

Fall/Winter 2020-2021

AP/EN 4410 3.0M (W)	<i>Caribbean Performance and Memory</i>
Course Director:	Dr. Geoffrey MacDonald Email: gmacd@yorku.ca Office Hours: By appointment (remote)
Time:	Mondays, 11:30am – 2:30pm
Delivery Format:	REMOTE – (synchronous delivery) – There are scheduled meeting times for this course (see above). Students should plan to be available for course-related activities during the appointed times. For more information, see the Description and/or Requirements below.
Description:	<p>What is the significance of memory in the context of history? Caribbean cultural production is grounded in resistance and decoloniality, but it also confronts legacies of slavery, erasure, and imperialism. Students in this course will examine works by anglophone Caribbean artists and thinkers who grapple with how to perform culture and memory. Using a selection of novels, poems and plays, we consider how literary representations can draw upon transcontinental identities and standpoints. Caribbean texts challenge dominant narratives about the region and remind readers, listeners, and viewers about the many fronts upon which artists enact liberation.</p> <p>We engage with imaginative texts to consider the relationship between literary study and social relations through: attention to narrative, poetics, and dramaturgy; the rhetorical, figurative, and formal resources deployed by the writers; and the thematic and contextual material derived from the texts. In the process, students develop valuable critical skills that explore the play between creative texts and theory, as well as the opportunity to test their ideas through seminar presentations and facilitation.</p> <p>Each class will consist of a video lecture and a synchronous online seminar conducted over zoom once a week. Active participation in the zoom meetings (or alternative submissions to discussion forums) is compulsory. Lectures will contextualize the material and stimulate discussion; seminars will consist of substantial student presentations on the course materials, followed by robust discussion on the text and the ideas raised.</p>
Category:	C
Historical Requirement:	N/A
Requirements:	Participation = 20% Seminar Presentation = 20% Research Essay = 30% Digital Poetry Assignment = 30%

<p>Reading List:</p>	<p>Theory (available through York University Library; permalinks provided on Moodle) Davies, Carole Boyce. "From Masquerade to Maskarade: Caribbean Cultural Resistance and the Rehumanizing Project." <i>Sylvia Wynter: On Being Human as Praxis</i>, Duke University Press, 2015, pp. 203–25. Walcott, Derek. "The Antilles, Fragments of Epic Memory: The 1992 Nobel Lecture." <i>World Literature Today</i>, vol. 67, no. 2, U of Oklahoma P, Jan. 1993, pp. 261– 67.</p> <p>Imaginative Texts d’bi.young anitafrika, <i>Esu Crossing the Middle Passage</i>. Directed by Lucius Dechausay, Watah Theatre/Storefront Theatre, 2016. Digital filmed performance. Derek Walcott, <i>Dream on Monkey Mountain</i>. Farrar, Straus, and Giroux, 1971. ISBN: 9780374508609. Edwidge Danticat, <i>Krik? Krak!</i>. Soho, Anniversary Edition, 2015. ISBN: 9781616957001 Lillian Allen, <i>Anxiety</i>. CD Baby, 2012. Available on music streaming services. Linton Kwesi Johnston, <i>Mi Revalueshanary Fren: Selected Poems</i>. Penguin Modern Classics, 2002. ISBN: 9780141186986 M. NourbeSe Philip, <i>Coups and Calypsos</i>. Mercury P, 2001. ISBN: 9781551280905 Marcia Douglas, <i>The Marvellous Equations of the Dread</i>. New Directions, 2018. ISBN: 9780811227865. Sylvia Wynter, "Maskarade." <i>Mixed Company: Three Early Jamaican Plays</i>, edited by Yvonne Brewster, Oberon, 2012. ISBN: 9781849432160</p> <p>Selected poetry performances, including those by Louise Bennett, Olive Senior, and Lorna Goodison, and Christian Campbell.</p>
<p>Open To:</p>	<p>YR 3/4 H and YR 3 O</p>