



# 2019 - 2020

## UNDERGRADUATE HANDBOOK



### Guide to Literatures in English, Film Studies and Liberal Studies Degrees

 Literatures in English, UWI Mona

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# **WELCOME TO THE DEPARTMENT OF LITERATURES IN ENGLISH!**

This is an exciting time to be part of the Department of Literatures in English. Since English Literature was first taught at the University there have been a number of pivotal moments in the life of the department. Some of these include 1969, when the first course in West Indian Literature was taught, and much later when the curriculum was expanded to include pan-Caribbean courses and cultural studies; in 1994 there was the name-change from the Department of English to what currently exists. We are in the midst of another such pivotal moment as the Department mobilizes to respond to the evolving needs of our students and the society of which we are a part.

The Major in Literatures in English remains the mainstay of the Department, but we are now also “home” to the BA in Liberal Studies and, as of September 2018, the BA in Film Studies. We also introduced a Minor in Creative Writing in September 2018. This significant diversifying of our programme offerings is a direct response to students’ stated desire for a more varied curriculum and greater choice. In fact, both the Liberal Studies and Film Studies Majors are flexible and interdisciplinary programmes that utilize a model which allows students greater choice in terms of course selection. This model empowers students to build a programme, within certain parameters, tailored to their needs, interests and projected career paths.

As you tackle the challenges of registration, course selection and scheduling, and later, the hard work required for optimal performance in your courses, it may not feel like it, but you are also at a pivotal moment in your lives. You have become a member of a scholarly community and this is a wonderful opportunity to expand your intellectual horizons, discover your passions, meet new people and develop what may become life-long relationships. You have a responsibility to yourself, and to the community of which you are a part, to strive to be the best that you can be.

The Department of Literatures in English wants to help and support you in this quest. We pride ourselves on being a student-friendly department: a place where students feel welcome and where they can be assured of a friendly smile, informed guidance and a sympathetic ear. Drop in, get to know us and let us get to know you.

**Rachel Moseley-Wood**  
**Lecturer & Head of Department**

# HOW TO USE THIS BOOKLET

This pamphlet contains information on the programmes offered in the Department of Literatures in English, the courses that constitute these programmes and a list of prescribed, highly recommended and recommended books for each course offered in the Department in 2018/2019. Prescribed texts are books which each student must acquire in order to pursue the course. It is left to the student to determine how many of the other texts to acquire. The highly recommended and recommended texts listed in this pamphlet are only those that the bookshop is asked to stock. Lecturers are likely to recommend other texts which will normally be available in the Library.

Each course in the Faculty is assigned a code which identifies the department, the course and the level of the course. "LITS" is the code for the Department of Literatures in English and the number immediately following indicates the level:

LITS 1 = Level I course (e.g. LITS1001, LITS1002).

LITS 2 = Level II course (e.g. LITS2003, LITS2201).

LITS 3 = Level III course (e.g. LITS3103, LITS 3205).

## BA IN FILM STUDIES

Film Studies is a discipline that promotes serious reflection on cinema and its place within history and culture. This interdisciplinary programme allows students to examine the ways in which film advances various artistic, cultural or political values, and shapes society by influencing our imagined place within it. Critical analysis of the visual image is at the core of this programme which aims to equip students to compete in an increasingly visual world. The programme fosters a deep understanding of cinema as a cultural industry and one of the largest creative industries in the world. Students who complete this programme are expected to become key players in the local and film industry, film culture, supporting and associated industries.

This flexible, interdisciplinary Major allows students to select courses that reflect their professional interests; it empowers them to build a programme tailored to their needs and career paths.

The courses in Film Studies fall into **three (3) clusters**:

- Film Studies cluster
- Humanities cluster
- Multidisciplinary cluster

### **Film Studies Cluster:**

'Core' film courses fall within this cluster. In these courses students learn the skills and concepts of the discipline and are exposed to the history of film, connecting the rise of cinema in the Caribbean to historical film movements from around the world. Students will discover

that film consists of fundamental building blocks, including narrative, image, soundtrack, mise-en-scène and editing.

**Humanities Cluster:**

Students will select an academic discipline in the Humanities to explore alongside Film Studies. This additional disciplinary focus helps provide an understanding of the broader context in which film operates, whether historical, social, philosophical, or cultural. The courses in this cluster encourage students to explore synergies with phenomena in other humanistic fields such as literature, communication, translation, documentation and so on.

**Multidisciplinary Cluster:**

This cluster provides students with the opportunity to specialize in a field of their choice, which means each student tailors the degree to their interests within certain parameters. Each of the following options can be thought of as a “package” of courses from which students will select.

**Cluster options:**

- 1: Cinematic and Audio-Visual Arts
- 2: Research & Documentation
- 3: Digital Arts, Science & Education
- 4: Speech, Voice & Language
- 5: The Performing Arts
- 6: Writing
- 7: Languages and Globalization
- 8: Multidisciplinary Approaches to Culture
- 9: Business & Entrepreneurship
- 10: Public Policy & Economy
- 11: Film Production

**STUDENTS SELECTING THIS MAJOR ARE STRONGLY ADVISED TO SEEK COUNSELLING ON COURSE SELECTION AND THE PROGRAMME STRUCTURE AT THE DEPARTMENT.**

**Programme Structure and Course Listing:**

The BA in Film Studies combines courses drawn from a Film Studies cluster, a Humanities disciplinary cluster, and a Multidisciplinary related cluster. In addition, students must satisfy relevant Faculty requirements pertaining to Foundation courses and a research-linked course, as well as the Faculty’s foreign language requirement, and the requirements regarding the distribution of credits over the three programme levels. The overall structure of the BA Film Studies is as follows:

Level I	Level II	Level III	Credits
<b>FILM STUDIES CLUSTER</b>			
6 credits: LITS1006 FILM1823	6 credits: LITS2905 Plus one of the following: LITS2406 LITS2806 LITS2907	6 credits: FILM3219 Plus one of the following: LITS3106 LITS3806	24
Plus six credits selected from the following: LITS2406, LITS2606, LITS2806, LITS2906, LITS2907, LITS3006, LITS3106, LITS3806, CLTR2406, CLTR2506, CLTR3506, CLTR3406**, FILM2815, SPAN2405, SPAN3714**, FREN3507**, FREN3508**			
<b>HUMANITIES CLUSTER</b>			
3-9 credits As required by selected cluster	6-12 credits As required by selected cluster	6-9 credits As required by selected cluster	≥ 24
<b>MULTIDISCIPLINARY CLUSTER</b>			
6-9 credits As required by selected cluster	9-12 Credits (Option #7) 9-15 Credits	6-12 Credits	≥ 24
<b>FACULTY REQUIREMENTS</b>			
6-12 credits: FOUN1016/FOUN1019 FOUN1002 Foreign language (unless exempt)	6 credits: FOUN1201 FOUN1301	Courses marked ** above meet the Faculty's requirement for a research-linked course.	12-18
30	30-36	30 (of which 6 credits may be carried over from level 2)	90

## FILM STUDIES CLUSTER- 24 CREDITS

All students must complete this cluster. This cluster represents the core of the Major in Film Studies.

The cluster contains required courses that guarantee that all students share a common groundwork and appreciate the fact that the visual image of cinema speaks its own language and therefore calls for its own method of study. The courses below introduce students to the fundamental formal properties of film, the history of film, as well as the theory and criticism of specialized topics within film studies.

<b>LEVEL 1 - 6 credits</b>		<b>PREREQ.</b>	<b>CREDITS</b>
LITS1006	Introduction to Film	None	3
FILM1823	The Evolution of Cinematic Art	None	3
<b>LEVEL 2 - 6 credits</b>			
LITS2905	Film History	LITS1006 or FILM1823	3
PLUS one additional course from the following:			
LITS2406	Nollywood: Genres of African Film	None	3
LITS2806	Reggae Films: Screening Jamaica	None	3
LITS2907	Women in Cinema	None	3
<b>LEVEL 3 - 6 credits</b>			
FILM3219	Understanding The Moving Image Production Process	FILM1823	3
PLUS one additional course from the following:			
LITS3106	World Cinemas	None	3
LITS3806	Popular Film	Any film, drama or literature course.	3
<b>ACROSS LEVELS 2 - 3 - 6 credits</b>			
Two courses (6 credits) selected from the following:			
LITS2406	Nollywood: Genres of African Film	None	3
LITS2606	Creative Writing for Screen and Stage	Two pieces of original work	3
LITS2806	Reggae Films: Screening Jamaica	None	3
LITS2906	Film Adaptation	LITS1006 or LITS1002	3
LITS2907	Women in Cinema (offered in 2019/20)	LITS1006	3
CLTR2406	The City in Film	None	3
CLTR2506	Caribbean Films and Their Fictions	None	3
FILM2815	Film Aesthetics and Genres	None	3
SPAN2405	Spanish Peninsular Narrative and Film	SPAN1401 or SPAN1402 or SPAN1412	3
LITS3006	Borderlands Cinema	LITS1006 or LITS2103 or LITS2107 or LITS2108 or LITS2113	3
LITS3106	World Cinemas	None	3
LITS3806	Popular Film	Any film, prose fiction, drama course	3
CLTR3506	African Diaspora Film	None	3
CLTR3406	Documentary Film **		3



SPAN3714	Latin American Cinema**		3
FREN3507	French Caribbean Literature, Film and Culture I: Martinique, Guadeloupe, French Guiana**†		3
FREN3508	French Caribbean Literature, Film and Culture II: Haiti**†		3
<p>* Students wishing to register in this course will incur additional cost.  **Can be taken to satisfy the Faculty's requirement of a research-linked course.  †Not more than one of these courses can be taken towards the cluster.</p>			

## 2. HUMANITIES LIBERAL STUDIES CLUSTER - 24 credits

Each student selects one Humanities option in the Liberal Studies programme. This cluster ensures the student's development of a well-rounded humanistic skillset.

This cluster provides students with grounding in the humanities as a wider academic discipline. It twins their interest in Film Studies with a disciplinary focus which, depending on the option selected, provides an understanding of the broader context in which film operates, be it historical, social, philosophical, or cultural; and which allows them to explore synergies with phenomena in literature, communication, translation, and/or documentation.

Description: See existing Humanities options under the Faculty of Humanities and Education Liberal Studies programme.\*

### Humanities options:

1. Cultural Studies
2. History
3. Linguistics
4. Philosophy
5. Literatures in English
6. French
7. Spanish
8. Information Studies

\*Options may change as the programme is currently under review.

### **3. MULTIDISCIPLINARY CLUSTER – 24 credits**

Each student selects one Multidisciplinary option in an area related to film. This cluster represents the student's multidisciplinary concentration.

This cluster provides students with opportunities to explore topics in film or film industries from a variety of perspectives. Each multidisciplinary cluster consists of a range of courses that students select from. The programme thus optimizes students' choices, and will enable them to tailor their programme to their interests and needs.

#### **Cluster options:**

##### **Cluster (1): Cinematic and Audio-Visual Arts**

This cluster allows students to explore the visual and audio/aural modes of communication from the perspectives of their creative content, their production, and their place in contemporary culture.

##### **Cluster (2): Research & Documentation**

This cluster allows students to develop the skills to engage in researching, documenting, and reporting on Film and the Film Industry.

##### **Cluster (3): Digital Arts, Science & Education**

This is a cluster geared towards students who have an interest in ICT and its applications to and for film industry, for instance to reach audiences and markets, to develop training tools, and to develop content.

##### **Cluster (4): Speech, Voice & Language**

This is a cluster which focuses on the technical aspects of voice use and vocal production. It is geared both to those who might (aspire to) function as performers, accent trainers, coaches, broadcasters, or in any other profession which revolves around the voice in performance.

##### **Cluster (5): The Performing Arts**

This cluster is intended for students who see themselves involved in the dramatic performance aspect of film production.

##### **Cluster (6): Writing**

This cluster is aimed at students who are interested in developing skills in all areas of writing which might be relevant to the film industry, whether these be at the creative or the business end of the industry.

##### **Cluster (7): Languages and Globalization**

This cluster is intended for students who have an existing or developing proficiency in at least one foreign language and are interested in the role of languages as vehicles of cultural transmission. Their professional interests may include translation across languages and cultures of texts about or in film and/or other forms of communication across linguistic and cultural boundaries in the globalization of the film industry.

This cluster requires a minimum of 27 credits.

**Cluster (8): Multidisciplinary Approaches to Culture**

This cluster is intended for students who have an academic interest in the study of culture and in the pursuit of research which supports the film industry. It allows for the critical examination of cultural practices at different levels (local, regional, global) from academic perspectives which include gender studies, philosophy, anthropology/sociology, and history.

**Cluster (9): Business & Entrepreneurship**

This cluster is for students whose interests are in the business end of the film industry, and who see themselves managing practitioners, events and marketing strategies, and developing their own business ideas.

**Cluster (10): Public Policy & Economy**

This Cluster targets students with an interest in public policy and who see themselves working at the national, regional, or global level in bodies operating in the public sphere, whether governmental or non-governmental, with relevance to the film industry.

**Cluster (11): Film Production**

This cluster aims at providing students with exposure to the technical demands of film production, and hands-on experience in the team work involved in the production process. At the same time, it allows students to interrogate the role of the visual image in communication across different contexts, including media, alongside film. NB Students selecting courses in this cluster must be aware that a different fee structure is applicable to any course with a "FILM" code.

Contact the Department for information on course selection for the Multidisciplinary Cluster.

# MINOR IN FILM STUDIES

The Film Studies Minor is offered by the Department of Literatures in English in collaboration with the Institute of Caribbean Studies and the Department of Modern Languages and Literatures.

In order to be awarded the Minor in Film Studies students must take the Level 1 course, Introduction to Film, and a minimum of 15 credits in any of the following Level 2 and Level 3 courses.

LEVEL ONE	LEVEL TWO	LEVEL THREE
<p><b>LITS1006</b> This course is a prerequisite for declaring the Minor in Film Studies but is not a prerequisite for all Year 2 and Year 3 courses</p>	<p><b>LITS2406</b> <b>LITS2905</b> <b>LITS2806</b> <b>LITS2906</b> <b>CLTR2506 (C)</b> <b>CLTR2406(C)</b></p>	<p><b>LITS3106</b> <b>LITS3806</b> <b>CLTR3406 (C)</b> <b>CLTR3506(C)</b> <b>SPAN3714 (M)</b></p>

**C - Institute of Caribbean Studies**

**M - Modern Languages and Literature**

# MINOR IN CREATIVE WRITING

<b>Minimum Number of Credits:</b>	3 credits at level 1 and 15 credits at levels 2 & 3
<b>Start Date:</b>	September 2018
<b>Prerequisite(s):</b>	LITS 1009 – Introduction to Creative Writing

The Minor in Creative Writing has become very relevant in a region where creative writing has long been a valued mode of artistic expression and in which few specialized programmes exist at the tertiary level.

This minor allows students to progress through sequenced courses that begin by teaching techniques of effective creative writing in various genres as well as the fundamentals of literary analysis. Courses at Level 2 enable students to further develop skills in a particular genre (poetry, prose, screen/stage) and include Literature courses in the Minor’s three key genres as well as courses with creative project components in specialized genres (West Indian Autobiography; The Graphic Novel). At Level 3, students take a full semester to propose, develop, and complete projects. The final year offers students the opportunity to develop strengths in genres of creative nonfiction while gaining the knowledge and skills to design and complete digital media projects. In addition to giving students substantial experience producing original work, generating and receiving constructive feedback, and making effective use of the draft revision process, the Minor in Creative Writing prepares students to pursue publication options, pursue postgraduate study and meet the demand for professional writers.

**This Minor consists of the following courses:**

**Level 1 (3 credits):** Students will be required to complete the following:

Course Code	Prerequisites
LITS1009 (new)	None

**Level 2 (9 credits):** Students will be required to complete at least 2 (6 credits) of the following:

Course Code	Prerequisites
LITS2603	LITS1009 with a minimum grade of B
LITS2604	LITS1009 with a minimum grade of B
LITS2606	LITS1009 with a minimum grade of B

Students may choose to complete 1 (3 credits) of the following:

Course Code	Prerequisites
LITS2006	At least 15 level 1 credits
LITS2120 (new)	None
LITS2503	LITS 1001
LITS2504	LITS 1002
LITS2505	LITS 1003
LITS2511	LITS 1002
LITS2706	None

**Level 3 (6 credits):** Students will be required to complete the following:

Course Code & Name	Prerequisites
LITS3605 (new)	<b>One (1) of the following:</b> LITS2603 OR LITS2604 OR LITS2606

Students will be required to complete 1 of the following:

Course Code & Name	Prerequisites
LITS3001	<b>One (1) of the following:</b> LITS2003 OR LITS2004 OR LITS2503 OR LITS2706
LITS3106	LITS 1006 Introduction to Film
LITS3113	<b>One (1) of the following:</b> HUMN2201 OR LITS2103 OR LITS2107 OR LITS2108 OR LITS2113
LITS3316	<b>One (1) of the following:</b> LITS2301 OR LITS 2304
LITS3317	<b>One (1) of the following:</b> LITS2301 OR LITS2304
LITS3402	<b>One (1) of the following:</b> HUMN2201 OR LITS2103 OR LITS2107 OR LITS 2108 OR LITS 2113
LITS3601	<b>One (1) of the following:</b> HUMN2201 OR LITS2103 OR LITS2107 OR LITS2108 LITS2113
LITS3604 (new)	<b>One (1) of the following:</b> LITS2603 OR LITS2604 OR LITS2606
LITS3701	<b>One (1) of the following:</b> HUMN2201 OR LITS2103 OR LITS2107 OR LITS2108 OR LITS2113

\*See Course Listing on pages 20 - 23 for the semester that each course is offered.

# BA IN LIBERAL STUDIES

Many students matriculate into the University with little certainty of what they wish to study or even what disciplines they would wish to major in. There are also students who enter with multiple interests that are not easily covered by a single or even double major. Increasingly, employers are also interested in generalists who have achieved a good honours degree, regardless of discipline, since they come to the workplace with a broad knowledge base as well as strong analytical and social skills. The degree in Liberal Studies is therefore intended to satisfy a variety of needs of both students and potential employers. Students enrolled in the Liberal Studies Degree Programme can choose options from the Faculty of Humanities and Education and the Faculty of Social Sciences.

The Liberal Studies Degree comprises a minimum of 90 credits distributed as follows:

1. 24 credits in each of at least two (2) Faculty of Humanities and Education disciplines;
2. 24 credits in a Faculty of Social Sciences discipline OR 24 credits in a third Faculty of Humanities and Education discipline;
3. 12-15 credits in Foundation courses (FOUN1016 **OR** FOUN 1019 and FOUN1002, FOUN 1201 and FOUN 1301);
4. 3 credits in a foreign language course (unless exempted);
5. Up to 6 credits in electives.

**No more than nine (9) of the 24 credits in each discipline can be taken at level I towards the degree and at least six (6) credits in each discipline must be done at level III.**

The following are the compulsory courses for each of the options available to Liberal Studies Majors:

## HUMANITIES OPTIONS

LEVEL I	LEVEL II	LEVEL III
<b>CULTURAL STUDIES</b>		
CLTR1001	<b>Minimum 4 Courses</b> CLTR2018 CLTR2501 CLTR2506 CLTR2518 CLTR2519 CLTR2524 MUSC2001 MUSC2200	<b>Minimum 3 Courses</b> CLTR3507 CLTR3501 CLTR3506 CLTR3516 CLTR3518 MUSC3300

HISTORY		
HIST1601 HIST1703 <b>And one other level I History course</b>	HIST2006 HIST2007 <b>And one other level II History course</b>	Any <b>TWO Level III</b> History courses.
LINGUISTICS		
Language and Social Issues		
LING1401 LING1402	LING2301 LING2302 LING2501	LING3304 LING3399
Language and Communication		
LING1401 LING1402	LING2302 LING2402 LING2501	LING3303 LING3304 LANG3001
Language Structure		
LING1401 LING1001 LING1002	LING2001 LING2002	LING3001 LING3002 LING3201
PHILOSOPHY		
PHIL1001 PHIL1002 PHIL1003	PHIL2002 PHIL2003 PHIL2006	PHIL3601 PHIL3602
LITERATURES IN ENGLISH		
Any <b>THREE</b> of the following courses:  LITS 1001 LITS1002 LITS 1003 LITS 1006 LITS 1007	Any <b>five</b> (5) courses across <b>levels II &amp; III</b> with at least <b>TWO</b> courses from level III	
	<b>NB. A minimum of TWO LEVEL III courses must be done from the Department's offerings.</b>	
FRENCH		
FREN1001 FREN1002	FREN2001 FREN2002 <b>ONE level II</b> French Course	FREN3001 FREN3002 <b>ONE level III</b> French Course



SPANISH		
SPAN1001 SPAN1002	SPAN2501 SPAN2502 <b>ONE level II Spanish Course</b>	SPAN3501 SPAN3002 <b>ONE level III Spanish Course</b>
INFORMATION STUDIES		
<b>SIX</b> credits from Level I and <b>NINE</b> credits each at Level II and III from the following courses listed below under each level:		
LIBS1003 LIBS1201 LIBS1401	LIBS2301 LIBS2702 LIBS2703 LIBS2704 LIBS2705	LIBS3007 LIBS3207 LIBS3604 LIBS3801 LIBS3901

**\*See the Faculty of Humanities & Education handbook for course listings, descriptions and when courses are offered.**

### FACULTY OF SOCIAL SCIENCES OPTIONS

INTERNATIONAL RELATIONS		
GOVT1000 GOVT1008	GOVT2046  <b>Choose any TWO from the following:</b>  GOVT2047 GOVT2048 GOVT2049	<b>Choose any THREE from the following:</b>  GOVT3016 GOVT3048 GOVT3050 GOVT3051 GOVT3052
POLITICAL SCIENCE		
GOVT1000 GOVT1001	<b>Choose any THREE from the following:</b>  GOVT2001 GOVT2003 GOVT2004 GOVT2005 GOVT2006 GOVT2007 GOVT2009 GOVT2012 GOVT2017	<b>Choose any THREE from the following:</b>  GOVT3008 GOVT3009 GOVT3012 GOVT3022

PSYCHOLOGY		
PSYC1000 PSYC1001 SOCI1002	PSYC2000  <b>Choose any TWO from the following:</b> PSYC2002 PSYC2003 PSYC2004 PSYC2006 PSCY2008 PSYC2015 PSYC2017	<b>Choose any TWO from the following:</b>  PSYC3001 PSYC3007 PSCY3010
SOCIOLOGY		
SOCI1001 SOCI1002 SOCI1003	<b>Choose any THREE from the following:</b>  SOCI2000 SOCI2001 SOCI2004 SOCI2006 SOCI2007 SOCI2017	<b>Any TWO level III Sociology courses which may include:</b>  SOCI3025 SOCI3026
<b>NB. PERSONS DOING SOCI2017 CANNOT REGISTER FOR SOCI3025</b>		

**\*See the Faculty of Social Sciences Handbook for course listings, descriptions and when courses are offered.**

# BA IN LITERATURES IN ENGLISH

The **Major in Literatures in English** requires a minimum of at least 12 courses or 36 credits in Literature.

All students who wish to read Level II or Level III courses in English, must have passed the Level I course in the particular genre. For example, LITS1001 is required for all Level II and III courses in Poetry; LITS1002 is required for all Level II and III courses in Prose Fiction, and LITS1003 is required for all Level II and III courses in Drama. However, please note that a few courses may have more than one Level I course as pre-requisites.

All students declaring a Major in English **must** by the end of their final year have passed the following Level II or Level III courses, **with no course counting more than once**:

- 1) A Course in West Indian Literature
- 2) A Poetry Course
- 3) A Shakespeare Course
- 4) A Modern Prose Fiction Course
- 5) A Course in Critical Approaches or Literary Theory (such as a “Key Issues” course).

LEVEL ONE	LEVEL TWO	LEVEL THREE
LITS1001 LITS1002 LITS1003 FOUN1016 / FOUN1019* FOUN1002 Foreign Language  AND  4 Free electives	At least 27credits with at least ONE course in each of the available Genres over levels II and III  AND  FOUN1201 FOUN1301  Free electives	
Free electives		
For the major in Literatures in English students are required to do a minimum of 12 credits in literature courses at level III; the remaining 15 credits can be done at level II.		

**NB. Compulsory: THREE Humanities non-major courses**

**\*Students who are not exempt from the ELPT and who have not been successful in the test are required to register for FOUN1019; this reduces the number of credits which can be taken in free electives at level 1**

## MINOR IN LITERATURES IN ENGLISH

Students wishing to do a minor in Literatures in English, are required to obtain a minimum of 15 credits over Level II and III. Level II poetry, fiction and drama courses require the necessary first year prerequisites: LITS1001, LITS1002 and LITS1003 respectively

*The following is a complete list of the courses from which the Department will choose to offer a selection in any given year. Quotas are established for all courses and you may have to choose alternative courses at Registration, depending on the demand.*

## **LITERATURES IN ENGLISH COURSE LISTING**

The table below lists the Department's courses indicating the area/genre to which they are assigned; Drama (D), Film (F), Literary Theory (LT), Poetry (P), Prose Fiction (PF), Research Paper (RP), Shakespeare (SH), or West Indian (WI).

<b>SEMESTER</b>	<b>NEW CODE</b>	<b>COURSE TITLE</b>	<b>CREDITS</b>	<b>PREREQUISITE (S)</b>	<b>GENRE</b>
Not offered in 2019-2020	HUMN1101	Introduction to Comparative Literature I: Afro Caribbean Poetry	3	None	-
Not offered in 2019-2020	HUMN1102	Introduction to Comparative Literature II: Women's Writings I	3	None	-
Not Offered in 2019-2020	HUMN2201	Literature and Ideas in the Caribbean I	3	A level Literature course or Literature Course from Modern languages or Literatures in English	PF
Not offered in 2018-2019	HUMN2202	Literature and Ideas in the Caribbean II	3	A level Literature course or Literature Course from Modern languages or Literatures in English	PF
Not offered in 2019-2020	HUMN3199	Research Topics in Comparative Caribbean Literature	6	HUMN 2201, HUMN 2202, LITS 2103, LITS2107, LITS2108, LITS2113.	RP*
1 & 2	LITS1001	Introduction to Poetry	3	None	P
1 & 2	LITS1002	Introduction to Prose Fiction	3	None	PF
2	LITS1003	Introduction to Drama	3	None	D
Not offered in 2019-2020	LITS1004	Introduction to Orature	3	None	-
1	LITS1006	Introduction to Film	3	None	F
1	LITS1007	Reading and Writing About Literature	3	None	-
2	LITS1009	Introduction to Creative Writing	3	None	CW
Not offered 2019-2020	LITS1501	Introduction to Chaucer	3	None	-
Not offered in 2019-2020	LITS2003	Poetry and Narrative	3	LITS1001	P
Not offered in 2019 - 2020	LITS2004	Love, Death and Poetry	3	LITS1001	P
Not offered in 2019-2020	LITS2006	Nollywood: Genres of African Film	3	None	F

Not offered in 2019-2020	LITS2103	Modern Prose Fiction	3	LITS1002	PF
Not offered in 2019-2020	LITS2107	African Diaspora Women's Narrative	3	LITS1002	PF
Not Offered in 2019-2020	LITS2108	Modern American Literary Prose	3	LITS1002	PF
1	LITS2111	Narratives of Migration	3	ANY Level 1 Literatures in English Course	PF
Not offered in 2019-2020	LITS2113	Writing Africa From the Diaspora	3	LITS1002	PF
1	LITS2120	The Graphic Novel	3	None	PF
Not offered in 2019-2020	LITS2201	Drama I	3	LITS1003	D
Not offered in 2019-2020	LITS2202	Drama II	3	LITS1003	D
1	LITS2207	Introduction to Shakespeare	3	LITS1003	SH
1	LITS2301	Key Issues in Literary Criticism I	3	6 credits from the following: HUMN1101, HUMN1102, LITS1001, LITS1002, LITS1003, LITS 1004, LITS1007	LT
Not offered in 2019-2020	LITS2304	Key Issues in Literary Criticism II	3	6 level credits from the following: HUMN1101, HUMN1102, LITS1001, LITS1002, LITS1003, LITS 1004, LITS1007	LT
Not offered in 2019-2020	LITS2402	Folk Tale and Proverb	3	LITS1002	PF
Not offered in 2019-2020	LITS2406	Nollywood: Genres of African Film	3	None	F
Not offered in 2019-2020	LITS2502	West Indian Literature	3	LITS1002	PF/WI
Not offered in 2019-2020	LITS2503	West Indian Poetry	3	LITS1001	P/WI
2	LITS2504	Introduction to the West Indian Novel	3	LITS1002	PF/WI
2	LITS2505	West Indian Drama	3	LITS1003	D/WI
Not offered in 2019-2020	LITS2511	West Indian Autobiography	3	LITS1002	WI
Not offered in 2019-2020	LITS2603	Creative Writing: Poetry	3	TWO pieces of original work	CW
1	LITS2604	Creative Writing: Prose Fiction	3	TWO Pieces of original work	CW
2	LITS2606	Creative Writing: For Screen and Stage	3	TWO Pieces of original work	CW
2	LITS2706	Reggae Poetry	3	None	P/WI
1	LITS2806	Reggae Films: Screening Jamaica	3	None	F

Not offered in 2019-2020	LITS2901	Latin American Cultural Studies	3	Level 1 Lit or Mod or CLTR course	-
Not offered in 2019-2020	LITS2905	Film History	3	LITS1006 OR FILM1823	F
2	LITS2907	Women in Cinema	3	None	F
Not offered in 2019-2020	LITS2906	Film Adaptation	3	LITS1002 or LITS1006	F
2	LITS3001	Modern Poetry	3	LITS2004 or LITS2503 or LITS2706 or LITS2003	P
Not offered in 2019-2020	LITS3002	Myth, Epic and the Hero	3	None	PF
Not offered in 2019-2020	LITS3006	Borderlands Cinema	3	LITS1006 & HUMN2201 or LITS2103 or LITS2107 or LITS2108 or LITS2113	PF
1	LITS3103	The City in Fiction	3	LITS1002	PF
1	LITS3106	World Cinema	3	None	F
Not offered in 2019-2020	LITS3111	Contemporary Science Fiction	3	LITS1002	PF
Not offered in 2019-2020	LITS3113	Africa in the Black Atlantic Imagination	3	LITS1002 & HUMN2201 or LITS2103/ LITS2107 or LITS2108 or LITS2113	PF
Not offered in 2019-2020	LITS3203	The Romance	3	LITS1002	PF
Not offered in 2019-2020	LITS3204	Shakespeare I: Histories and Tragedies	3	LITS2207 & LITS2201 or LITS2202 or LITS2004 OR LITS2503 or LITS2706 (For Non Majors LITS2207)	SH
Not offered in 2019-2020	LITS3205	Shakespeare II: Comedies and Late Plays	3	LITS2207 & LITS2201 or LITS2202 or LITS2004 OR LITS2503 or LITS2706 (For Non Majors LITS2207)	SH
Not offered in 2019-2020	LITS3316	Post-Colonial Literature I	3	LITS2301 or LITS2304	RP*
Not offered in 2019-2020	LITS3317	Postcolonial Literature II	3	LITS2301 or LITS2304	RP*
Not offered in 2019-2020	LITS3319	The Sonnet	3	LITS1001 & 1 level II Poetry Course	RP*
2	LITS3402	Classic American Prose Fiction	3	LITS1002 & 1 level II Prose Fiction Course	PF
Not offered in 2019-2020	LITS3501	West Indian Literature: Special Author Seminar (Earl Lovelace)		A pass in at least one Level II West Indian Literature Course at Grade B or higher	RP*
Not offered in 2019-2020	LITS3502	West Indian Literature: Special Author Seminar (Austin Clarke)	3	A pass in at least one Level II West Indian Literature Course at Grade B or higher	RP*

Not offered in 2019-2020	LITS3503	Derek Walcott, Poet	3	1 level II Poetry Course	P
1	LITS3504	West Indian Literature: Special Author Seminar "A"	3	A pass in at least one Level II West Indian Literature Course at Grade B or higher	RP*
Not offered in 2019-2020	LITS3505	West Indian Literature: Special Author Seminar "B"	3	A pass in at least one Level II West Indian Literature Course at Grade B or higher	RP*
Not offered in 2019-2020	LITS3601	African Literature I	3	LITS2103 OR LITS2107 OR LITS2108 OR LITS2113 OR HUMN2201	PF
2	LITS3604	Creative Non-Fiction and Digital Media	3	LITS2603 OR LITS2604 OR LITS2606 Or Writing Sample	CW
Not offered in 2019-2020	LITS3701	African American Literature	3	LITS2103 OR LITS2107 OR LITS2108 OR LITS2113 OR HUMN2201	PF
Not offered in 2019-2020	LITS3702	African American Women Writers	3	LITS2103 OR LITS2107 OR LITS2108 OR LITS2113 OR HUMN2201	PF
Not offered in 2019-2020	LITS3801	Environmental Literature	3	LITS1002 and 1 Level II Prose Fiction Course	PF
2	LITS3806	Popular Film	3	Any Film, Prose Fiction or Drama course	F
Not offered in 2019-2020	LITS3911	Major Authors: William Butler Yeats	3	LITS1001, LITS 2003 or LITS2004 or LITS 2503	P

**NB: The information as to what courses are being offered in which semester is subject to change. Students should check with the Department before registering**

# GENERAL INFORMATION

## 1. REGISTRATION

Each student reading a course in English ***must register with the Department*** at the beginning of the academic year, in addition to registering with the University and the Faculty.

Students should promptly report to the Department Secretary any change of name, address or telephone number.

## 2. CLASSES

Courses comprise lectures and tutorials. For tutorials, students are divided into small groups which meet with a tutor for an hour once a week. While attendance at lectures is optional (though strongly recommended), attendance at tutorials is compulsory. (***See also #5 below.***)

## 3. ESSAYS AND OTHER WRITTEN ASSIGNMENTS

Each course requires from the student a specified amount of written work. Deadlines are set by individual tutors. Students are expected to observe these deadlines

Tutors are willing to discuss graded assignments and may insist that students with serious weaknesses attend a discussion session. Grades assigned and comments made become a part of the student's undergraduate record in the Department.

Written work demands some originality of ideas, clarity of expression, logical organisation of thought and acceptable presentation of material. Marks will be deducted for work that is improperly presented or documented, or that has a significant number of grammatical or other errors. ***Plagiarism will be dealt with severely.*** Each student should collect from the Department Office a copy of the pamphlet *Notes on Essay Writing*, which offers basic guidance.

## 4. NOTICE BOARD

Students should read the notice board outside the Departmental office (Room 19) regularly for information about courses and other activities.

## 5. EXAMINATIONS

Any student who misses a significant number of classes can be debarred from sitting the final exam as set out in the **General Examination Regulations 22:**

**"Any candidate who has been absent from the University for a prolonged period during the term for any reason other than illness, or whose attendance at prescribed lectures, classes, tutorials or clinical instructions has been unsatisfactory, or who has failed to submit essays set by his teachers, may be debarred by Senate on the recommendation of the Faculty Board concerned, from sitting any University Examination."**



The Department insists on punctual and regular attendance at tutorials and on active participation in classes. All assignments must be submitted. Students who do not submit their prescribed coursework are significantly reducing their final marks.

## 6. THE MARKING AND GRADING SCHEME

GRADE	% Range	GPA
A+	90 - 100	4.3
A	80 - 89	4.0
A-	75 - 79	3.7
B+	70 - 74	3.3
B	65 -69	3.0
B-	60 - 64	2.7
C+	55 - 59	2.3
C	50 - 54	2.0
F1	45 - 49	1.3
F2	40 - 44	0
F3	0 - 39	

**First Class Honours** (Weighted GPA 3.60 and Above)

**Upper Second Class Honours** (Weighted GPA 3.00 -3.59)

**Lower Second Class Honours** (Weighted GPA 2.50-2.99)

**Pass** (Weighted GPA 2.00-2.49)

## 7. DEPARTMENTAL PRIZES

Every year the Department recognizes excellence by awarding a prize (usually books/book tokens) to the best student in Literatures in English in each of the three years. In addition, the Department usually nominates a student entering the final year of the English Major for the **Anna Hollar Prize**. There is also the **Vicens Prize** for outstanding performance at Level II. In 2000-2001, the Department introduced the **Derek Walcott Prize** for Poetry. In 2006-2007, the **Brodber/Pollard Prize** for creative writing was offered for the first time to the student achieving the highest marks in Creative Writing Prose Fiction (LITS2604). The **Mervyn Morris Prize** was introduced in 2013/2014 for the student who achieved the highest mark in the second level course, Creative Writing: Poetry (LITS2603). **The Gloria Lyn prize** was introduced in 2014/2015 in honour of Gloria Lyn for the student with the best performance in any second year West Indian Literature course. **The Perry Henzel Prize** was introduced in 2015/2016 for the student who achieved the highest mark in Creative Writing: Screen and Stage (LITS2606). The **Department of Literatures in English Prize** was also introduced in 2017/2018 for the most outstanding academic performance in any level 11 Film course.

## **8. CONSULTATION/COUNSELLING**

Members of the Department have regular office hours for students wishing to consult them outside of lecture and tutorial times. Please try to observe these arrangements whenever possible.

Part-time students who find it difficult to contact staff outside of teaching and office hours are advised to make an appointment by telephone or email.

Whenever problems arise, students should seek counselling from the Head of Department or any other member of staff. If approached early, lecturers can often help to find solutions. Consultations are treated confidentially.

## **9. DEPARTMENTAL CONSULTATIVE COMMITTEE**

This Committee comprises members of the Department together with student representatives. For each course, students elect a Class Representative who provides a link between the class and the Department on the Departmental Consultative Committee (DCC). In this way, students can make an input into the Department's deliberations about its academic programme, the nature and quality of its teaching, and the relationship between students and staff.

Meetings are normally held at least once in each semester and are primarily concerned with matters affecting the Department which students wish to discuss. However, academic and related problems, or suggestions for improvement of courses and teaching should be discussed with the lecturer/tutor concerned before being brought to the Consultative Committee. The Department is always ready to discuss with students any serious grievances. Students, if not satisfied, may also raise matters with the Dean.

# LITERATURE COURSES for 2019/2020

[Unless otherwise stated, all courses are one semester long and for three credits each]

The University of the West Indies, Mona	
DEPARTMENT OF LITERATURES IN ENGLISH	
COURSE OFFERINGS - ACADEMIC YEAR 2019/2020	
SEMESTER I	SEMESTER II
<b>UNDERGRADUATE PROGRAMME</b>	
<b>LEVEL 1</b>	<b>LEVEL 1</b>
<b>LITS1001</b> Introduction to Poetry <b>MB</b> [Evening]	<b>LITS1001</b> Introduction to Poetry <b>JB</b> [Day]
<b>LITS1002</b> Introduction to Prose Fiction <b>ISH</b> [Day]	<b>LITS1002</b> Introduction to Prose Fiction <b>AM</b> [Evening]
<b>LITS1006</b> Introduction to Film <b>CR</b> [Evening]	<b>LITS1003</b> Introduction to Drama <b>LB</b> [Evening]
<b>LITS1007</b> Reading and Writing about Literature <b>JB</b>	<b>LITS1009</b> Introduction to Creative Writing <b>TBA</b>
<b>LEVEL 2</b>	<b>LEVEL 2</b>
<b>LITS2111</b> Narratives of Migration <b>(AM)</b>	<b>LITS2108</b> Modern American Literary Prose <b>(MB)</b>
<b>LITS2120</b> The Graphic Novel <b>(JB)</b>	<b>LITS2504</b> Introduction to West Indian Novel <b>(AM)</b>
<b>LITS2207</b> Introduction to Shakespeare <b>(LB)</b>	<b>LITS2505</b> West Indian Drama <b>(LB)</b>
<b>LITS2301</b> Key Issues in Literary Criticism I <b>(MB)</b>	<b>LITS2606</b> Creative Writing: For Screen and Stage <b>(AC)</b>
<b>LITS2604</b> Creative Writing: Prose Fiction <b>(TBA)</b>	<b>LITS2706</b> Reggae Poetry <b>(ISH)</b>
<b>LITS2806</b> Reggae Films: Screening Jamaica <b>(RMW)</b>	<b>LITS2907</b> Women in Cinema <b>(RMW)</b>
<b>LEVEL 3</b>	<b>LEVEL 3</b>
<b>LITS3103</b> The City in Fiction <b>(LB)</b>	<b>LITS3001</b> Modern Poetry <b>(TBA)</b>
<b>LITS3106</b> World Cinemas <b>(CR)</b>	<b>LITS3402</b> Classic American Prose Fiction <b>(JB)</b>
<b>LITS3504</b> Special Author Seminar (Louise Bennett) <b>(ISH)</b>	<b>LITS3604</b> Creative Non-Fiction and Digital Media <b>(ISH)</b>
	<b>LITS3806</b> Popular Film <b>(CR)</b>
<b>POSTGRADUATE PROGRAMME</b>	
<b>LITS6001</b> Twentieth Century Literary Theory <b>(TBA)</b>	<b>LITS6105</b> Postcolonial Literatures and Theories I <b>(MB)</b>
<b>LITS6202</b> Women, Fiction and Gender <b>(AM)</b>	<b>LITS6690</b> Research Methods in Literary Discourse <b>(TBA)</b>

*Day* - Offered Day Only

*Evening* - Offered Evening Only

## COURSES AVAILABLE SEMESTER I

### LITS1001: INTRODUCTION TO POETRY (*Evening*)

Lecturer: **Dr Michael Bucknor** [Room 46 - New Humanities Building]

An introduction to methods and techniques of critical appreciation of poetry. The lectures will be complemented by assignments in critical analysis of a variety of poems from the prescribed text and elsewhere.

**Prerequisite:** None

**Instruction:** 2 lectures and 1 tutorial per week

**Assessment:** Best 4 coursework assignments 40%  
Final 3-hour examination (2 answers) 60%

**Prescribed Text:**

- Course Reader to be provided by lecturer.

### LITS1002: INTRODUCTION TO PROSE FICTION (*Day*)

Lecturer: **Dr Isis Semaj-Hall** [Room 25 – New Humanities Building]

Focusing on four novels of the 19<sup>th</sup> and 20<sup>th</sup> centuries, arising out of varying cultural contexts, the course provides an introduction to key issues in the study of prose fiction. John Peck's *How to Study a Novel* is a highly recommended text. In his "Preface," Peck notes that "[l]iterary criticism is an activity, like any other, with its own rules and well-established modes of conduct. But these rules are seldom, if ever, explained to the newcomer. He or she is likely to be thrown in at the deep end, and, in a confused sort of way, from the observation of others, expected to establish what the rules are." The purpose of this course is to guide students into an understanding of some of the "rules" that "govern" literary criticism; and to enable the application of these in the study of representative novels.

**Prerequisite:** None

**Instruction:** 2 lectures, 1 tutorial per week

**Assessment:** Coursework assignments (to be announced) 40%  
Final 2-hour examination (2 answers) 60%

**Prescribed Texts:**

- Danticat, Edwidge. *Krik? Krak!*
- Guevara, Ernesto "Che". *The Motorcycle Diaries*.
- Rhys, Jean. *Wide Sargasso Sea*.
- Satrapi, Marjane. *Persepolis*.

### **LITS1006: INTRODUCTION TO FILM (Evening)**

Lecturer: *Dr Connor Ryan* [Room 51 - New Humanities Building]

If you have a passion for movies, this class will help you deepen your enjoyment and expand your critical thinking about film. In this course you will learn the core concepts of film analysis and you will be exposed to a wide range of films. Lecture and readings will focus on the fundamentals of film technique (camera techniques, editing, sound, etc.) and principles of narrative structure. Along with questions of film technique and style, assigned films will illuminate the range of social, cultural, political and historical topics that cinema opens up for our discussion and debate. Students will be exposed to essential masterpieces of cinema history, popular contemporary films and local Caribbean films. Success in the course requires attention to both the films and the assigned readings. Assignments will ask students to watch, analyze, and write about film in original and thoughtful ways.

**Prerequisite:** None

**Instruction:** Two one-hour lectures plus one tutorial hour per week.

**Assessment:** 100% Coursework

#### **Prescribed Text:**

- ❖ Timothy Corrigan and Patricia White, *Film Experience: An Introduction*, 4<sup>th</sup> edition

### **LITS1007: Reading and Writing About Literature**

Lecturer: *Dr Jennifer Brittan* [Room 9 - New Humanities Building]

This course equips students with analytical, critical and compositional skills necessary for successful undergraduate study. Guidance and practice are provided in the following: reading the literary genres of poetry, prose fiction, graphic novel, and drama; producing insightful close readings; writing cogent and compelling essays using core principles of argumentation and paragraph organization; evaluating, engaging with and citing critical material; and making effective use of the editing process. Sequenced writing tasks give students ample opportunity to write and revise work.

**Prerequisite:** None

**Instruction:** One 2-hour seminar and 1 tutorial per week

**Assessment:** 3 in-course assignments including two major essays 100%

#### **Prescribed Texts:**

- *Course Reader (with short prose and poetry)*
- *Hopkinson, Nalo. Brown Girl in the Ring*
- *Spiegelman, Art. Maus: A Survivor's Tale*
- *Parks, Suzan-Lori. Topdog/Underdog*

*Additional resources such as guides to composition, critical analysis, argumentation and MLA formatting will be posted to OURvle.*

## LITS 2111: Narratives of Migration

Lecturer: **Dr Anthea Morrison** [Room 3 - Sir Roy Augier Building]

This course focuses on a selection of narratives tracing migration from former colonies to their metropolitan capitals as well as from diverse territories to North American cities. Among the thematic concerns reflected in the texts are: the nature of diaspora, the myth of the Mother Country, the American dream, displacement, relocation, belonging, transnationalism, multiculturalism, hybridity, national and regional identities, and bilingualism. The prescribed texts, which include films as well as novels, are the work of writers/directors originating from the Caribbean (Anglophone, Francophone and Hispanic), from Africa and from Asia.

<b>Prerequisite:</b>	Any level 1 Literatures in English course	
<b>Instruction:</b>	2 lectures, 1 tutorial per week	
<b>Assessment:</b>	One 1300 word term paper	25%
	Take home test	15%
	One written tutorial presentation	10%
	Final 2-hour exam	50%

### Prescribed Texts:

- Clarke, Austin. *The Meeting Point* (Vintage pb)
- Danticat, Edwidge. *The Dew Breaker* (Vintage pb)
- Lahiri, Jhumpa. *Unaccustomed Earth* (Vintage pb)

## LITS 2120: The Graphic Novel

Lecturer: **Dr Jennifer Brittan** [Room 9 - New Humanities Building]

Combining text and images, graphic novels are among the most innovative and popular forms of storytelling. This course explores the history and evolution of the graphic novel and equips students to respond critically and imaginatively to the way graphic novels use narrative and visual representation to convey meaning. In reading graphic novels diverse in subject matter, place of origin, cultural perspective and medium (print and web-based), students will learn and apply strategies for textual and visual analysis and explore the effect of digital technologies on the formal features, distribution and consumption of graphic narratives.

<b>Prerequisite:</b>	None
<b>Instruction:</b>	Two one-hour lectures plus one tutorial hour per week
<b>Assessment:</b>	100% course work

### Prescribed Texts:

- *Understanding Comics: The Invisible Art* Chris Ware. Scott McCloud
- *Incognegro: A Graphic Mystery*. Matt Johnson & Warren Pleece
- *The Zabime Sisters*. Aristophane
- *Fun Home: A Family Tragicomic*. Alison Bechdel
- *City of Glass: The Graphic Novel*. Paul Karasik, David Mazzucchelli & Paul Auster

## LITS2207: INTRODUCTION TO SHAKESPEARE

Lecturer: **Ms Lisa Brown** [Room 34 - New Humanities Building]

This course provides an introduction to Shakespeare in historical, generic and critical contexts, exploring the wide range and versatility of his work. Primary texts will normally include one play from each of the categories: tragedies, histories, and comedies as well as a selection of Shakespeare's sonnets.

<b>Pre-requisites:</b>	LITS 1001 (E10A) & LITS 1003 (E10C)	
<b>Instruction:</b>	2 lectures and 1 tutorial per week	
<b>Assessment:</b>	In-class test and a term-paper of at least 2,500 words	40%
	Final 2-hour exam	60%

### Prescribed Texts:

- ❖ Shakespeare, William. *The Merry Wives of Windsor*
- ❖ Shakespeare, William. *The Winter's Tale*
- ❖ Shakespeare, William. *Titus Andronicus*

## LITS2301: Key Issues in Literary Criticism I

Lecturer: **Dr Michael Bucknor** [Room 46 - New Humanities Building]

Interpretation (establishing the meaning[s] of the text) is an integral part of literary appreciation. This course examines the issues which arise from the idea and practice of interpreting literary texts. The aim is not to teach us how to interpret, but to make us understand what it is we do when we interpret, and what considerations ought to be taken into account in trying to deal with the issues. If, in the process our critical and interpretative skills are enhanced, so much the better.

<b>Prerequisite:</b>	Six (6) credits from any of the following level 1 courses: HUMN 1101 or HUMN 1102 or LITS 1001 or LITS 1002 or LITS 1003 or LITS 1007 or permission given by lecturer.	
<b>Instruction:</b>	2 lectures, 1 tutorial per week	
<b>Assessment:</b>	3 written assignments	40%
	Final examination	60%

### Prescribed Text:

- Fitzgerald, F. Scott. *The Great Gatsby* (Penguin pb)

### **LITS 2604: Creative Writing: Prose Fiction**

Lecturer: **TBA** [Room 14 - New Humanities Building]

This is a workshop course in the writing of prose fiction. Students will be required to write regularly and to submit new pieces of their work at least once a fortnight for workshop discussion.

**Prerequisite:** At least two pieces of original work submitted to the department office.

**Instruction:** One 3-hour workshop per week

**Assessment:** Final portfolio of work 100%

#### **Prescribed Text:**

- Morgan, Paula. *Language Proficiency for Tertiary Level* (UWI Press pb)

### **LITS2806: REGGAE FILMS: SCREENING JAMAICA**

Lecturer: **Dr Rachel Moseley-Wood** [Room 29 - New Humanities Building]

Historically, the cinema has made a significant contribution to the development of a global discourse that defines Jamaica as exotic destination, site of fantasy, adventure and romance, and more recently as danger zone. Since the 1970s, however, with the emergence of fictional films made and produced in Jamaica, film has also functioned as a vehicle for the expression of the internal rather than external gaze. Popular Jamaican music has occupied a pivotal and complex role in the development of a Jamaican cinema and in the crafting of this internal gaze and perspective. The course will examine at least six films set in Jamaica and/or its diasporic communities, some of which use reggae and dancehall music as part of a deliberate narrative strategy. The course will seek to explore how these films use popular music and other narrative elements to communicate meaning and suggest aesthetic, political, and cultural values.

**Prerequisite:** None

**Instruction:** Two lectures and one tutorial per week

**Assessment:** 100% Coursework

#### **Recommended Texts:**

- Cham, Mbye, ed. *Ex-iles: Essays on Caribbean Cinema* (Africa World Press Inc. pb)
- *Jamaican Harvest* (1938)
- *A Nation is Born* (1962), Dir. Martin Rennalls
- *Rockers* (1978), Dir. Ted Bafaloukos
- *Countryman* (1982), Dir. Dickie Jobson
- *Dancehall Queen* (1997), Dirs. Rick Elgood, Don Letts
- *Third World Cop* (1999), Dir. Chris Browne
- *Life and Debt* (2001), Dir. Stephanie Black



### **LITS 3103: The City in Fiction**

Lecturer: **Ms Lisa Brown** [Room 34 – New Humanities Building]

The relationship between the city and fiction is long and varied. Spanning genres including science fiction, crime, romance and the fable among others, fiction has explored many myths about what is important in city life. This semester the course will consider both print and digital texts to explore the nature and representation of city life and city dwellers in short fiction and the novel.

The focus on prose fiction allows us to explore the newer forms and content. Flash fiction and fan fiction and the newer form which have found online homes and dialogue with other existing texts which include movies and television series. As readers, we must consider how and what messages about the city are conveyed through these multiple texts and forms.

**Prerequisite:** Any Level 2 Prose Course

**Instruction:** 2 lectures, 1 tutorial

<b>Assessment:</b>	1 In-Class Test	10%
	1 tutorial presentation	10%
	1 research paper	10%
	1 visual presentation	10%
	Final 2-hour examination (2 questions)	60%

**Prescribed Texts:**

- Alexander Weinstein. *Children of the New World*. Picador 2016
- Teju Cole. *Open City*. Random House Paperbacks 2012
- Toni Marques and Katie Slade eds. *The Book of Rio: A City in Short Fiction*. 2014
- Online fiction websites (To be confirmed)

### **LITS3106: World Cinema**

Lecturer: **Dr Connor Ryan** [Room 51 - New Humanities Building]

World cinema describes the very nature of film today. In the past, the focus of film studies centered on national cinemas, particularly Hollywood, but the globalization of cinema has blurred old boundaries and inspired more globally minded stories and images. This course will situate cinema within various theories of globalization, postcolonialism, and migration. Students will view Latin American, Caribbean, Indian and African films, including examples of Third Cinema, New Caribbean Cinema, Hong Kong Cinema, Bollywood and Nollywood. This selection will permit them to examine film cultures of the Global South, and thereby develop a broader view of the world and its diversity of films. These films and readings will prompt students to examine the patterns that appear across societies. Students will have ample opportunity to analyze and interrogate the portrait of the world offered up by these films. The goal of the course will be to ask what cinema teaches about the world today.

**Prerequisite:** No Prerequisite

**Instruction:** 2 lectures, 1 tutorial per week

**Assessment:** 100% Coursework

**Required Reading:**

- ❖ Dennison, Stephanie and Song Hwee Lim. *Remapping World Cinema: Identity, Culture, and Politics in Film*. New York: Wallflower Press, 2006.

## **LITS 3504: West Indian Special Author Seminar (Louise Bennett)**

Lecturer: *Dr Isis Semaj-Hall* [Room 25 – New Humanities Building]

September 2019 is the 100th anniversary of Miss Lou's birth. This course engages Level 3 students in sustained research on a major West Indian author, Louise Bennett. In the first module of the course, students will develop a bibliography of primary and secondary sources on Louise Bennett, drawing on a variety of scholarly databases. Students will also review research methods. In the overlapping second module, students will do seminar presentations on Bennett's multi-genre body of work. By the end of the sixth week, each student will submit in writing a proposed research topic. Students must have read all of the prescribed texts by this date so that an informed decision can be made about the research topic. In the final module of the course, students will make seminar presentations based on their developing research project. The research paper will be submitted in the final week of the course.

<b>Level:</b>	III
<b>Credits:</b>	3
<b>Prerequisite:</b>	A pass in one Level II West Indian Literature Course at Grade B or higher
<b>Instruction:</b>	3 seminar hours per week
<b>Assessment:</b>	Research paper (4,000 - 8,000 words) 100%

### **Prescribed Texts:**

- Bennett, Louise. *Jamaica Labrish*. (Sangster's Book stores pb)
- Bennett, Louise. *Selected Poems*. (Sangster's Book stores pb)
- Bennett, Louise. *Aunty Roachy Seh*. (Sangster's Book stores pb)
- Bennett, Louise. *Anancy and Miss Lou*. (Sangster's Book stores pb)
- Morris, Mervyn. *Miss Lou: Louise Bennett and Jamaican Culture*. (Ian Randle Publishers pb)

### **Highly Recommended:**

- Cooper, Carolyn. *Noises in the Blood*. (Duke University Press pb)

## COURSES AVAILABLE SEMESTER II

### LITS1001: Introduction to Poetry (Day)

Lecturer: *Dr Jennifer Brittan* [Room 9 - New Humanities Building]

An introduction to methods and techniques of critical appreciation of poetry. The lectures will be complemented by assignments in critical analysis of a variety of poems from the prescribed text and elsewhere.

<b>Level:</b>	I	
<b>Credits:</b>	3	
<b>Prerequisite:</b>	None	
<b>Instruction:</b>	2 lectures, 1 tutorial per week	
<b>Assessment:</b>	Best 4 coursework assignments	40%
	Final 3-hour examination	60%

#### Prescribed Text:

- Course Reade

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### LITS1002: Introduction to Prose Fiction (Evening)

Lecturer: *Dr Anthea Morrison* [Room 3 - Sir Roy Augier Building]

[SEE COURSE DESCRIPTION FOR SEMESTER I]

### LITS1003: Introduction to Drama (Evening)

Lecturer: *Ms Lisa Brown* [Room 34 - New Humanities Building]

Playtexts use both poetry and prose, but as a performing art drama is sharply distinct. Just as much as musical notation, a playtext is in a special language that demands specific skills of interpretation. This course provides an introduction to reading, seeing, and writing about drama: there is history (of theatres, of acting, of production) to learn, and some theory to absorb, but we will then turn to complete plays and put those lessons into practice.

<b>Prerequisite:</b>	None	
<b>Instruction:</b>	2 lectures and 1 tutorial per week	
<b>Assessment:</b>	2 essays	30%
	Tutorial presentation(s)	10%
	Final 2-hour exam (2 answers)	60%

#### Prescribed Texts:

- Rhone, Trevor. *Schools Out*
- Shakespeare, William. *Julius Caesar*
- Sophocles. *Antigone*
- Wilson, August. *Fence*

## **LITS1009: Introduction to Creative Writing**

Lecturer: **TBA** [Room 14 - New Humanities Building]

This course provides fundamental support to beginning writers and also to more experienced creative writers who want to develop new work and extend scope and range of skills. This course familiarizes students with the techniques of effective, creative writing across a variety of genres: fiction, drama, and poetry. Through reading and writing exercises, students learn how to better produce effective language (like significant detail; lyrical language and memorable image; inventive metaphor and simile; form; and authentic voice;), short fiction (like building dialogue and characterization), micro short story (like honing perspective and point of view), drama (like elements of film and practices of the stage), and poetry (like sounds, rhythms, and form).

**Prerequisite:** None

**Instruction:** 2 lectures, 1 tutorial per week

**Assessment:** 100% coursework

### **Prescribed Texts:**

- Burroway, Janet. *Imaginative Writing: The Elements of Craft*. (2<sup>nd</sup> Edition). Longman, 2007
- Course Reader to be provided by lecturer

## **LITS 2108: Modern American Literary Prose**

Lecturer: **Dr Michael Bucknor** [Room 46 – New Humanities Building]

This course looks critically at the terms “American” and “Modern” by using writers from different ethnic/cultural backgrounds: Native-American, Euro-American, African-American, Caribbean-American, and Asian-American. Five texts will be studied in detail, in relation to their particular sources.

**Level:** II

**Credits:** 3

**Prerequisite:** LITS 1002

**Instruction:** 2 lectures and 1 tutorial per week

<b>Assessment:</b>	Coursework (2 written assignments)	40%
	Final 2-hour examination	60%

### **Prescribed Texts:**

- Faulkner, William. *The Sound and the Fury* (Vintage pb)
- Hong-Kingston, Maxine. *The Woman Warrior* (Vintage pb)
- Marshall, Paule. *Brown Girl, Brownstones* (Feminist Press pb)
- Silko, Leslie Marmon. *Ceremony* (Penguin pb)
- Wright, Richard. *Native Son* (Harper Perennial pb)

### **LITS2504: Introduction to the West Indian Novel**

Lecturer: **Dr Anthea Morrison** [Room 3 - Sir Roy Augier Building]

This course offers an introduction to the West Indian novel, by survey lectures and by detailed study of selected novels. Course readings and lectures are organized around comparative analysis of issues such as the emergence of West Indian fiction in the context of political and cultural nationalism; the West Indianization of the novel form; the relationship between language and literature; the politics of race and gender; the emergence of West Indian female writers; culture and identity; popular culture, desire, and the erotic; diaspora, imagination and community. Throughout, we will pay close attention to the variety of styles and genres employed in West Indian fiction.

**Prerequisite:** LITS 1002

**Instruction:** 2 lectures, 1 tutorial per week

**Assessment:** Two 5-6 (typed) page essays, tutorial assignments 40%  
(Regular attendance and vigorous participation in tutorials are also Required)  
Final exam 60%

**Prescribed Texts:**

- Kincaid, Jamaica. *The Autobiography of My Mother* (Plume pb)
- Miller, Kei. *The Last Warner Woman* (Coffee House Press)
- Mootoo, Shani. *Cereus Blooms at Night* (Harper Perennial pb)
- Naipaul, V. S. *The Mystic Masseur* (Vintage pb)
- Powell, Patricia. *A Small Gathering of Bones* (pb)

### **LITS2505: West Indian Drama**

Lecturer: **Ms Lisa Brown** [Room 34 – New Humanities Building]

This course is an introduction to West Indian drama in English, with attention to sources, historical development, major writers and modes, as well as performance practices and the ideas which inform them. The study of the plays will consider the differences between the dramatic text as an object of literary study and the play text or script as a 'blueprint' for performance. The course undertakes a historical survey of the development of theatre in the West Indies with reference to some of the most prominent playwrights, including Derek Walcott, Trevor Rhone and Dennis Scott, as well as Sistren Theatre Collective; in an attempt to answer questions like:

- a. What makes a play West Indian?
- b. How do indigenous, traditional forms influence theatre practice?
- c. To what extent and how does the theatre respond to political issues in the nation(s)/region?

**Prerequisite:** LITS 1003 (E10C)

**Instruction:** 2 lectures, 1 tutorial per week

**Assessment:** Theatre Visit and Review **or** a Tutorial Presentation 20%  
Staging of a scene from one text + Research Essay 20%  
Final 2-hour exam (2 questions) 60%

**Prescribed Texts:**

- ❖ Marson, Una. *Pocomania and London Calling (Blouse & Skirt + NLJ Books)*
- ❖ John, E. *Moon on a Rainbow Shawl* (Faber and Faber)
- ❖ Waters, Erika J., and David Edgecome. Eds. *Contemporary Drama of the Caribbean*. (Caribbean Writer)

## **LITS2606: Creative Writing: Screen and Stage**

Lecturer: *Ms Amba Chevannes* [Room 29 or 9 – New Humanities Building]

This course will introduce students to the fundamentals of screenwriting by way of lectures and a succession of workshops with emphasis on the development of screenplay shorts. Students will be taken through the process of focusing their broad story ideas, into clear dramatic premises, and will be taught the essential elements needed for a well-constructed story. The course aims at giving students an understanding of the basic structural elements of screenwriting, as well as practical experience in crafting screenplays. Each student will, therefore, be required to transform his/her story idea into a working treatment (outline) with the view to him/her completing a first draft of his/her original 10-minute screenplay.

**Prerequisite:** At least two pieces of original work submitted to the departmental office.

**Instruction:** One 3-hour workshop per week

**Assessment:** Final portfolio of work 100%

### **Prescribed Texts:**

- Catron, Louis E. *The Elements of Playwriting*. (Waveland Press: Illinois, 2002)

## **LITS2706: Reggae Poetry**

Lecturer: *Dr Isis Semaj-Hall* [Room 25 - New Humanities Building]

Focusing on the critique of reggae lyrics as poetry, the course traces themes and poetic techniques in selected song-texts. In addition, students are required to pay attention to the socio-historical context out of which the music emerges from its hybrid origins in both Jamaican folk forms and imported Rhythm and Blues. The course begins with a survey of the development of reggae music, employing selections from *Reggae Routes: The Story of Jamaican Music* and moves up into the contemporary. This course will examine in detail various song-texts created by some of reggae music's major song writers/performers: Ernie Smith, Burning Spear, Jimmy Cliff, Peter Tosh, Bob Marley, Steel Pulse, Tanya Stephens, Vybz Kartel, Jah9, Ishawna and Buju Banton, Chronixx, Protoje, Queen Ifrica.

**Prerequisite:** None

**Instruction:** 2 lectures and 1 tutorial per week

**Assessment:**

One 3,000-word research paper	30%
Two tutorial presentations	10%
Final 2-hour exam	60%

### **Prescribed Texts:**

- Chang, Kevin, Kevin O'Brien and Wayne Chen. *Reggae Routes: The Story of Jamaican Music* (Temple University Press)
- Wheel and Come again. [ K. Dawes]
- Rantin from inside the dancehall. [ D. Howard]
- Sound Clash: Jamaican Dancehall Culture at large. [ C. Cooper]

### **LITS2907: Women in Cinema**

Lecturer: *Dr Rachel Moseley-Wood* [Room 29 - New Humanities Building]

This course will situate cinema within various feminist theories of representation, spectatorship and narration. It considers cinema as a powerful technology for the positioning of women both on screen and in society and engages students with feminist film criticism, which entails the critical examination of these various positionings. The course considers debates ranging from the objectification of women as figures of “to-be-looked-at-ness-“ to the erasure of women by virtue of dominant prejudices about race, class, sexuality and body-image. Students will view films by and about women, especially women of the Caribbean, Africa and the diaspora, to demonstrate that the concerns of women are inevitably intersected by matters of race, class, and culture. This selection of films will permit them to interrogate the seeming gender neutrality of dominant cinema, while also gaining a broader view of the diversity of gender practices in film and the world at large. The goal of the course will be to ask how women are able to gain control over their position in society by both using films to their own ends and creating films in their own ways.

**Prerequisite:** None  
**Instruction:** 2 lectures and 1 tutorial per week  
**Assessment:** 100% coursework

### **LITS3001: Modern Poetry**

Lecturer: *TBA* [Room 14 - New Humanities Building]

This course will examine the transition and evolution of English poetry from the late 19th century to the poetry of the 20th century and will consist of an in-depth examination of the work of several poets whose work is considered representative of Modern British and American poetry in terms of their techniques, themes, and concerns. This semester the focus will be on the work of T.S. Eliot and W.B. Yeats.

**Prerequisite:** LITS 1001 and LITS 2004 or LITS 2503 or LITS 2706  
**Instruction:** 2 lectures and 1 tutorial per week  
**Assessment:** 2 in-class presentations 10%  
1 term paper (2,500 words) 30%  
Final 2-hour exam (2 answers) 60%

#### **Prescribed Texts:**

- Elliot, T.S. *Selected Poems* (Faber pb)
- Yeats, W.B. *Selected Poems* (Penguin pb)
- *A Reader's Guide to W.B. Yeats.* [John Unterecker]
- *A Reader's Guide to T.S. Elliot.* [George Williamson]
- *Modern Poetry: Vol1 of the Norton Anthology of Modern & Contemporary Poetry.* [Jahan Ramazani]

## **LITS3402: Classic American Prose Fiction**

Lecturer: *Dr Jennifer Brittan* [Room 9 - New Humanities Building]

This course explores a set of American novels within the context of the literary and cultural currents that have defined and challenged American society and literature from the post-Civil-War period to the present. We will consider the role of race, gender, class, and region in the invention and reinvention of American literature and American identity. The novels we'll read register radical shifts in American society, offer brave and impactful critiques of American culture, and make room for provocative questions and new perspectives.

**Prerequisite:** None

**Instruction:** 2 lectures, 1 tutorial per week

<b>Assessment:</b>	1 coursework essay	30%
	Journal & tutorial presentations	10%
	Two-hour final examination	60%

### **Prescribed Texts:**

- Hemingway, Ernest. *A Farewell to Arms* (Scribner pb)
- Larsen, Nella. *Quicksand and Passing*.
- Morrison, Toni. *Beloved*.
- Torres, Justin. *We the Animals*.
- Twain, Mark. *The Adventures of Huckleberry Finn* (Penguin pb)

## **LITS3604: Creative Non-Fiction and Digital Media**

Lecturer: *Dr Isis Semaj-Hall* [Room 25 - New Humanities Building]

Moving from print to digital media means new possibilities, audiences and creative projects for writers. In addition to teaching students the fundamentals of good writing across various non-fiction genres including the personal essay, narrative essay, general interest criticism and literary journalism, this course introduces students to online platforms for writing and guides students through the process of developing and completing their own digital media projects. Students will gain experience through all stages of the writing process (drafting, receiving feedback, revising), while becoming skilled and knowledgeable users of digital media, from designing multimodal texts to using social and promotional tools to reach audiences.

**Prerequisite:** None

**Instruction:** 2-hour seminar, 1 tutorial

**Assessment:** 100% Coursework

### **Prescribed Texts:**

- Hicks, Troy. *Crafting Digital Writing: Composing Texts Across Media and Genres*. Heinemann, 2013.
- Miller, Brenda, and Suzanne Paola. *Tell It Slant: Creating, Refining, and Publishing Creative Nonfiction*. 2nd ed., McGraw-Hill, 2012.
- Moore, Dinty W. *Crafting the Personal Essay: A Guide for writing and Publishing Creative Non-Fiction*. Writer's Digest, 2010.



## **LITS3806: Popular Film**

Lecturer: **Dr Connor Ryan** [Room 51 - New Humanities Building]

This course is about movies and how they create meaning and pleasure for the spectator. We are particularly interested in how movies suggest and reflect social values or ideology. Ideology may be defined as a set of ideas which explain the social world and which as a result indicate explicitly or implicitly, how power is or should be distributed. Often dismissed as mere entertainment and regarded as politically neutral, movies in fact may act as powerful vehicles of ideology and help shape our thinking about ourselves and the world around us.

The course will involve the study of a range of popular films drawn from a variety of film genres.

**Prerequisite:** Any Film, Prose Fiction or Drama course

**Instruction:** 2 lectures, 1 tutorial per week

<b>Assessment:</b> One 2500-word take-home paper	25%
One tutorial presentation	10%
In-class activities	5%
Two hour final exam	60%

### **Prescribed Films:**

- *Thelma & Louise* (1991), dir. Ridley Scott
- *Ghett'a Life* (2011), dir. Chris Browne
- *300* (2006), dir. Zack Snyder
- *She's Gotta Have It* (1986), dir. Spike Lee
- *Crash* (2004), dir. Paul Haggis

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