

**Course Submission Form**

**Instructions: All courses submitted for the Common Core must be liberal arts courses. Courses submitted to the Course Review Committee may be submitted for only one area of the Common Core and must be 3credits. STEM waiver courses do not need to be approved by the Course Review Committee. This form should not be used for STEM waiver courses.**

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<b>Current Status</b> Approved	<b>Course Selected:</b> Subject ENG (ENG - English) Catalog Nbr 321	

Course Revision & College	
<b>Form Submission</b> Initial Submission	<b>College</b> School of Professional Studies

Course Data		
<b>Course ID</b> 154528	<b>Subject</b> ENG (ENG - English)	<b>Catalog Nbr</b> 321
<b>Catalog Status</b> Pending	<b>Contact Hours</b> 3	<b>No. of Credits</b> 3
<b>CourseTitle</b> Caribbean Literature		
<b>Course Description</b> Course description: Explores Caribbean literature and literary performance, including from African, Indian/Asian, Amerindian/Taino/Indigenous, and European roots. Analyzes complete novels, short stories, and poetry. Examines the connections between fiction and creative nonfiction, music, history, and culture. Evaluates the literature's treatment of and response to topics such as identity, language, race, gender, economic/social class, and colonialism.		
<b>Department</b> Online Liberal Arts		
<b>Pre-Requisites/Co-Requisites</b>		

Course Syllabus [Attachment Filename(s)]
syllabus_ENG_321_Caribbean_Literature_fin.pdf

Location(Required or Flexible) and Learning Outcomes	
REQUIRED	FLEXIBLE
English Composition	World Cultures & Global Issues
Math & Quantitative Reasoning	US Experience in its Diversity

**Life and Physical Sciences**



**Creative Expression**

**Individual and Society**

**Scientific World**

Learning Outcomes: Questions	Learning Outcomes: Responses
<p><b>* 1. Gather, interpret, and assess information from a variety of sources and points of view.</b></p>	<p>Students' work on this outcome is scaffolded throughout the course. Discussion board prompts guide students in beginning to interpret literary works informed by instructor-provided secondary sources. This work is expanded on in the four "text critique &amp; literary analysis" assignments, which require increasingly complex formal analyses of the texts but do not require external research. Instead, research (gathering and assessing information more independently) is first integrated through the "Book Review and Literary Analysis" assignment, which requires students include at least 3 peer-reviewed or non-peer-reviewed but reputable disciplinary sources. Finally, the multimodal project at the end of the semester requires that students utilize interdisciplinary research as they combine literary scholarship with resources from another academic field in their discussion of the connection between literature and an aspect of Caribbean culture and/or identity.</p>
<p><b>* 2. Evaluate evidence and arguments critically or analytically.</b></p>	<p>In the "Book Review and Literary Analysis" and final "Multimodal Deep Dive Cultural Project" assignments, students will have to evaluate arguments presented by writers and scholars as part of their own analysis. Situated between these two assignments in the semester's schedule is the Video/Podcast Group assignment, during which students will be carefully guided in analytically evaluating each other's arguments. This engagement with each other's writing goes beyond peer review; it is explicitly modeled in part after the types of discussions one might see on an scholarly podcast or academic conference panel. While students will have the opportunity to evaluate and comment on each other's arguments in writing during the scaffolding for this assignment, because the project itself is a video or podcast it also provides students practice with evaluating and analyzing arguments in non-written form.</p>
<p><b>* 3. Produce well-reasoned written or oral arguments using evidence to support conclusions.</b></p>	<p>Students will write 4 500-word Text Critique &amp; Literary Analysis papers about the literature discussed during the semester as well as one 1000-word Book Review and Literary Analysis paper that integrates external research. Additionally, the Video/Podcast group assignment will require that students make oral arguments using their own previous research in response to their peers' work. Through this, students gain practice identifying how effective written and oral arguments differ and develop practice producing both. Lastly, students may also opt to use either written or oral forms for their final Multimodal project.</p>

<p><b>4. Identify and apply the fundamental concepts and methods of a discipline or interdisciplinary field exploring creative expression, including, but not limited to, arts, communications, creative writing, media arts, music, and theater.</b></p>	<p>Through the discussion board prompts, Text Critique/Literary Analysis assignments, Book Review and Literary Analysis assignment, and the Video/Podcast group project, students will build and demonstrate their ability to perform fundamental tasks of literary studies including performing close readings of prose and poetry; completing scholarly research; crafting oral/written formal and informal literary analyses; integrating major theoretical lenses into their work, such as those from gender studies, post-colonialism; and working with a range of primary and secondary sources.</p>
<p><b>5. Analyze how arts from diverse cultures of the past serve as a foundation for those of the present, and describe the significance of works of art in the societies that created them.</b></p>	<p>After practicing engaging these topics through some of the low-stakes discussion board assignments, students must demonstrate this learning outcome more fully in the final Text Critique/Literary Analysis assignment in Week 13, where students analyze the connections between short stories from several Caribbean cultures/time periods.</p>
<p><b>6. Articulate how meaning is created in the arts or communications and how experience is interpreted and conveyed.</b></p>	<p>The 10 discussion board prompts throughout the semester require that students consider literary portrayals of experiences such as those related to colonialism, gender, nationality, and immigration and displacement. This work is then built on through the Text Critique/Literary Analysis assignments, such as the first one, which asks students to discuss the depiction of violence in short stories, or the third one, which focuses on how love is explored in <i>With the Fire on High</i>. The final multimodal project also requires that students explicitly connect one of the longer literary texts covered during the semester with an aspect of Caribbean culture, identity, and/or experience, exploring not only how that experience is conveyed but also potentially how it is in turn shaped by the art that depicts it.</p>
<p><b>7. Demonstrate knowledge of the skills involved in the creative process.</b></p>	
<p><b>8. Use appropriate technologies to conduct research and to communicate.</b></p>	<p>This fully online course uses discussion boards for communication in large and small groups, YouTube videos, and online databases from the college library. Students are required to use audio or video software (such as screencast-o-matic) to complete the Video/Podcast group assignment and are then guided through choosing appropriate technology to convey their multimodal project at the end of the semester.</p>
<p><b>A. If there is a change to the course title, what is the new course title?</b></p>	
<p><b>B. If there is a change to the course description, what is the new course description?</b></p>	

<b>C. If there is a change to the pre-requisites and/or co-requisites, what are the new pre-requisites and/or co-requisites?</b>	
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<b>Chair (Approver) Comments</b>
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<b>Comments</b> Satisfies SLOs.
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**ENG 321: Caribbean Literature**

General Education: Creative Expression

*“That the native does not like the tourist is not hard to explain. For every native of every place is a potential tourist, and every tourist is a native of somewhere.” - Jamaica Kincaid*

**COURSE DESCRIPTION**

Explores Caribbean literature and literary performance, including from African, Indian/Asian, Amerindian/Taino/Indigenous, and European roots. Analyzes complete novels, short stories, and poetry. Examines the connections between fiction and creative nonfiction, music, history, and culture. Evaluates the literature’s treatment of and response to topics such as identity, language, race, gender, economic/social class, and colonialism.

**COMMON CORE LEARNING OUTCOMES REINFORCED**

Students will learn to:

1. Gather, interpret, and assess information from a variety of sources and points of view.
2. Evaluate evidence and arguments critically or analytically.
3. Produce well-reasoned written or oral arguments using evidence to support conclusions
4. Apply concepts and methods of a discipline or field to creative expression
5. Analyze and describe the significance of arts from diverse cultures of the past
6. Articulate how the arts/communications interpret and convey meaning and experience
7. Demonstrate knowledge of the skills involved in the creative process.
8. Conduct research and communicate using appropriate technologies

This course will address Learning Outcomes 1, 2, 3, 4, 5, 6, 8.

**COURSE LEARNING OUTCOMES**

- a. Describe and compare literary works by key authors of Caribbean literature
- b. Analyze classic and contemporary great works in Caribbean literature from a variety of genres
- c. Identify historical and contemporary social justice issues and their connections to ideologies and practices that influence Caribbean literature and its writers
- d. Discuss how Caribbean literature’s form and content are influenced by social, historical, and geographical circumstances
- e. Convey well-supported and persuasive interpretations about diverse literary texts.
- f. Write formal literary critiques of Caribbean literature that varies in language, culture, community, history, and politics.
- g. Integrate close readings of literature into wider discussions of Caribbean culture, identity, and history

## REQUIRED TEXTS AND TECHNOLOGY

This course has no textbook costs provided you have access to the New York Public Library. All required readings will be provided free of charge through the course site and school/public libraries. Office Software (i.e. Microsoft Office [2007 and newer], LibreOffice.org, OpenOffice.org) is also required.

### Required Readings for Class Sessions:

Acevedo. (2019). *With the Fire on High* (First Edition.). HarperTeen\*

Donnell, & Lawson Welsh, S. (1996). *The Routledge reader in Caribbean literature* (Donnell & S. Lawson Welsh, Eds.). Routledge.

Note: Reading Excerpts of this.

Kincaid. (2000). *A Small Place* (First Farrar, Straus and Giroux paperback edition.).

Peekash Press, Senior, O., Millar, S., Thompson, D., Baldeosingh, K., Kelly, I., Jenkins, B., Leach, S., Hillhouse, J. C., & Alan, E. (2014). *Pepperpot: Best New Stories from the Caribbean*. Akashic Books.

\*Additional Short Stories and poems will be available through the course's ereserve page.

## GRADING AND ASSIGNMENTS

Discussion Boards (10)	25 points each (250)	25%
Text Critique & Literary Analysis Assignments (4)	50 points each (200)	20%
Book Review & Analysis	150 points	15%
Video/Podcast Group Assignment	150 points	15%
Multimodal Deep Dive Cultural Project	250 points	25%
Total	1000	100%

## GRADING DISTRIBUTION

A 93-100

A-	90-92.9
B+	87-89.9
B	83-86.9
B-	80-82.9
C+	77-79.9
C	73-76.9
C-	70-72.9
D	60-69.9
F	Below 60

### **CLASS PARTICIPATION REQUIREMENT**

This class will depend on your active participation in the online environment. Logging in at least twice a week is expected for your discussion board participation. Logging in at least three times a week is strongly encouraged. This requirement supports a cooperative learning experience (see ***Discussion Board Assignments*** below). You will be called upon to participate in discussions, contribute your ideas, and otherwise join in class activities. Simply participating once per week will not ensure a perfect participation grade; only students who consistently provide thoughtful and insightful critical analysis in response to the prompts will receive such grade. Learning in this class results from being present; there are no make-up assignments for missed participation once a discussion board or assignment has passed.

### **ASSIGNMENT DETAILS**

The goal of each of the following assignments is to provide you with the opportunity to discuss literature with confidence and expertise in a supportive and scholarly environment.

#### Discussion Board Assignments (10)

Discussions on this platform will explore the texts more broadly in the format of a class conversation and provide students with a space to begin thinking through the themes explored in the larger projects. Students are required to thoroughly respond to each week's Discussion Board prompt with a post of approximately 200 words before replying to at least two of classmates' posts that differ in perspective. Posts should be supported by secondary sources, and can include hyperlinks to additional resources, readings, and materials but must make sure the central focus is the week's assigned readings.

Addresses flex core LOs: 3, 4, 5, 6 and course LOs: a, b, c, d, e

#### Text Critique & Literary Analysis Assignments (4)

These four assignments are spaced throughout the semester and will provide students with experience crafting formal literary analyses about a range of textual forms (full novels, short stories, creative nonfiction, song lyrics, poetry). These critiques will highlight aspects of the readings such as depth,

characters, plot, and pace. Students will have the opportunity to read and discuss each other's work. Students will offer a comprehensive critique via Blackboard Group Discussion. Critiques/Analyses should be 400-500 words each.

Addresses flex core LOs: 2, 3, 4, 6, 8 and course LOs: a, b, c, d, e, f

### Book Review & Literary Analysis

This assignment will form the basis of students' group video/podcast project. Students will join a group organized around a professor-suggested selection of texts or can submit texts for professor approval. These texts must span different forms and/or Individually, each student will then write a literary analysis of their selected work(s), taking into consideration the readings and digital dialogues from this semester and integrating additional scholarly research. While students will submit a review and analysis independently, they will share their work throughout the project with the other members of their group to prepare for the Video/Podcast Group Assignment.

Addresses flex core LOs: 1, 2, 3, 4, 5, 6, 8 and course LOs: a, b, c, e, f

### Video/Podcast Group Assignment

Together with your group, you will record a podcast episode or video for a longer (audio/video) review of the text(s) chosen during your Book Review & Analysis assignment, engaging each other and all of us in class as you would during a live conversation/panel about the texts. This assignment focuses less on the process of crafting an independent argument about a book and more about analyzing and engaging the thoughts of others. A wide variety of tools and examples for this assignment will be posted on Blackboard as additional resources.

Addresses flex core LOs: 2, 3, 6, 8 and course LOs: a, b, c, d, e

### Multimodal Deep Dive Cultural Project

Students will create well-researched project focusing on the connections between one of the longer literary texts discussed this semester and a non-fiction aspect of the community, culture, or aspect of Caribbean identity depicted in the text. This project can be completed using your choice of medium (for example: digital tools like Canva or PowerPoint, a visual comic or cartoon, or an interactive website). Topics might include examinations of productions and consumption of culture, language, celebrations, struggles and triumphs, people, and traditions showcased in the text.

The goal of this assignment and your research is to give a broader scope of the place and the people you are examining from your book's review while employing the literary techniques and processes uncovered in our work over the semester. Since the assignment calls for a deep dive into cultural and creative expressions of a Caribbean place, you are highly encouraged to tap into your own creative expression to produce your project. Classmates will respond to each other's projects, and the project's creator will likewise be expected to reply to questions and critiques during the final week of class.

Addresses flex core LOs: 1, 2, 4, 6, 8 and course LOs: a, b, c, d, e, g



## COURSE OUTLINE

Week #	Topic / Theme	To Do & Weekly Materials	ASSIGNMENT(S)/ SUBMIT
1	<p><b>Welcome &amp; Introduction to Caribbean Breadth of Literature:</b></p> <p>Comprehend course requirements, review course structure, begin to develop relationships with the instructor and peers</p> <p>Introduce Caribbean Literature (Genre)</p>	<p>Introductions; Syllabus review</p> <p>Begin to explore theory and history of Caribbean history.</p> <p>Open with lecture &amp; discussion.</p> <p>Meet your classmates and groupmates!</p> <p><u>Read:</u> The Origins of the most Popular Caribbean Foods (Atlantic)</p> <p><u>Read:</u> Routledge Reader in Caribbean Literature pgs 22-33</p>	<p>DBQ 1: Have you ever been to the Caribbean? If so, please write a personal narrative/reflection based on your Caribbean memory. If you have never visited a location in the Caribbean, what is your perception/exposure to the Caribbean and/or Caribbean literature? What do you make of such a place, its people, and community? What about the food? Think about any of the reflections in the Atlantic piece as they resonate with your own culinary traditions AND your kitchen.</p>
2.	<p><b>History, Fable and Myth:</b></p>	<p><u>Read:</u> History, Fable and Myth in the Caribbean (BB)</p> <p><u>Read:</u> From Preface to pg. 21 of 33 Amerindian Tales from the North Rupununi, Guyana</p> <p><u>Watch:</u> Explore Guyana Paruima</p>	<p><u>DBQ 2:</u></p> <p>Piecing together History, Fable and Myth: Please write a comparative post using 2 or more short stories in 33 Amerindian Tales. What do the stories teach you about the Native Guyanese cultural experience?</p>
3.	<p><b>Colonialism, Identity and Literary Art:</b></p>	<p><u>Read:</u> African Presence in Caribbean Literature (BB)</p> <p><u>Read:</u> How to Write about Colonialism without Talking about Colonialism</p> <p><u>Watch:</u> Kamau Brathwaite: Caribbean Writers and Their</p>	<p><u>DBQ 3:</u></p> <p>How did Slavery and Capitalism unravel the Caribbean? How do you think this major part of Caribbean history helped to shape its literary identity?</p>

		Art: History, and the Caribbean Imagination 1991	
4.	<b>Gods, Guns and Ghosts: Violence and Literature:</b>	<p><u>Read:</u> Gods, Guns and Ghosts 1st 3 Stories of Part II of Pepperpot: Best New Stories from the Caribbean</p> <p><u>Read:</u> The Cultural Revolution in Jamaica after 1938 by Victor Stafford Reid from <i>The Routledge Reader in Caribbean Literature</i> pgs. 144-147</p>	<p><u>Critique/Literary Analysis No. 1:</u> Beginning to understand race, ethnicity and revolution within Caribbean literature</p> <p>Considering the readings from weeks 3 and 4, analyze the depiction political and cultural violence in one of the short stories. How does the integration of these violent histories impact the creative expression/literary work?</p>
5.	<b>Caribbean: Writers and Poets of the Harlem Renaissance (Black Male Experiences)</b>	<p><u>Read:</u> African American Literature by Writers of Caribbean Descent</p> <p><u>Read:</u> Claude McKay's selected pieces from The Routledge Reader in Caribbean Literature pgs. 53-61</p> <p><u>Read:</u> Caribbean Sunset by Langston Hughes</p> <p><u>Listen:</u> Live from the Reading Room: Claude McKay to Walter White (Schomburg Center for Research in Black Culture)</p>	<p><u>DBQ 4:</u> In what ways were American writers influenced by the Caribbean? Likewise, how did a place like Harlem and a social movement like the Harlem Renaissance provide culture and community for Caribbean writers? Do you see any connections in how men are portrayed?</p> <p><b>Turn In:</b> Cultural Deep Dive Idea Proposal and Outline based on place.</p>
6.	<b>Caribbean Women and Examinations of Feminism:</b>	<p><u>Read:</u> A Small Place by Jamaica Kincaid (pgs 1-22)</p> <p><u>Optional: Watch:</u> <a href="#">Jamaica Kincaid on writing, her life and the New Yorker</a></p>	<p><u>Critique/Literary Analysis: 2:</u> Analyze a theme or trope as it appears in the beginning of <i>A Small Place</i>. How do you think this connects to Jamaica Kincaid as Caribbean writer?</p>
7.	<b>Caribbean Women and Examinations of Feminism Continued...</b>	<p><u>Read:</u> A Small Place by Jamaica Kincaid (pgs 23-42)</p> <p><u>Read:</u> Writing as Resistance: The Case for Dominican Women Writers</p>	<p><u>DBQ 5:</u> Consider the writings of this week's writers and think about how they are different/alike. What are the underlying social and political issues of girlhood and female identity in the Caribbean, and how</p>

		Optional Read: A Woman Child in Jamaica	is “becoming a woman” in the Caribbean different than in other places?  <b>Turn In:</b> Book Selection for Book Review Assignment
8.	<b>Caribbean Women and Examinations of Feminism Conclude</b>	Read: A Small Place by Jamaica Kincaid (pgs 43-end).	<b>DBQ: 6.</b> Contrast how the book begins and ends. Then answer one of the following questions: (1) Drawing on the text, is it possible to ever feel “oneness”/full belonging to a specific place or cultural identity? (2) How does Kincaid compare the native and the tourist by the end of the text?
9.	<b>Versions of Caribbean Cultural Literary: From Nuyorican Poetry to Reggaeton:</b>	Read: Any two stories from either Piri Thomas or Nicholasa Mohr’s El Bronx Remember A Novella and Stories  Read: Two Poems from Pedro Pietri: Selected Poems (City Lights) and Miguel Pinero  Read: Bad Bunny’s ‘Un Verano Sin Ti’ is a Caribbean Love Letter to Puerto Rico	<b>DBQ: 7</b> Discuss these Nuyorican writers and poets. Is there a central message or any specific techniques to the development of Nuyorican poetry? How does it differ from the design and presentation of lyrical reggaeton and cultural literacy?  <b>Turn in:</b> Draft outline/overview of Cultural Deep Dive. Share earliest findings about the history of the place.
10.	<b>Caribbean Writers Exploring Place and Identity in Young Adult Literary Fiction:</b>	Read: With the Fire on High by Elizabeth Acevedo (Section 1)  Read: A Novel that Weighs the Cost of Love and Motherhood (Nicole Dennis Benn)  Listen: 50 Best Reggae Love Songs (Please add to the class soundtrack)	<b>Critique/Literary Analysis 3:</b> What does love in the Caribbean mean?  How does gender, place and Diaspora play a role in the way love is explored in Acevedo’s work? How does this YA novel connect to the previous readings we have done?
11.	<b>Caribbean Writers Exploring Place and Identity in Young Adult Literary Fiction Continued...</b>	Read: With the Fire on High by Elizabeth Acevedo (Section 2)	<b>DBQ 8:</b> In what ways does the character in <i>With the Fire of High</i> resemble previous Caribbean Women we have studied this term? How is she different? What makes

			the women stand apart in either literary work?  <u>Book Review Analysis:</u> Write Up Due.
12.	<b>Caribbean Writers Exploring Place and Identity in Young Adult Literary Fiction Concludes:</b>	<u>Read &amp; Complete:</u> With the Fire on High by Elizabeth Acevedo (Section 3 & 4)	<u>DBQ: 9</u> What is the ultimate intention of this book, and what are the major points of the story that stood out to you? How is the Dominican experience of Acevedo’s characters similar yet different from other readings we have done?  <u>Book Review Analysis:</u> Group Video/Podcast Due (upload)
13.	<b>Depictions of Love, Neighborhood, Community and Culture:</b>	<u>Read:</u> Loving Something that May Destroy Us (Interview with Angie Cruz)  <u>Read:</u> Aya de Leon and Cleyvis Natera on Gentrification, Justice and Latinx Fiction  <u>Watch:</u> Langston Hughes Literary Festival with Dr. Bernard and Jamaican Writer Maisey Card of These Ghosts are Family	<u>Critique/Literary Analysis 4:</u> Choosing one of the short stories we’ve read that you have not already focused on for a previous literary analysis assignment, perform a literary critique. Within your critique, describe how the story connects to, contrasts with, or builds upon 2 other texts, at least one of which is from a different Caribbean culture or time period.  <u>DBQ: 10.</u> How do Individuals of the Caribbean find their place in two societies? How do family dynamics in a new place and/or gentrification in the adopted home/native home affect the way a love of place is embraced or rejected?
14.	<b>Deep Dive Cultural Projects</b>	Post Cultural Deep Dive project. (Everyone)	Be sure to comment on your peers’ projects.
15	<b>Deep Dive Cultural Projects: Dialogue &amp; Critiques</b>	Everyone post your comments and questions for each other’s projects.	Be sure to comment on your peers’ projects.