

WMST 3500: WOMEN IN THE CARIBBEAN (1/3/08)  
SLC, ROOM 207  
1:25-2:15, M, W, F

Doris Kadish: [dkadish@uga.edu](mailto:dkadish@uga.edu); <http://www.rom.uga.edu/dkadish/>  
243 Gilbert Hall, 542-4649  
Office Hrs, M,W,F 10-11:00 am and by appointment

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120 LeConte Hall  
Office Hrs: 12-1:00 pm and by appointment

**Texts:**

- Arthur, Charles. *Haiti in Focus*. (University Book Store; 1 day reserve)
- Cliff, Michelle. *Abeng* (Jamaica) (University Book Store; 1 day reserve)
- Condé, Maryse. *Crossing the Mangrove* (Guadeloupe) (University Book Store; 1 day reserve)
- Danticat, Edwidge. *Krik. Krak.* (Haiti) (University Book Store; 1 day reserve)
- Hatchwell, Emily. *Cuba In Focus*. (University Book Store; 1 day reserve)
- Mason, Peter. *In Focus Jamaica*. (University Book Store; 1 day reserve)
- Valdés, Zoé. *I Gave You All I Had* (Cuba) [*Te di la vida entera*] (University Book Store; 1 day reserve)
- Other assigned readings online library reserve (password Abeng) or WebCT

**Films (to view in class):**

- *Sweet Sugar Rage*, produced by Sistren Theater Collective. 1985. (Jamaica) (WebCT, Films)
- *Chercher la vie* (Haiti)
- *Miss Amy and Miss May* (Jamaica) (WebCT, Films)
- *Landscape and Memory* (Martinique) (Library, 7<sup>th</sup> floor)
- *Edwidge Danticat Visits Her Haitian Roots* (Library, 7<sup>th</sup> floor)
- *Maryse Condé Speaks from the Heart* (Library, 7<sup>th</sup> floor)
- *Children of Fidel* (Library, 7<sup>th</sup> floor)

**Films (to view outside of class):**

- *Heading South* (Haiti) (WebCT, Films)
- *Black Shack Alley* (Guadeloupe) (WebCT, Films)
- *Mujer Transparente* (Cuba) (WebCT, Films)

**Course Objectives:** This course addresses four principal sets of questions. Materials covered in the course (readings, films, lectures, etc.) will enable students to formulate answers to these questions.

- What are Caribbean feminisms, how do they compare to American feminisms, how do they find expression in the works of Caribbean women literary writers? How do their issues as women relate to your own?

- What do residents of the Caribbean islands or members of the Caribbean diaspora perceive to be the social problems that they face and what solutions do they propose?
- What is the importance for women of various forms of cultural expression including literature, film, theater, music, and religion?
- What are the distinctive themes and forms of Caribbean women's literature?

**Course Policies:**

- There will be periodic short quizzes on the assigned readings. No quizzes can be made up. However, the three lowest quiz grades will be dropped. Professor Kadish will grade the quizzes.
- Students are expected to participate actively in class. Students are encouraged as one component of participation to identify relevant on-line materials or current events that can enrich the class' understanding of the subject matter. Such material can be posted on the course bulletin board or brought up in class discussion. Students who do not have the opportunity to speak in a class are encouraged to post comments or questions on the course bulletin board to assure that their willingness to participate is recognized. Professor Kadish will determine the participation grades.

**Writing Intensive Requirements:** [SEE "STUDENT BENEFITS" DOCUMENT, WEBCT (COURSE MATERIALS) FOR ADVANTAGES OF WRITING INTENSIVE COURSES

- All written work must be submitted in hard (not electronic copy) at the beginning of the class period for which it is assigned. Ms Goodwin will be responsible for assisting students with the written assignments and will grade them. Workshops will be held to prepare students for the various types of writing.
- The first writing assignment is a series of five journals in which students record their reactions to the novels and films that are considered in the course. Since the reading of novels and viewing of films is an integral part of WMST 3500, the goals in these assignments are, first, to develop skills in responding intelligently to narrative works—taking into account, for example, literary and filmic conventions, patterns of plot and character development, symbolism, narrative voice, perspective, reader response, etc.; and, second, to relate the works considered to the issues in feminism and women's lives that are raised in the course. Journal writing will enable students to gain practice in dealing with the material in the course (and with writing itself) in a relatively unstructured mode. Required length: 2 double-space pages, approximately 500 words.
- The second writing assignment is a series of four response papers in which students are asked to identify an issue in an assigned work that they wish to support or take issue with. At least one of these papers must be based on the films that students can view outside of class. These papers are expected to be critical and theoretical with respect to women's issues. Students are expected to clarify their intentions (to explain what they are trying to do and why), to base their arguments on the assigned readings, to respond to a reading as thoroughly as possible without diverging from their main purpose, to quote from the reading judiciously, to make effective use of topic sentences that give the main idea of the paragraph and attach to the main idea of the paper. The main point of these assignments is to learn through writing to exercise critical abilities; to gain practice in analyzing and arguing, rather than just describing what the author said; to develop skills in academic writing. Required length: 2 double-space pages, approximately 500 words.

- The third writing assignment involves the preparation of a final paper of approximately least 12 pages in length. In addition to the criteria for the response papers, the final papers will involve the use of sources and proper documentation. Again, the goals are to develop critical abilities and skills in academic writing. Students must schedule an appointment with the on one of the days designated for such appointments to plan for the final paper. They are required to submit a tentative bibliography and outline on the day designated on the syllabus. Failure to meet with Ms Goodwin or to submit the assigned work will lower the grade for the final paper. The final paper is due on the last day of classes.

**Grades:**

Quizzes: 15%; Participation: 15%; Journal: 20%; Response Papers: 20% ; Final Paper 30%. All assigned papers must be completed in order to pass the course.

**Course/university policies**

- The course syllabus is a general plan for the course; deviations announced to the class by the instructor may be necessary.
- All students are responsible for maintaining the highest standards of honesty and integrity in every phase of their academic work in this class. All writing must be in the student's own words (other than written material that appears in quotation marks and is accompanied by an acceptable citation). Instances of writing that are not in the student's own words will be considered plagiarism. The penalties for academic dishonesty are severe and ignorance is not an acceptable defense. More information is at the following URL:  
[http://www.uga.edu/ovpi/academic\\_honesty/academic\\_honesty.htm](http://www.uga.edu/ovpi/academic_honesty/academic_honesty.htm).

- Plus/minus system:

100-93 A 4.0

92-90 A- 3.7

89-87 B+ 3.3

86-83 B 3.0

82-80 B- 2.7

79-77 C+ 2.3

76-71 C 2.0

70-68 C- 1.7

67-60 D 1.0

60-0 F 0

Syllabus

Library password: Abeng

Week 1: Introductions, Feminisms

January 7: Introduction to course

January 9: Introduction to class participants

January 11: Paravisini-Gebert, “Decolonizing Feminism,” Springfield, Chapter 1 (Library Reserve)

Week 2: Feminisms, Haiti

January 14: Patricia Mohammed, “Towards Indigenous Feminist Theorizing in the Caribbean” (WebCT, Readings)

January 16: Workshop, Journal Writing

January 18: *Haiti in Focus*; **JOURNAL #1**

Week 3: Haiti

January 23: *Haiti in Focus*

January 25: Film in class: *Chercher la vie* (WebCT, Films); **JOURNAL #2**

Week 4: Haiti

January 28: *Krik, Krak: Children of the Sea; Nineteenth Thirty-Seven*

January 30: Workshop, Response Papers

February 1: *Krik, Krak: A Wall of Fire Rising; Night Women; Between the Pool and the Gardenias*

Week 5: Haiti

February 4: Film in class: *Edwidge Danticat Visits Her Haitian Roots*; **RESPONSE #1**

February 6: Karen McCarthy Brown, “The Power to Heal: Haitian Women in Vodou,” Springfield, Chap 7 (Library Reserve)

February 8: *Krik, Krak: Caroline’s Wedding; Epilogue: Women Like Us*

Week 6: Guadeloupe and Martinique

February 11: *Sweat, Sugar and Blood* (WebCT, Readings)

February 13: Film in class: *Landscape and Memory*; **JOURNAL #3**

February 15: Cynthia Mesh, “Empowering the Mother Tongue,” Springfield, Chap 2 (Library Reserve)

\* Outside Film, *Sugar Cane Alley* (WebCT, Films)

Week 7: Guadeloupe and Martinique

February 18: Workshop on final papers; **RESPONSE #2**

February 20: *Crossing the Mangrove* (pp. 1-44)

February 22: *Crossing the Mangrove* (pp. 45-93)

\*Sign up for meetings on final papers, February 19 and 20

Week 8: Guadeloupe and Martinique

February 25: Film in class, Condé; **JOURNAL #4**

February 27: *Crossing the Mangrove* (pp. 94-151)

February 29: *Crossing the Mangrove* (pp. 152-end)

Week 9: Health and Sexuality

March 3: Caroline Allen, “The Commonwealth Caribbean,” Springfield, Chap 9 (Library Reserve); **OUTLINE AND TENTATIVE BIBLIOGRAPHY**

March 5: Kamala Kempadoo, "Continuities and Change: Five Centuries of Prostitution in the Caribbean" (Library Reserve)

March 7: Nadine Fernandez, "Women Race, and Tourism in Cuba" and "Tourist-Oriented Prostitution in Barbados: The Case of the Beach Boy and the White Female Tourist" (Library Reserve)

\*Outside Film, *Heading South* ( WebCT, Films)

Week 10: Jamaica

March 17: *Jamaica in Focus*

March 19: *Jamaica in Focus*; **RESPONSE #3**

March 21: "Sistren Theatre Collective" (WebCT, Readings)

Week 11: Jamaica

March 24: Film in class, *Sweet Sugar Rage* (WebCT, Films); **JOURNAL #5**

March 26: *Abeng*, Part I (pp. 3-45)

March 28: *Abeng*, Part II (pp. 48-107)

Week 12: Jamaica

March 31: *Abeng*, Part III (pp. 111-165)

April 2: Suzanne La Font, "The Colonial Legacy," Springfield, Chap 10 (Library Reserve)

April 4: Film in class, *Miss Amy and Miss May* (WebCT, Films); **RESPONSE #4**

Week 13: Cuba

April 7: *Cuba in Focus*

April 9: *Cuba in Focus*

April 11: "Cultural Overview" (WebCT, Readings)

\*Outside Film, *Mujer Transparente* ( WebCT, Films)

Week 14: Cuba

April 14: *I Gave You All I Had* , Chapters 1-3

April 16: *I Gave You All I Had*, Chapters 4-6

April 18: Carollee Bengelsdorf, "[Re]Considering Cuban Women in a Time of Troubles," Springfield, Chap 11 and Ruth Behar, "Daughter of Caro," Springfield, Chap 6 (Online Reserve)

Week 15: Cuba

April 21: Film in class, *Children of Fidel*

April 23: *I Gave You All I Had*, Chapters 7-8

April 25: *I Gave You All I Had* , Chapters 9-11

April 28: Conclusions