ENC 2305 - Topics in Adv Comp: Anglo-Caribbean Literature

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I. Course Description: Topics in Composition

Taking into account the goals and objectives of ENC 2301 Advanced Composition, this course, ENC 2305, will focus on creating or producing written texts utilizing advanced skills in composition and writing, but bearing on a specific subject domain, i.e., *Anglo-Caribbean Literature*. It will thus entail a higher level of writing, as is the case of responding to literature in a critical and analytical manner. Thus, it will have students utilizing rhetorical modes such as comparison/contrast, cause and effect, process analysis, classification and division, description, argumentation, along with procedural details of scholarly documentation.

Anglo-Caribbean literature has had a great impact on the Western world, especially in Great Britain, United States and Canada even though it is a recent phenomena, developing chiefly during the 20th century like other post-colonial literatures in English around the world, e.g., Anglo-Indian, African, Asian and Pacific. These authors have many times taken on residence in the First World and have written about the social, economic, political and cultural realities of their homes back in the South.

It is important, therefore, due to the proximity of the Anglo-Caribbean and its people, that this region's culture, art, and literature be studied, chiefly because it will produce better informed and tolerant citizens to the multicultural realities in the United States. This course will thus endeavor to offer a glimpse of Anglo-Caribbean culture and literature and its major authors, and at the same time, offer an interesting source for critical thinking and writing.

It will deal with key concepts in the field, such as, colonial and post-colonial relationships, periphery vs. center, issues of cosmopolitanism, and most importantly, immigration and diaspora to and from the metropolitan centers. But the strong emphasis will be on obtaining advanced composition skills, such as, articulating difficult and complex ideas in writing, responding critically to literary texts, and learning correct usage of scholarly documentation. The Gordon Rule will be applied to the course.

II. General Objectives

By the end of the semester, students are expected to have obtained fundamental knowledge in the following areas evidenced by effective and efficient oral presentations, class discussions, and written papers, including reflective essays and reviews:

- Historical and cultural framework of Anglo-Caribbean literature
- Exploration of major Caribbean concepts: colonization; the middle passage; slavery; cultural, ethnic and racial diversity; immigration and diaspora; Caribbean art forms, such as, calypso, reggae, dub poetry, etc.;
- Reading and analysis of some Caribbean authors and selected texts
- Enhancement of critical thinking skills
- Development of skills in writing critical and documented papers
- Utilization of rhetorical modes, such as, comparison/contrast, cause and effect, process analysis, classification and division, description, argumentation.
- Continuation of skills in library oriented research in print & electronic formats

III. Specific Outcomes and Competencies

Proficiency in reading texts from across the curriculum. Students should be able to demonstrate their ability to identify the author's thesis and his logic, especially from the multi-cultural, ethnic and racial vantage point, and from the historical perspective of the middle passage, slavery, colonialism and post-colonial realities.

Ability to write a critical analysis of a text. Students will enhance their critical thinking skills by the literary and rational analysis of Caribbean texts, including the author's intent, his arguments and ideas. He/she will be able to evaluate an author's viewpoints, and to employ textual evidence in the form of paraphrase or direct quote to substantiate or support the students' perspectives. It will be noted that unlike "journalistic" writing and personal essays, this type of writing, by nature, will envelop students in a higher level of writing because responding to literary texts entails articulating complex ideas and presenting them in actual writing. It is thus, by nature, articulated at a higher level as compared to ENC 2301 along with its highly specific literary focus.

Ability to write a researched essay that is adequately developed, proficiently structured, and consistent in style, and uses a variety of rhetorical strategies for persuasive effect. A) Students will demonstrate competency in the production of appropriate structural components of a research essay or paper, such as thesis statements, outlining, introductions, body development, and appropriate, substantive conclusions. The use of supporting arguments, facts and examples, along with logical sequence of sectional divisions and transitions will be required. The essays will be placed in the broader context of purpose and audience. Students will work

with transitional devices at a micro and macro level. B) Students will demonstrate knowledge, both theoretical and practical (by the written exercises) in the following rhetorical modes: description, process analysis, comparison/contrast, cause and effect, classification

and division, argumentation and persuasion. C) All of the above will entailed in a research essay of at least 1,000 words.

Students will be proficient with MLA style. A) Students will be exposed to *MLA* style sheets, and will be required to fully document papers in various ways and formats, including the documentation of electronic information sources. Various strategies will be covered, such as paraphrasing, direct quotes, summary, and evaluative commentaries. B) Students will enhance their skills in doing research that would include both print and non-print (electronic and internet) formats. They will need to demonstrate correct and efficient search strategies, and obtain knowledge that is transferable to other disciplines and classes in the area of utilization of fundamental reference sources, indexing/abstracting services, and various forms of scholarly communication.

Students will be proficient at revising their own work. Students will demonstrate their ability to auto-evaluate their writing, such as proofreading, revision and editing. Students will make revisions that enhance the essay's persuasive effect by improving its organization, logic, and language.

Students will be competent in offering suggestions for the revision of others' writing. Students will learn the importance and value of peer-review and evaluation at all levels. They will learn to evaluate their fellow students' thesis, logic, and organization, and appropriateness of language and audience accommodation.

Efficient oral presentations. Students will demonstrate abilities, strategies, and skills of effective oral presentations, such as, a) selection and adaptation of topic,
b) main argument, focus and intention, c) organization and structure, d) knowledge and support of main arguments, e) delivery and articulation, including non-verbal approaches, f) response to questions, g) diction and language, h) listening and adjusting to audience.[1] Similar aspects that were noted in 2, 3 and 4 of the *Specific Outcomes* will be carried over to oral presentations. This oral presentation will be connected to the final paper as part of the requirements. These oral competencies will need to be fulfilled in order to "pass" the course according to Santa Fe Community College criteria.

IV. Required Texts [texts will vary each semester]

[Various]	Four Short Stories [Handout]
V. S. Naipaul	*Mystic Masseur (*1957)
Sam Selvon	*Lonely Londoners* (1956)
George Lamming	*In the Castle of My Skin* (1953)
Jean Rhys	*Wide Sargasso Sea* (1966)
[Various]	[Handouts; critical-historical articles]

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[1] see rubric in Appendix A

Diana Hacker *The Bedford Handbook* (6th ed., 2002)

A Guide to English Courses at Santa Fe Community College

V. Course Methods

Reading selections will be discussed in class using fundamental notions of literary analysis, such as elements of fiction, poetry and drama. Historical and biographical contexts will also be utilized, including comparative strategies. Writing assignments and papers, including oral presentations will follow: pre-writing techniques for the generation of ideas and details, actual draft writings, scholarly documentation styles and editing, and the final production of suitable and communicative papers on a particular literary subject. Students will participate in auto-evaluation of their papers, along with peer review.

VI. Writing Projects and Presentations

To fulfill the requirements for the class, students will need to complete 4 written projects, some of which will need to be presented to the class in brief oral interventions. The papers will then be handed in as part of the written projects. The written papers, essays, discussions, presentations will be tabulated as follows:

a.	Paper-1: Reflective essays: Elements of fiction (3.5 p.)	(75 pts)
b.	Paper-2: Critical piece: Various approaches (3.5 p.)	(75 pts)
c.	Paper-3: Critical piece: Comparative approaches (5 p.)	(100 pts)
d.	Paper-4: Final paper: Critical approaches (7 p.)	(150 pts)
e.	Final Exam + Oral Comp Exercise	(100 pts)
f.	Class participation, interventions, attendance	(extra pts)

Total - 500 pts

VII. Evaluation

The work of students will be evaluated by written/oral presentations as noted above in the "Writing Projects and Presentations." The *final paper* will be an analysis using critical secondary sources on one or more major Caribbean author(s) not covered in class taken from the class list. This final paper will not be biographical but critical, utilizing sociological, cultural, psychological or literary-critical analysis. Comparative and other cultural studies can also be submitted for the final paper. The instructor must approve writing topics. A formal oral presentation will form part of the "final paper" requirements. Students will need to pass this oral presentation in order to successfully pass the course. Attendance is mandatory, unless sickness or loss of family members would have a student be absent from class or not hand in assignment due on a certain date. Late papers will not be accepted unless there is a justifiable excuse. There will also be a *final exam* that will cover the texts read and studied in class. The student will be given a series of discussion questions, and asked to select from these the items he/she would want to analyze for the final exam. During the semester class participation will be highly fostered and encouraged.

VIII. Semester Agenda

Week One	Introd. to Caribbean Literature; critical essays; short stories
Week Two	Four Short stories; videos; audio-cassettes; composition handouts-1
Week Three	V. S. Naipaul: *The Mystic Masseur*
Week Four	continuation of V. S. Naipaul: *The Mystic Masseur;* videos
Week Five	continuation *Mystic Masseur;*paper presentations; composition handouts
Week Six	Sam Selvon: *The Lonely Londoners*; videos
Week Seven	continuation Sam Selvon: *The Lonely Londoners;* composition handouts
Week Eight	continuation of Sam Selvon: *The Lonely Londoners;* paper presentations
Week Nine	George Lamming: *In the Castle of My Skin*; composition handouts-4
Week Ten	continuation of George Lamming: *In the Castle of My Skin*
Week Eleven	continuation of George Lamming: *In the Castle of My Skin*
Week Twelve	Jean Rhys: *Wide Sargasso Sea*
Week Thirteen	continuation of Jean Rhys: *Wide Sargasso Sea*
Week Fourteen	continuation of Jean Rhys: *Wide Sargasso Sea*; paper due
Week Fifteen---	Wrap-Up; Final Papers #4 (doc); etc.; Final Exam

IX. Bibliography

McKay, Claude	*Gingertown* (1932); *Banana Bottom* (1933); *Banjo* (1929)
James, C.L.R.	*Minty Alley* (1936); *The Black Jacobins* (1938)
Mittleholzer, Edgar	*Corentyne Thunder* (1941); *Children of Kaywana* (1952)
Mais, Roger	*The Hill Were Joyful Together* (1953); *Brother Man* (1954); *Black Lightning* (1955)
Selvon, Sam	*A Brighter Sun* (1952); *The Lonely Londoners* (1956) *Moses Ascending* (1975); *Moses Migrating* (1983)
Brathwaite, Edward	*Rights of Passage* (1967); *Roots* (198?)
Lamming, George	*In the Castle of My Skin* (1953); *Of Age and Innocence* (1958); *A Season of Adventure* (1974)
Naipaul, V.S. (Nobel)	*A House for Mr. Biswas* ( ); *Miguel Street* ( ); *Middle Passage* ( ); *In a Free State* ( ); *A Bend in the River* ( )
Harris, Wilson	*Palace of the Peacock* (1960); *Guiana Quartet* (4) (1960)

Anthony, Michael	*A Year in San Fernando* (1965); *Green Days by the River* (1967)
Rhys, Jean	*Wide Sargasso Sea* (1966)
Merle Hodges	*Crick, Crack Monkey* (1970); *Life of Laetitia* (1993)
Walcott, Derek (Nob)	*The Castaways* (1965); *The Fortunate Traveler* (1981); *Dream on Monkey Mt.* (1967); *Omerus* (1990); *Tiepolo's Hound* (1999)
Lovelace, Earl	*The Schoolmaster* (1968); *The Wine of Astonishment* (1982)
Kincaid, Jamaica	*Annie John* (1983); *At the Bottom of the River* (1983); *Lucy*
Philip, Marlene N	*Harriet's Daughter* (1988); *Thorns* (1980)
Edgell, Zee	*Beka Lamb* (1982); *In Times like These* (1991); *Festival of San Joaquin* (1997)
Austin, Clarke	*Growing Stupid Under the Union Jack* (1980)
Powell, Patricia	*Me Dying Trial* (1993)

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Caribbean Writers: A Bio-Bibliographical-Critical Encyclopedia. edited by Donald E. Herdeck. Tri-Continents Press, 1979. **[REF PN 849 C3C3 1979]**

Twentieth-Century Caribbean and Black African Writers. Dictionary of Literary Biography; Volumes 117, 125, 157: edited by Sander and Lindfors. Gale Research, 1992-96. **[REF PS 21 D5: v. 117,125, 157]**