

Edgell, Zee. *Beka Lamb*. London: Heinemann, 1992.

Harris, Wilson. *Palace of the Peacock* (London: Faber and Faber; 1998). Faber Caribbean Series, with a new note by the author and an essay by Kenneth Ramchand.

“Kanaima,” in *Black Orpheus, Anthology* (Ibadan, 1964); rpt. In Kenneth Ramchand, ed., *West Indian Narrative* (London: Nelson, 1966), pp. 196-205; in Anna Rutherford and Donald Hannah, eds., *Commonwealth Short Stories* (London: Edward Arnold, 1971); pp. 106-115; in Livingston, James, T., ed. *Caribbean Rhythms. The Emerging Literature of the West Indies* (New York: Pocket Books, Simon & Schuster, 1974), pp. 99-107; in Charles H. Rowell, *Ancestral House. The Black Short Story in the Americas and Europe* (Harper/Collins, 1995), pp. 256-261; in Victor Ramraj, ed., *Concert of Voices: An Anthology of World Writing in English* (Peterborough, Ontario: Broadview, 1994), pp. 145-151.

“The Limbo Gateway,” an Extract from *History, Fable and Myth in the Caribbean and the Guianas*, in Bill Ashcroft, Gareth Griffiths and Helen Tiffin, eds., *The Post-Colonial Studies Reader* (London: Routledge, 1995), pp. 378-82. www.ulg.ac.be/facphl/uer/d-german/L3/whone.html

Guiana 1838 The Movie - During the 1800s, British merchants continued to import slaves to labor on sugar cane plantations in Guyana, Trinidad, Jamaica and other colonies of the West Indies and the Caribbean

Coolies - How Britain re-invented Slavery

<http://www.youtube.com/watch?v=FwZnJbTs7BQ&NR=1>

Brazil

Introduction to Multicultural Literature and Diversity Issues

Native American/ Sherman Alexie/ Louise Erdrich

Hispanics/ Latino/ “Elena”/ “Mericans”/ “Moths”

What Means Switch/ Let America Be America Again

“The New Negro”

“Somebody Blew Up America”

“Miami Poem”/ “Americanism”

Jan Carew “Tilson Ezekial Alias Ti-Zek”

Roy Heath “The Master Tailor and the Teacher’s Skirt”

Thea Doelwijt “In Foreign Parts”

Pauline Melville “The Conversion of Millicent Vernon”

Astrid Roemer “The Inheritance of my Father: A Story for Listening”

POEMS:

John Agard

English Girl Eats Her First Mango

By All Means Bless

Pan Recipe

Jan Carew

The Dreamtime Lives Again

Tiho, The Carib
 Martin Carter
 Bitter Wood
 A Mouth is Always Muzzled
 After One Year
 Childhood of a Voice
 In a Small City of Dusk
 Bent
 Being Always
 I Come from the Nigger Yard of Yesterday
 David Dubydeen
 Catching Crabs
 Coolie Mother
 Coolie Son
 Miranda
 Fred D'Aguiar
 Mama Dot's Treatise
 Airy Hall's Exits
 The Cow Perseverance
 Mahadi Das
 Horses
 The Growing Tip
 Learner
 The Leaf in his Ear
 Rooplall Monar
 Kokar
 Judgment Day
 Grace Nichols
 Wherever I Hang
 Tropical Death
 Sugar Cane
 Epilogue
 Tapestry
 A.J. Seymour
 Name Poem
 To The Family Home Awaiting Repair
 Millionaire
 There Runs a Dream

Introducing some Global, Multicultural, and Ethnic writers and their writings:

“Man in the Middle”

Remembering the Sea: An Introduction to Frank Collymore ed. Philip Nanton

“Fruit of Passion”

Poems of Opal Palmer Adisa

“Heart of Steel: Derek Walcott and the Trinidad Theater”

Annie Paul

“Black and White Stories”

Gerald A. Best

“Guyana Don: David Dabydeen—Poet, Novelist, Scholar, Ambassador”

John Mair

“Father Abrahams, Painting and Religion”

Annie Paul

“Ole Higue”

Wordsworth McAndrews

“Obeah” in *Wide Sargasso Sea*

Jean Rhys

ENGL 4530 Special Topics Seminar (3,3) (WI) (F,S)

ETHN 3501 Selected Topics in Ethnic Studies (3) (GE: HU)

ENGL 4360 World Literature in English (3) (WI) (S-EY) (FC:HU) Formerly ENGL 3100

Required Texts:

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David Dubydeen

Catching Crabs
 Coolie Mother
 Coolie Son
 Miranda

Fred D'Aguiar

Mama Dot's Treatise
 Airy Hall's Exits
 The Cow Perseverance

Mahadi Das

Horses
 The Growing Tip
 Learner
 The Leaf in his Ear

Rooplall Monar

Kokar
 Judgment Day

Grace Nichols
 Wherever I Hang
 Tropical Death
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“Ole Higue”

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“Obeah” in *Wide Sargasso Sea*

Jean Rhys

RELI 2500.003 Study Abroad (Religion, Culture, and Literature) (3,3) (SS) (GE:HU)

ENGL 3640 Literature and Religion (3) (WI*) (F-OY) (FC:HU)

WOST 3500 3510 Selected Topics in Women’s Studies (3) (GE:HU)

Required Texts:

Mohabir, Phillip. *Building Bridges*.

---. *Worlds Within Reach: Cross-cultural Witness*

DVD on the life of Phillip Mohabir (January 1937-November 2004—67 years)
 Visits to the Mayan Ruins in Belize and Guatemala—especially the Mayan Temple at Tikal

Guiana 1838 The Movie - During the 1800s, British merchants continued to import slaves to labor on sugar cane plantations in Guyana, Trinidad, Jamaica and other colonies of the West Indies and the Caribbean

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Jean Rhys

The intention of this course is to collect information from the Caribbean and the Americas (Guyana) on the life, ministry, works, and influences of Philip Mohabir. Special focus will be on Philip Mohabir as interracial, intercultural, and international reconciler and bridge-builder.

Objectives:

To help students understand the ways that literature, religion, and culture expand their awareness of themselves and of their relations to the world around them.

To help students read, interpret, and respond individually and collectively to imaginative literature and oral traditions more thoughtfully and meaningfully through an examination of the

elements of literature, religion, and culture.

To familiarize students with the literature, culture, and religion of various periods, regions, and genres, emphasizing the Caribbean and the Americas—especially Guyana and Brazil.

To help students express their thinking about the literature, religion, and culture of the Caribbean and the Americas—especially Guyana and Brazil—through discussion (oral and online), journal entries, quiz, and research project.

To expose students to the cultures, languages, and religions of colonial and postcolonial Caribbean and the Americas—especially Guyana and Brazil.

To further develop the research, written, oral, conference, and possibly publication skills of students.

Focus:

This program provides the unique experience of a postcolonial and multicultural perspective of the Caribbean and the Americas—especially Guyana and Brazil—through literary exploration of fiction and theory and through practical interaction with people, writers, and places. We will examine diverse perspectives and portrayals of the Caribbean and the Americas—especially Guyana and Brazil: issues, cultures, writers and writings, characters, social and economic situations, landscapes and environments, themes relevant to the past, present, and future, and styles ranging from traditional to modern to postmodern. Through multiple requirements and references, the program intends to produce a rich and universal experience of intertextuality, interdisciplinarity, and multiculturalism in language, history, culture, religion, literature, and travel.

Evaluation:

1. Journal Responses: 30%

Writing and sharing **your response** to the reading assignment, preparation for the trip, daily analytical responses to activities, and evaluation of the entire trip upon return. You can use a written paper, PowerPoint, blogs, or other formats. Creative use of technology is highly commendable. Undergraduates will submit **no less than 25** typed double spaced pages or equivalent and graduates will submit **no less than 40** typed double spaced pages or equivalent.

2. Research Project: 30%

An original critical project (research paper, 8-10 pp for undergraduate students and 15-20 pp for graduate students - MLA, works cited included) on a theme/issue from a single text, or on a theme/issue from several texts, or on some other aspect of the Caribbean and the Americas—to be approved by instructor—sometimes including other related texts outside the syllabus (a paper with a specific thesis, aimed at a journal/conference) **OR** a Power Point presentation on a theme/issue from a single text, or on a theme/issue from several texts, or on some other aspect of the Caribbean and the Americas—to be approved by instructor—sometimes including other related texts outside the syllabus (a presentation with a specific thesis; no less than 30 slides for undergraduate students and no less than 50

slides for graduate students)–due on **June 10, 2009**.

3. Discussion: 20%

Through oral and online discussion on the texts and the experiences in the Caribbean and the Americas, students will add to the enrichment of each other's international and intercultural experiences.

There will be five two-hour sessions before the trip to discuss the texts and orient students on the history, politics, and culture of the Caribbean and the Americas and one two-hour session after the trip to evaluate the trip.

4. Quiz: 20%

There will be 4 quizzes for undergraduate students and 6 for graduate students before and during the trip. These questions will be based on the texts and lectures.

Late:

All late assignments will be penalized with a loss of a letter grade (A to B to C to D). No late assignment will be accepted after the Friday of the week in which assignments are to be submitted. **THERE WILL BE NO MAKE-UP ASSIGNMENT.**

For projects, evaluations will reflect how well you have met a project's requirements (content and organization), your use of creative and critical style and tone, and your correct use of English.

Projects that contain serious grammatical errors (sentence fragments, run-on sentences, comma splices, etc.) cannot receive a grade higher than "C".

For discussions, evaluations will reflect on the quality of the contribution. That is, your response **MUST** make its own point; it **CANNOT** simply be "I agree with what everyone has said." That's trivial remarking. If you are confused by a concept or idea, you can say "I do not understand what is meant by [a term]" or "I'm confused. Please explain the point being made." If you are confused, other class members probably are to. Responses that depart from the topic are also considered trivial remarks.

A. BEFORE TRIP:

SESSION I: PREPARATION AND ORIENTATION

- Introduction to course and trip
- Discussion of syllabus and policies
- Nuts and Bolts on the trip
- Paper works

SESSION II: PREPARATION AND ORIENTATION

- Updates and further paper works
- Lecture on the History and Politics of the Caribbean and the Americas
- Lecture, internet sites, and video tape on the Caribbean and the Americas

Quiz I

- Brainstorming on research topics

Beginning of journal responses

SESSION III: PREPARATION AND ORIENTATION

Updates on trip

Lecture on the Language, Religions, and Culture of the Caribbean and the Americas.

Lecture and video tape on Wilson Harris and *Palace of the Peacock*

Lecture on Phillip Mohabir and *Building Bridges*

Quiz II

SESSION VI: PREPARATION AND ORIENTATION

Updates on trip

Lecture and video tape on Zee Edgell and *Beka Lamb*

Lecture on Phillip Mohabir and *Worlds Within Reach: Cross-cultural Witness*

Quiz III

SESSION V: PREPARATION AND ORIENTATION

Updates on trip

Introduction to Multicultural Literature and Diversity Issues

DVD on the life of Phillip Mohabir (January 1937-November 2004—67 years)

Quiz IV

Discussion of progress on research topics and journal responses

B. DURING TRIP:

ITINERARY

Itinerary

This literary, cultural, and historical exploration of the Amazon region of Guyana and Manaus, Brazil captures the natural wonders in both countries. You will discover an amazing eco system, vast rainforest, the magnificent Kaieteur Falls which tumbles 741 ft into a gorge below. You will search for Jaguars, harpy eagle, black caiman, and giant otters at Iwokrama Rainforest Reserve and its environs. Then an exciting experience awaits you at Manaus, the paradise of the Amazon and Georgetown, capital city of Guyana. Interaction with multicultural and indigenous peoples and cultures in several places in these countries will enrich your worldviews and discourses. These combinations are worth this Summer Study Abroad!

Day 1: Saturday, May 16 – Arrive in Guyana, Welcome by representatives of Guyana. Transfer to Hotel

Day 2: Sunday, May 17- Orientation, Religion—possibly visit church—ST. George’s Cathedral—One of the World’s Tallest Wooden Building

Days 3-6: Monday-Thursday, May 18-21- Interaction with University of Guyana faculty and students, lectures from Guyanese officials and educators, and presentations by Guyanese Writers

Day 7: Friday, May 22- Georgetown City Tour:

2-hour city tour of Georgetown . In the afternoon, transfer to the airport for flight to Kaieteur Falls and a tour to Kaieteur Falls BL

Day 8: Saturday, May 23- Dutch Ruin and River Safari:

Early departure for Parika and Fort Island. Explore the ruins of the Old Dutch Fort and learn about its history. Continue to the Essequibo River and Mazaruni Rivers with stops at the Whitewater Falls. Return in the afternoon and overnight at Sloth Island, Guyana's, newest resort. Here you will view birds, sloths, and monkeys as you walk along the nature trails. Overnight at Sloth Island resort (Guyana newest resort). Breakfast, Lunch and Dinner provided.

Day 9: Sunday, May 24- Iwokrama/Lethem/Boa Vista:

Visit the Amerindian village of Sacaralla Bay and options of swimming or lazing in hammocks. Return to Georgetown and travel to Lethem, passing through Linden Highway, Mabura Hills and lush rainforest. Visit the Iwokrama Rainforest Reserve and short tour of the Canopy walkway. Transfer to Lethem and to the Takutu River Crossing for your trip to Boa Vista. Cross by open boat/pontoon and then join the comfortable coach, which will be waiting for you, for the one and half hour trip to Boa Vista. Transfer to hotel for one night. Breakfast, Lunch provided.

Day 10: Monday, May 25- Boa Vista, Brazil:

Afternoon tour of Boa Vista. Late afternoon departure for Manaus. Breakfast, lunch and dinner provided.

Day 11: Tuesday, May 26- Arrival in Manaus:

Early arrival in Manaus. Transfer to Hotel Brazil for three nights. Check-in. Afternoon tour of shopping center. Breakfast, lunch and dinner included. Bi-lingual guides provided.

Day 12: Wednesday, May 27- Manaus City Tour:

City Tour of Manaus, first by visiting the Opera House, then the Museum, Zoo and Botanical Gardens. Visit to Ponta Negra Beach and seaside dinner and show. Breakfast, lunch and dinner provided.

Day 13: Thursday, May 28- Meeting of the Waters Tour:

After breakfast, transfer to the dock. Enjoy the spectacular meeting of the waters tour. Return, and afternoon shopping and cultural exploration.

Day 14: Friday, May 29- Cultural Discovery Shopping/Sightseeing:

All day cultural discovery/shopping/sightseeing. Breakfast, lunch and dinner provided. Late transfer to Boa Vista.

Day 15: Saturday, May 30- Early Arrival in Boa Vista.

Early arrival in Boa Vista. Transfer to your hotel. Breakfast provided.

Day 16: Sunday, May 31- Return to Georgetown:

Early breakfast at hotel. Early departure for Lethem. Departure for Georgetown. Late afternoon arrival in Georgetown.

Day 17: Monday, June 1- Return Home:

Transfer to airport for your return flight.

C. AFTER TRIP:**SESSION I:**

Evaluation of Summer Study Abroad in Guyana and Brazil

Submit all assignments

1. Research Paper:

Choose a topic that is of interest to you. Narrow the topic so that you can focus on one area. Do some research on your topic. At a later stage I will tell you more about the paper. **Read handouts on paper.**

The research paper is a substantial work of writing and research about a text, theme, or issue—**on texts or topics related to the Caribbean and the Americas**. It is a summer semester-long project due in its final form on **June 10, 2009**. It should be 15-20 pages in length (including works cited page, 12 point font size), and you should consult at least 5 secondary sources.

At the core of the paper should be an original, viable argument of your own about the text/topic you have chosen. You should also place your argument in the intellectual debate concerning that work by consulting and citing secondary sources. (Come up with your own ideas first, and then use secondary ideas).

STEPS:

As early as possible, determine which work to concentrate on, read that work, define a topic and preliminary thesis with my guidance, and consult relevant secondary sources. Your work on history of criticism should help you to determine and develop your topic and thesis.

HELPFUL HINTS:

Narrow topic and use clear and well-expressed thesis. Develop thesis.

Two spaces after every period.

A long quote is more than four lines and should be indented 10 spaces, two tabs, or one inch, double spaced. Generally, introduce with colon, and end with period, two spaces and source.

A short quote is four lines and less and should be incorporated in paragraph with quotation marks to indicate beginning and end. It ends with quotation marks, space, and source in parenthesis, and period.

Introduce, integrate, and interact with quotes.

Vary your use of quotes and the active words that introduce the quotes.

Place header at top right. Place works cited on separate page.

Use cover page or its equivalent.

Check your spelling, grammar, and punctuation.
Review coherence, transition, and organization.
Document correctly all borrowed materials (Plagiarism).
Generally, use present tense when discussing fiction.
Avoid plot summary.
Use left justification only. Good luck!