luis Palés Matos. “Black Dance.” (in English) (web)
- Nancy Morejón. “Black Woman.” (in English) (web)
- F. Abiola Irele. “The Harlem Renaissance and the *Négritude* Movement.” *The Cambridge History*. (in English) (BB)
- Betty Wilson. Introduction. *Juletane*. (in English) (BB)
- Rosario Ferré. “When Women Love Men...” *The Youngest Doll*. (in English) (BB)
- Rosario Ferré. “How I Wrote...” *The Youngest Doll*. (in English) (BB)
- Frantz Fanon. “L’expérience vécue du Noir.” *Peau noire, masques blancs*. (BB)
- Édouard Glissant. “Théâtre, conscience du peuple.” *Discours antillais*. (BB)
- Jean Bernabé, Patrick Chamoiseau, and Raphaël Confiant. *Éloge de la créolité*. (LY)
- Roberto Fernández Retamar. *Caliban cannibale*. (BB)
- José Luis González. “The Four-storeyed Country.” *The Four-Storeyed Country*. (in English) (BB)
- Édouard Glissant. “Approches.” *Poétique de la relation*. (BB)
- Edwidge Danticat. “Créer dangereusement: l’artiste immigrant à l’oeuvre.” *Créer dangereusement...* (BB)
- Daisy Cocco de Filippis. “Dominican Writers at the Crossroads.” *The Cultures of the Hispanic...* (in English) (BB)
- Ana Lydia Vega. “To Write or Not to Write.” *Philosophy and Literature in Latin America*. (in English) (BB)
- Simone Schwarz-Bart. *Ton beau Capitaine* (BB)
- Mimi Sheller. “Creolization in Global Culture.” *Consuming the Caribbean*. (in English) (e-book—LY)

Recommended:

MLA Handbook for Writers of Research Papers. 7th ed. New York: MLA, 2009.

**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 %
Master class (present a novel and critical aspects to the class, 25 minutes)	20 %
Oral Presentations (in English—based on critical readings applied to literary texts; 10 minutes)	15 %
Outline—in lingua (February 24th)	5 %
Annotated Bibliography—in lingua (10 entries minimum due February 24th)	10 %
Research paper—in lingua (17-22 pp. and due by 5 pm April 22nd)	20 %
Final exam—in lingua (3 out of 4 questions) Wed., May 5th (4-7pm)	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. 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.

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.

Master class: This consists of presenting a novel—not read by the other members of the class—and critical aspects to the class. How does this text relate to the other assigned readings? I will assign the novel and in consultation with me (prior to the presentation), we may review critical aspects and theoretical approaches. I expect a PowerPoint presentation and for this class to be 20-25 minutes long and to elicit discussion (10 minutes) among the class members.

Outline: (Due FEBRUARY 24th) It is to be based on your final research paper (follow MLA format) and in French. 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 February 8-12.

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 February 24th). It will consist of at least 10 entries, in French, 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 (7th 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 French, 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 **APRIL 22nd. For every day late, up until Monday, APRIL 25th 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 French, 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 **May 4th (4 -7 pm)** as per the University final exam schedule:

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/UCW>. 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 (ADA), students who require special accommodation due to a disability to properly execute coursework must register with the Office for Students with Disabilities (OSD) and follow all OSD procedures. OSD has offices across three FAU’s campuses—Boca Raton, Davie and Jupiter—however disability services are available for students on all campuses.

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

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:

Texts highlighted in blue = critical reading available to French PhD student

1/13 W 1	Introductions. Review syllabus and BB Sign up for presentations	
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FRIDAY, JANUARY 15: Last day to drop/add course without consequences

1/20 W 2	Santo Domingo / Saint-Domingue / The Haitian Revolution / Marvelous Realism Cristophe Colomb: "Lettre sur la découverte du Nouveau-Monde." Alejo Carpentier. <i>Le Royaume de ce monde</i> Alejo Carpentier. Prologue. <i>The Kingdom of This World</i> (in English) Benítez Rojo. Introduction	Read Colomb: "Lettre" (BB) Read <i>Le Royaume</i> (bookstore) Read the Prologue to <i>The Kingdom ...</i> (BB) Read Antonio Benítez Rojo. Introduction +. <i>The Repeating Island</i> . 1-39, 317. (BB)
1/27 W 3	Slavery / Abolitionism / Autobiography Mary Prince. <i>La véritable histoire de Mary Prince, esclave antillaise</i> Pyne-Timothy. "'To Be Free...'" Visit the S.E. Wimberly Library (LY 3) 5:30-6:50 pm Led by Mr. Ken Frankel	Read <i>La véritable histoire de Mary Prince</i> (LY) Read Helen Pyne-Timothy. "'To Be Free Is Very Sweet': Voicing and the Caribbean Woman Writer...." <i>The Woman, the Writer...</i> 11-21. (BB)
2/3 W 4	Slavery / Orality Gertrudis Gómez de Avellaneda. <i>Sab</i> Nina M. Scott. Introduction. <i>Sab</i> Lydia Cabrera. "Tatabisaco" Lydia Cabrera. "La lettre d'affranchissement"	Read <i>Sab</i> (bookstore) Read Nina M. Scott. Introduction. <i>Sab</i> . xi-xxvii and 149-50. (BB) Read the two short stories by Cabrera (BB)

MONDAY, FEBRUARY 8: Last day to do a complete withdrawal and receive a 25% tuition adjustment

2/10 W 5	Independence Ideals / "The Fatherland" / Nationhood/ National Identity José Martí. "Notre Amérique." Salomé Ureña de Henríquez. "In Defense of Society" http://bookmaniac.org/poetry/antologia/salome-urena-de-henriquez/en-defensa-de-la-sociedad/ Dash. "Postcolonial..."	Read "Notre Amérique." 153-67 (BB) Read the poem by Ureña de Henríquez. (web) Read J. Michael Dash. "Postcolonial Caribbean Identities." <i>The Cambridge History</i>. 785-96. (BB)
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2/17 W 6	Indigénisme / Marxism Jacques Roumain. <i>Gouverneurs de la rosée</i> Dash. Introduction. <i>Masters</i>	Read <i>Gouverneurs</i> (bookstore) Read J. Michael Dash. Introduction. <i>Masters of the Dew</i> . 1-21. (BB)
2/24 W 7	Negrismo / Négritude Poems by Guillén: "Sensemayá" English/Spanish: http://poetsofthecaribbean.blogspot.com/2013/01/guillens-sensemaya.html Luis Palés Matos: "Majestad negra" ("Black Majesty") Spanish: http://bilingualist.blogspot.com/2012/12/majestad-negra-by-luis-pales-matos-with.html "Danza negra" ("Black Dance") English: http://thedialect.wordpress.com/2009/08/08/danza-negra/ Nancy Morejón: "Mujer negra" ("Black Woman") English http://caribbeanwriters.tumblr.com/post/22752809339/mujer-negra-nancy-morejon Abiola Irele. "The Harlem Renaissance..."	Read the poems by Guillén, Palés Matos, and Nancy Morejón. (web) Read F. Abiola Irele. "The Harlem Renaissance and the <i>Négritude</i> Movement." <i>The Cambridge</i> . 759-84. (BB) OUTLINE DUE ANNOTATED BIBLIOGRAPHY DUE
3/2 W 8	Black Skins / White Masks / Return to Africa Myriam Warner-Vieyra. <i>Juletane</i> Betty Wilson: Introduction. <i>Juletane</i> Rosario Ferré. "When Women Love Men" Rosario Ferré. "How I Wrote..." Fanon. "L'expérience vécue..."	Read <i>Juletane</i> (bookstore) Read Betty Wilson. Introduction. <i>Juletane</i> . vii-xxv. (BB) Read Ferré's "When Women..." 133-45 (BB) Read Ferré's article "How I Wrote ..." 147-51. (BB) Read Fanon. "L'expérience vécue du Noir." <i>Peau noire, masques blancs</i> . 88-114. (BB)

7-13 MARCH—SPRING BREAK—NO CLASSES

3/16 W 9	Revisiting Shakespeare 1 Aimé Césaire. <i>Une tempête</i> Édouard Glissant. "Théâtre, conscience du peuple." Bernabé, Chamoiseau, Confiant. <i>Éloge de la créolité</i>	Read <i>Une tempête</i> Read Édouard Glissant. "Théâtre, conscience du peuple." <i>Discours antillais</i> . 396-414. (BB) Read Bernabé, Chamoiseau, Confiant. <i>Éloge de la créolité</i> . (LY)
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3/23 W 10	Revisiting Shakespeare 2 Roberto Fernández Retamar. <i>Caliban cannibale</i> González. "Puerto Rico: The Four-Storeyed Country."	Read <i>Caliban cannibale</i> (BB) Read José Luis González. "Puerto Rico: The Four-Storeyed Country." <i>Puerto Rico: The Four-Storeyed Country and Other Essays</i> . 1-30. (BB)
3/30 W 11	Dictatorships Marie Chauvet. <i>Amour</i> Glissant. "Approches." FRENCH PhD Master Class: Marie Chauvet. Colère	Read <i>Amour</i> (bookstore) Read Glissant. Édouard Glissant. "Approches." <i>Poétique de la relation</i> . 17-54 (BB)
4/6 W 12	Migrations / Insularity Julia Álvarez. <i>Au nom de Salomé</i> Edwidge Danticat. "Créer dangereusement: l'artiste immigrant à l'oeuvre." <i>Créer dangereusement...</i> Cocco de Filippis. "Dominican..." Vega. "To Write or Not..."	Read <i>Au nom de Salomé</i> (bookstore) Read Danticat's essay. 11-32 (BB) Read Daisy Cocco de Filippis. "Dominican Writers at the Crossroads." 149-60. (BB) Read Ana Lydia Vega. "To Write or Not to Write." 125-31 + 227 (BB)

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

4/13 W 13	Migrations / Masters Simone Schwarz-Bart. <i>Ton beau capitaine</i>	Read <i>Ton beau Capitaine</i> (BB)
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FRIDAY, APRIL 22: RESEARCH PAPER DUE BY 5 PM

4/20 W 14	Consuming Goods (Music) and Bodies Mayra Santos-Febres. <i>Sirena Selenia</i> Sheller. "Creolization..."	Read <i>Sirena Selenia</i> (bookstore) Read Sheller. "Creolization in Global Culture." <i>Consuming the Caribbean</i> . 174-203 and 220-21. (e-book—LY)
5/4 W 15	FINAL EXAM—in lingua (select 3 out of 4 questions) 4-7 pm	