

General Education Course Information Sheet
Please submit this sheet for each proposed course

Department & Course Number
 Course Title

Comparative Literature 98T
Invisible Cities: Urban Landscapes in Caribbean Literatures

1 Check the recommended GE foundation area(s) and subgroups(s) for this course

Foundations of the Arts and Humanities

- Literary and Cultural Analysis X
- Philosophic and Linguistic Analysis
- Visual and Performance Arts Analysis and Practice

Foundations of Society and Culture

- Historical Analysis X
- Social Analysis

Foundations of Scientific Inquiry

- Physical Science
With Laboratory or Demonstration Component must be 5 units (or more)
- Life Science
With Laboratory or Demonstration Component must be 5 units (or more)

2. Briefly describe the rationale for assignment to foundation area(s) and subgroup(s) chosen.
 This class fulfills the subgroup of “Literary and Cultural Analysis” within the foundation area of the Arts and Humanities. Students will develop working vocabularies in the urban humanities and postcolonial studies by reading comparative literary texts from the field of Caribbean studies. It also fulfills the subgroup of “Historical Analysis” within the foundation area of Society and Culture given that we will be addressing the processes of globalization and urbanization that have shaped the imaginative geographies of Caribbean literary cities from the mid-twentieth century to the present.

3. List faculty member(s) who will serve as instructor (give academic rank):
Instructor: Dana Linda (Teaching Fellow) Faculty Mentor: Jenny Sharpe (Professor)

4. Indicate when do you anticipate teaching this course:

	2014-2015	Winter	<u> X </u>	Spring	
GE Course Units	<u> 5 </u>	Enrollment		Enrollment	

5. Please present concise arguments for the GE principles applicable to this course.

❑ General Knowledge	This course will introduce students to broad topics in modernity, postcoloniality, and urban geography through representations in comparative literary texts from the global Caribbean.
❑ Integrative Learning	Students will learn how to critically interrogate and engage various sources (postcolonial fiction and spatial theory as well as supplementary film and media) to address topics germane to contemporary Caribbean cities (local and diasporic) through their participation in class discussion, the online forum, and process-oriented writing practice.
❑ Ethical Implications	Students will explore the impact of globalization and uneven development on the lives of Caribbean peoples as well as the spatial politics of race, gender, and place
❑ Cultural Diversity	This course provides comparative analysis of lived and literary cities as diverse as Havana, Kingston, Fort-de-France, Port of Spain, San Juan, and New Orleans, among others.
❑ Critical Thinking	Students will engage critically with postcolonial fiction and theory as well as key ideas from the emergent fields of the urban humanities through a combination of interactive and process-oriented activities that will be primarily carried out through seminar-style discussion and related writing/research assignments.
❑ Rhetorical Effectiveness	Ultimately, the course will ask how students can creatively gain access to, and ethically write about, larger questions that surround Caribbean cities and urban communities within a transnational frame
❑ Problem-solving	Students will develop the analytical and methodological skill sets necessary to conduct a well-thought and resourcefully executed exploration of topics-based research in contemporary Caribbean cities
❑ Library & Information Literacy	This class will treat urban literacy (e.g., how to read the city as a text and identify authors create innovative languages and aesthetic platforms for narrating cities) as a primary methodology. Notably, students will gain research and organizational tools necessary to adapt and synthesize the knowledge gained from their research projects.

(A) STUDENT CONTACT PER WEEK (if not applicable write N/A)

1. Lecture:	<u>3</u>	(hours)
2. Discussion Section:	<u>N/A</u>	(hours)
3. labs	<u>N/A</u>	(hours)
4. Experiential (service learning, internships, other):	<u>N/A</u>	(hours)
5. Field Trips:	<u>N/A</u>	(hours)

(A) TOTAL Student Contact Per Week **3** **(HOURS)**

(B) OUT-OF-CLASS HOURS PER WEEK (if not applicable write N/A)

1. General Review & Preparation:	<u>3</u>	(hours)
2. Reading	<u>5</u>	(hours)
3. Group Projects:	<u>1</u>	(hours)
4. Preparation for Quizzes & Exams:	<u>N/A</u>	(hours)
5. Information Literacy Exercises:	<u>N/A</u>	(hours)
6. Written Assignments:	<u>2</u>	(hours)
7. Research Activity:	<u>1</u>	(hours)

(B) TOTAL Out-of-class time per week

12	(HOURS)
15	(HOURS)

GRAND TOTAL (A) + (B) must equal at least 15 hours/week

Comparative Literature 98T: Invisible Cities

Urban Landscapes in Caribbean Literatures

Instructor: Dana Linda

E-mail: dana.m.linda@ucla.edu

Office Hour: TBA & by appointment (YRL cafe)

Classroom: TBA

Office: TBA

“Cities, like dreams, are made of desires and fears, even if the thread of their discourse is secret, their rules are absurd, their perspectives deceitful, and everything conceals something else.”

– Italo Calvino

DESCRIPTION

While living in cities has come to define an integral part of modern life and its cosmopolitan character, Caribbean literature remains widely understudied in terms of its city-centric narratives. This course examines the geographical imagination in postcolonial fiction to understand the Caribbean city’s distinct literary cartographies from across the region. Taking an interdisciplinary approach to the urban humanities from the fields of literary theory, geography, and postcolonial studies, our aim is to build a comparative literary map of the Caribbean city from mid-twentieth century to contemporary conceptions of globalization. Students will develop working vocabularies around key readings and concepts from cultural geography and postcolonial theory through close readings of Caribbean fiction, poetry, and filmic texts that present innovative languages and aesthetic platforms for narrating cities such as Port of Spain, Kingston, Fort-de-France, Havana, San Juan, among others. The course will be guided by key topics for understanding contemporary Caribbean cities: 1) geographies of empire and globalization; (2) archival spaces of history and affect; (3) gender and sexual politics of race, space, and place; (4) urban settlement and migration processes; and (5) urban noise and sensory impressions. As one of the most urbanized regions in the world today, the Caribbean provides culturally, historically, and linguistically diverse formations of space and place for interrogating the contemporary narrations of its lived and literary cities.

BOOK LIST

V.S. Naipaul’s *A House for Mr. Biswas* (1959)

Patrick Chamoiseau’s *Texaco* (1992)

Erna Brodber’s *Louisiana* (1994)

Abilio Estévez’s *Distant Palaces* (2002)

Course Reader

A course reader with excerpted primary texts and secondary materials will also be made available at the Course Reader Materials store in Westwood Village.

Film Shorts and Screenings

Arturo Infante’s *Flash Forward* (2005)

Fernando Pérez’s *Suite Havana* (2003)

Coursework

Participation	60%
Discussion Facilitation	10%
Participation in discussion	20%
Skill-Building Assignments (including short essay)	30%

Research project	40%
Project Proposal and annotated bibliography (due week 6)	10%
Draft of paper (due week 8)	5%
12-15 page research paper	25%

COURSE EXPECTATIONS

Participation:

Participation accounts for 60% of your total grade. Our discussions will clarify and expand on the topics presented in seminar and in the readings, so your presence and contribution are integral components to success in this course. In order to engage in productive dialogues and writing exercises, readings and complementary assignments should be completed before the class meeting for which they are assigned. If you intend to miss section for a religious observance, health issue, or another permissible reason, please contact me ahead of time, or as soon as possible, either in person or via e-mail. In this case, it is your responsibility to find out from a classmate the topics covered and/or to attend office hours that week. Additionally, all students are required to attend 2 meetings in office hours to address academic goals and general questions with formal writing assignments

Discussion Facilitation:

Each student will be asked to lead one seminar discussion. This means that you will be fulfilling a leadership position in the classroom by taking responsibility for the readings and generating dialogue with your peers. Use this exercise as an opportunity to raise inquiries, explore themes, provoke commentary, and practice close reading techniques. You should treat this assignment similarly to a short formal paper, in which your classmates are your target audience. You also must create handouts that summarize the main idea, questions, and/or activities that you wish to facilitate. Presentations will be a maximum of 15 minutes and you must e-mail an outline to the instructor 24 hours in advance. Handouts and other relevant materials must be uploaded to the course website the night before class.

Classroom Etiquette:

As a matter of respect for each other and the course, we need to take seriously our time together in seminar. Consistent tardiness, cell phone, and internet use in the classroom are disruptive activities and will reflect in your evaluation. Laptops, iPads, and similar devices are only to be used with instructor approval. It is my responsibility to ensure that our seminar is an inclusive and safe space where all students feel comfortable contributing to discussion. With this in mind, I acknowledge that there are many ways in which students may participate proactively in the classroom and will give opportunities that support various forms of intellectual involvement. We will also make a collective effort to respect all perspectives, and will not tolerate derogatory comments, disturbances, or other destructive behaviors.

Writing Assignments:

Your formal written work and related research assignments greatly impact your opportunity for success in this course. Each assignment in this course will contribute to your final research paper. Throughout the term, we will discuss proper citations, structural mechanics and formatting, and productive organizational approaches for academic essay writing as well as engage exercises that deepen your interpretive and methodological skill sets. I will also be happy to discuss assignments individually with those who wish to meet with me before the due date. Since each student comes to this course with a different approach and purpose, we will focus on both formal and personal stylistic goals with respect to each assignment. Late and/or missed assignments will be interpreted as a lack of engagement and, subsequently, jeopardize your performance in this course.

Skill-Building Assignments and Research Project:

Each student will be asked to complete 1 blog entry per week as part of your skill-building work in seminar. These will include key word definitions from the theoretical readings and topic-specific prompts for the readings. You should treat these assignments similarly to a short formal paper, in which your classmates are your target audience. You are encouraged to select passages from the primary texts to facilitate close readings and related questions to discuss with your peers. This assignment must be completed before we meet for seminar. You will also be asked to complete a short (250-500 word) paper addressing any question/problem in the theoretical readings and to be read in class.

A 15-20 page (3750-5000 words) seminar paper (due in my box in Humanities 149 by 5PM on Thursday, December 9). The papers should conform to the guidelines of either the MLA Handbook or The Chicago Manual of Style. Before proceeding with your paper, you need to turn in a two-page (500 words) proposal and annotated bibliography by noon on ____, so that I can give you the appropriate feedback. You can (and of course should) discuss your research paper with me at any stage of its inception and writing.

Annotated Bibliography:

As part of the course learning objectives, you will gain a foundation in research methodologies for the urban humanities. The details of this assignment will be discussed weekly. In short, an annotated bibliography is a descriptive list of citations to secondary sources that may contain useful information and ideas on your potential essay topic. I will provide you with recommended readings each week as a guide, but you will also be expected to find and annotate one to two of your own research findings through key word searches via academic search engines.

Late policy: Unless you have received an extension from me, late assignments will be penalized as follows: Grades will be lowered by 1/3 of a grade for each day that a paper is late (e.g. from a B+ to a B). You are required to inform me if the paper is going to be more than two days late. I will only consider incompletes in extenuating circumstances and with prior agreement.

I also encourage you to take advantage of UCLA's free academic services:

UCLA Student Writing Center: <http://www.wp.ucla.edu/app/home/make-an-appointment>
A61 Humanities Building

Academic Advancement Program (AAP): <http://www.aap.ucla.edu>
1214 Campbell Hall

GRADING SCALE

97-100%=A+	87-89%=B+	77-79%=C+	67-69%=D+	Below 62=F
93-96%=A	83-86%=B	73-76%=C	63-66%=D	
90-92%=A-	80-82%=B-	70-72%=C		

COURSE POLICIES

Instructor Meeting and Contact Policies:

Do not hesitate to contact or meet with me if you have questions or need further assistance in the class. I respond to emails between 8am and 6pm, Monday-Friday, and will respond to your inquiries within 24 hours. Office hours are also a great resource for you to discuss any additional course-related matters outside of seminar. Due to time constraints, I cannot read full drafts of your paper before the due date; however, we can tackle any conceptual or technical questions that you may have during our meeting time.

University Policy on Academic Integrity:

Violations of academic integrity are not tolerated at UCLA, and will result in an immediate failing grade as well as disciplinary review and possible expulsion from UCLA.

- **Academic stealing** refers to the theft of exams or exam answers, of papers or take-home exams composed by others, and of research notes, computer files, or data collected by others.
- **Academic cheating, collusion, and fraud** refer to having others do your schoolwork or allowing them to present your work as their own; using unauthorized materials during exams; inventing data or bibliography to support a paper, project, or exam; purchasing tests, answers, or papers from any source whatsoever; submitting (nearly) identical papers to two classes.
- **Plagiarism** refers to the use of another's work without full acknowledgment, whether by suppressing the reference, neglecting to identify direct quotations, paraphrasing closely or at length without citing sources, spuriously identifying quotes or data, or cutting and pasting the work of several (usually unidentified) authors into a single undifferentiated whole. You can avoid plagiarism by citing your sources properly using the MLA style; for a good resource for citation guidelines, see: <http://www.dianahacker.com/resdoc>

Students with Documented Learning Differences and Varying Abilities:

This course is committed to improving inclusion for students with diverse learning abilities. Please let me know if you have a documented learning, behavioral, and/or physical difference that may require a distinctive approach to maximizing your performance or experience in this class. If you wish to request resources for adaptive technologies and learning aids, please contact the Office for Students with Disabilities as soon as possible at A255 Murphy Hall, telephone: (310) 825-1501; (310) 206-6083 (telephone device for the deaf). <http://www.osd.ucla.edu>

Resources for Students on Sexual Assault, Intimate Partner Violence, and Stalking

It is an unavoidable fact that sexual assault and other kinds of interpersonal violence happen on college campuses, and UCLA is no different. If you think you might have experienced sexual or interpersonal violence, there are resources on campus for your needs. Campus Assault and Resource Education (CARE) provides services for students who are survivors of violence. To access a CARE Counselor call 310- 825-0768 (24/7) or utilize CAPS Walk-In Services. Student Care Managers, Mark Veldkamp (310-825-7291) and Karen Minero (310-825-0628), are available to support and advocate for UCLA students who are survivors of sexual assault, intimate partner violence, or stalking.
<http://www.nwp.org/cs/public/print/resource/2989>

COURSE SCHEDULE

WEEK 1: INTRODUCTION: Reading Caribbean Literary Cities

Course Reader:

Excerpts from V.S. Naipaul's *Middle Passages*
Françoise Lionnet's "Cosmopolitan or Creole Lives?"
Rivke Jaffe's Introduction to *The Caribbean City* (2008)

Group activity with Dionne Brand's poetry

TOPICS:

Course logistics and key terms
Creole cosmopolitanism and postcolonial modernity

WEEK 2 and 3: THE NEW METROPOLIS?: Dwelling in Colonial Legacies

A House for Mr. Bismar (1959)

Course Reader:

Excerpts from Jan Shinebourne's *Timepiece*
Martin Heidegger's "Building, Dwelling, Thinking"

“The New Metropolis” and “Cities and Countries” from Raymond Williams’ *The Country and the City*
Selected chapters from *Arjun Appadurai’s Modernity at Large* and *Caliban and the Yankees*

TOPICS:

Port of Spain and Georgetown
The Colonial and Postcolonial City
Rural-Urban Migration

Recommended:

[A Walking Tour of V.S. Naipaul’s Miguel Street](#)

WEEK 4 and 5: PLANNING THE CREOLE CITY

Patrick Chamoiseau’s *Texaco* (1992)

Course Reader:

Frantz Fanon’s Manichean colonial city in *Wretched of Earth* (1961)
Antonio Benítez Rojo’s “The Other Caribbean City” in *The Repeating Island* (1992)
Excerpts from Edgardo Rodríguez Juliá’s *San Juan: Memoir of a City*
Selected chapters from Angel Rama’s *The Lettered City*

TOPICS:

Fort-de-France and San Juan
Urban Palimpsests
The Lettered/Literary City

WEEK 6 and 7: DREAMING OF INFRASTRUCTURE

Abilio Estévez’s *Distant Palaces* (2002)

Course Reader:

Patricia Yaeger’s “Dreaming of Infrastructure”
Ann Laura Stoler’s “Imperial Debris: Reflections on Ruins and Ruination”
Essay selections from *Havana Beyond the Ruins: Cultural Mappings After 1989*
Excerpts from Dany LaFerrière’s *The World is Moving Around Me* and Antonio Ponte’s *Tales from the Cuban Empire* and Derek Walcott’s “Laventille”

Digital Activities:

[Inside the Haiti Earthquake](#)

Film Screening:

Suite Havana

Recommended:

Michel Foucault, “Of Other Spaces: Utopias and Heterotopias” ([PDF](#))
Mike Davis, Chapter 1, *Planet of Slums*
Arjun Appadurai’s ["Housing and Hope"](#)

TOPICS:

Havana and Port-au-Prince
Imperial Debris and Ruination
Disaster Colonialism

WEEK 8 and 9: DIASPORA CITIES

Erna Brodber's *Louisiana*

Course Reader:

Selected chapters from Benedict Anderson's *Imagined Communities* and Fabian's *Time and the Other*

"Circum-Atlantic Memory" and "Congo Square" from Joseph Roach's *Cities of the Dead* (1996)

Marlon James' "The Other Caribbean City"

Excerpts from Pauline Melville's *Migration of Ghosts* and Dionne Brand's *At the Full and Change of the Moon*

Recommended:

Eric D Smith, "The Ghost Machine: Spiritualism, Anachronism, and Alterior Acoustics"

Jenny Sharpe's "When Spirits Talk: Reading Erna Brodber's *Louisiana* for Affect"

TOPICS:

New Orleans, London, Amsterdam, New York

Archival Spaces of Affect and History

Diasporic Female Agency

WEEK 10: URBAN NOISE AND STREET TACTICS

Course Reader:

Jean Binta Breeze's "Dubwise"; "eena mi corner"; "riddym ravings (the mad woman's poem)" and Lorna Goodison's River Mumma poems; Pauline Melville's "The Iron and the Radio Have Gone"

Excerpts from Luis Rafael Sanchez's *Macho Camacho's Beat*; Lorna Goodison's *By Love Possessed*, and Mayra Santos Febres' *Urban Oracles*

"Making Do?: Uses and Tactics" and "Walking in the City" from Michel de Certeau's *The Practice of Everyday Life*

Recommended:

Jenny Sharpe's "Cartographies of Globalisation, Technologies of Gendered Subjectivities: The Dub Poetry of Jean 'Binta' Breeze"

TOPICS:

Kingston, Georgetown, San Juan

Urban Sound and Cultural Technologies

Cartographies of Globalization and Uneven Development

COURSE WRAP UP AND FINAL PRESENTATIONS



New Course Proposal

Comparative Literature 98T Invisible Cities: Urban Landscapes in Caribbean Literatures

Course Number Comparative Literature 98T

Title Invisible Cities: Urban Landscapes in Caribbean Literatures

Short Title

Units Fixed: 5

Grading Basis Letter grade only

Instructional Format Seminar - 3 hours per week

TIE Code SEMT - Seminar (Topical) [T]

GE Requirement Yes

Major or Minor Requirement No

Requisites Enforced: satisfaction of Entry-Level Writing requirement. Freshman/sophomores preferred.

Course Description Examine evolution of urban genres and geographies in global Caribbean. Focus on literary works produced or set in twentieth and twenty-first centuries alongside large-scale urbanization processes of these eras.

Justification Part of the series of seminars offered through the Collegium of University Teaching Fellows

Syllabus File [Comparative Literature 98T syllabus.pdf](#) was previously uploaded. You may view the file by clicking on the file name.

Supplemental Information Professor Jenny Sharpe is the faculty mentor for this seminar

Grading Structure
 Discussion Facilitation (10%)
 Participation in discussion (20%)
 Skill-building Assignments (30%)
 Project Proposal (10%)
 Draft of paper (5%)
 12-15 page research paper (25%)

Effective Date Winter 2015

Discontinue Date Summer 1 2015

Instructor	Name	Title
	Dana Linda	Teaching Fellow

Quarters Taught Fall Winter Spring Summer

Department Comparative Literature

Contact	Name	E-mail
	MICHELLE CHEN	mchen@oid.ucla.edu

Routing Help

ROUTING STATUS

Role: FEC Chair or Designee - Castillo, Myrna Dee Figuracion (MCASTILLO@COLLEGE.UCLA.EDU) - 45040

Status: Pending Action

Role: CUTF Coordinator - Chen, Michelle L. (MCHEN@OID.UCLA.EDU) - 53042

Status: Approved on 9/10/2014 4:03:51 PM

Changes: No Changes Made

Comments: on behalf of Professor Kathleen L. Komar, Chair, Collegium of University Teaching Fellows Program Faculty Advisory Committee.

Role: Initiator/Submitter - Chen, Michelle L. (MCHEN@OID.UCLA.EDU) - 53042

Status: Submitted on 9/10/2014 4:02:09 PM

Comments: Initiated a New Course Proposal

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cims@registrar.ucla.edu or (310) 206-7045