

03D8 LITERATURAS EN LENGUA INGLESA II

CURSO / YEAR: 4th

CUATRIMESTRE / SEMESTER: 2nd

CRÉDITOS (T/P) / CREDITS (T/P): 6crs (4 T + 2P)

TIPO / TYPE: Optativa

PROFESOR/A / LECTURER: Catherine Staveley

DESCRIPTOR DE LA ASIGNATURA: *Estudio especial de un número de obras literarias en lengua inglesa de la tradición caribeña, africana y asiática.*

COURSE OUTLINE

Introduction: This course provides students with an opportunity to study Caribbean writings in English and look at the development of a Caribbean literary voice over the last 100 years. The Caribbean is used here as a social and cultural term rather than a geographical concept given that one of the paradoxes of the colonial history of islands such as Jamaica and Barbados was the mass emigration to Britain in the 1950s. Consequently many Caribbean writers have lived and published their work outside the Caribbean and many contemporary British writers have roots in the Caribbean.

Theoretical Objectives:

- a) To acquire a basic understanding of the historical, political and cultural contexts of the English speaking Caribbean and its literature.
- b) To introduce some post-colonial criticism and cultural theories.
- c) To analyse the relationships between literature and cultural identities, the construction of cultural boundaries and migrancy.
- d) To talk about the way history and literature interact.
- e) Through the examination of cultural products, especially literature and music, raise questions about the nature of contemporary English cultural identities and the role of the writer in our societies.
- f) To consider the significance of the oral tradition in Caribbean literature and the use of dialect and nation language.

Practical Objectives:

- a) To read a wide variety of Caribbean and Black British poetry and fiction.
- b) To develop skills of responding to and interpreting these texts.
- c) To discover the connections between the literature studied and other cultural products such as film and music.
- d) To practice expressing critical and comparative views in both written and spoken English.
- e) To listen to and assess the influence of Caribbean performance poetry..

Methodology:

There will be a mixture of teacher-led discussions on historical, cultural and literary contexts followed up by exploration of texts in pairs and small groups and student-led presentations of selected themes and topics. Students are expected to prepare the readings in advance, do some research into Caribbean writers and culture and participate fully in class activities. For this reason regular attendance is essential and credit will be given for participation and presentation in the practical classes..

CONTENTS:

Theoretical:

1. Introduction to Caribbean contexts – questions of cultural identity and definitions of home and roots.
2. Early twentieth century images of the Caribbean. Political, cultural and literary nationalisms.
3. Ideas of place and space: Landscape and seascape in Caribbean writing. Representations of colonization and tourism.
- 4 Slavery and the Middle passage. History and Caribbean writings.
5. London – literary capital of the Caribbean. Writers in exile and the creation of a Caribbean canon.
6. *Colonization in Reverse*. Representations of the journey to England and the migrant experience in novels and poetry 1940s – 1970s.
7. *Di Great Insohreckshan* to *Desmond's*. Black British literature and culture from the 1970s to the 1990s.
8. Independence in the Caribbean – the search for identity in poetry and fiction.
9. Back to Africa. The role of Rastafarianism and reggae in the development of Caribbean poetry.
10. The oral traditions. Calypso and literature. Dub and performance poetry.
- 11 Gender issues in Caribbean literature. Women writers 1930s to present day.
- 12 *words to refashion futures*. Caribbean writing at the start of the 21st century. - a literature freed from oppression or a territory of the imagination subject to new invasions. Why study Caribbean literature?

Practical:

The practical aspects of the course will consist of applying the theoretical content to specific texts and looking at the ways the major themes and topics in Caribbean writings are constructed and presented in poetry, novels and short fiction. Students will be directed towards a series of questions to discuss as a basis for practical activities and be expected to employ advanced reading, speaking and writing skills in order to identify ways in which context and text interact in Caribbean writings. The practical sessions will also involve the screening of films, television documentaries and advertising campaigns, listening to examples of Caribbean music and speech and using expressions from the visual arts (photography and painting) to engage with the written texts.

A selection of the following will be screened during the course:

- Barclay, H & Hanson, C (producers) *Desmond's Series 1* C 4 TV productions 1988
Greengrass Paul (dir) *The Murder of Stephen Lawrence* 1999
Henzell, Perry (dir) *The Harder They Come* 1972
Letts, D & Elgood, R (dir) *Dance Hall Queen* 1997
Ove Horace *Pressure* 1975
Simmons Anthony (dir) *Black Joy* 1975.

ASSESSMENT: 2 parts

1. Continuous assessment...50%

- i. (10%) An essay (approx. 1 000 words) to be submitted at the end of the first unit and based on a topic and the readings in unit 1 .
- ii. (20%) Short talk on a Caribbean woman writer (in groups) and an individual written critical commentary on one of her texts (close reading style) .. (May)
- iii. (20%) Preparation, participation & presentation in class. Attendance is a requirement in order to be awarded this part of the assessment.

2. Final assessment...50%

- i (30%) A final essay (3,000 words) to be submitted at the end of the course and based on a topic from the readings in units 2,3 or 4.
A list of essay titles will be provided and students be expected to discuss their essay in some detail with the teacher. Essay titles not consulted will not be accepted. Students must be able to express their ideas in a clear and coherent way and show a good command of written English.
- ii. (20%) Final written exam.

BASIC REFERENCES:

The compulsory reading (literary and critical texts and background information) will be available in four units.

Unit 1 : *Home, Roots and Belonging.*

Unit 2: *History and Ancestry.*

Unit 3 : *Voices of the Crossing. Caribbean writers in Britain and Black British Literature.*

Unit 4 : *Independence Writing. New Poetic Models and Reggae Literature*

The following books may be of interest to students who wish to widen their knowledge of Caribbean literature, history and culture.

Burnett, Paula: *The Penguin Book of Caribbean Verse in English.* Penguin 1986.

Condé, Mary & Lonsdale, Thorin (eds) *Caribbean Women Writers: Fiction in English.* London, Macmillan, 1997.

Dabydeen, David & Wilson- Tagore, Nan: *A Reader's Guide to West Indian and Black British Literature.* Rutherford Press, 1987.

Dawes, Kwame (ed) *Wheel and Come Again: An Anthology of Reggae.* Leeds, Peepal Tree Press, 1999.

Dawes. Kwame: *Bob Marley, Lyrical Genius:* Sanctuary Pub ltd 2002

Donnell, A(ed): *Companion to Contemporary Black British Culture.* Routledge 2002

Donnell, Alison & Lawson Welsh, Sarah (eds): *The Routledge Reader in Caribbean Literature.* London, Routledge, 1996.

Gilroy, Paul: *Black Britain: A Photographic History.* Saqi 2007

James, Louis: *Caribbean Literature in English.* London, Longman 1999

Owusu, Kwesi (ed): *Black British Culture and Society.* Routledge 2000

Phillips, Caryll: *Crossing The River.* Vintage UK.1993

Phillips, Caryll: *The Final Passage.* Vintage UK. 1985

Procter, James (ed): *Writing Black Britain 1948 – 1998 .* Manchester University Press 2000

Sesay, Kadija (ed): *Write Black, Write British.* Hansib 2005