



UWI TODAY

THE UNIVERSITY OF THE WEST INDIES · ST. AUGUSTINE CAMPUS

SUNDAY 25TH OCTOBER, 2009

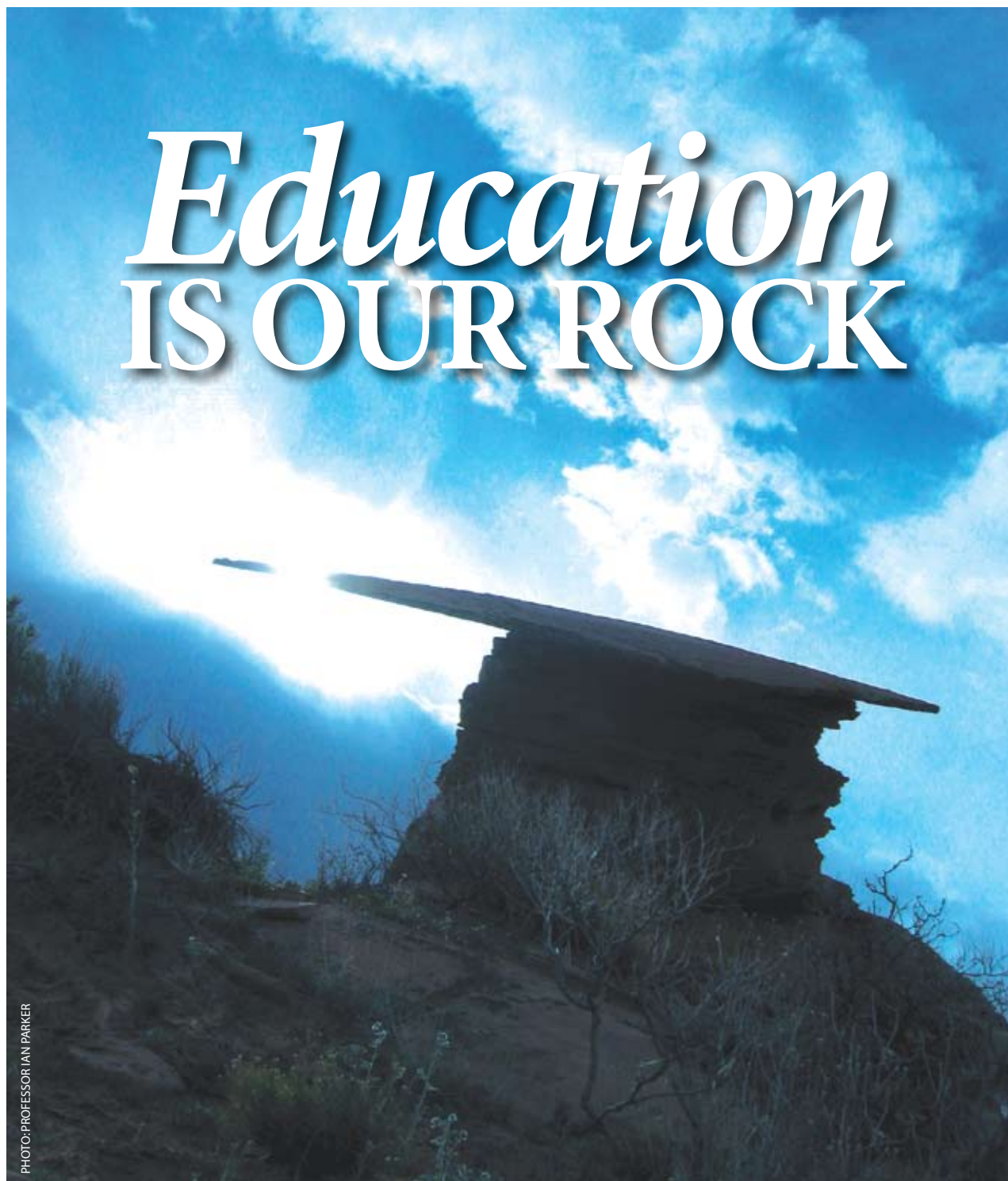


PHOTO: PROFESSOR IAN PARKER

The mortarboard is a global symbol of academia and graduations, and as we prepare for our annual **Presentation of Graduates on October 30 and 31**, we have devoted much of this edition to the people, traditions and symbols associated with graduation ceremonies.

We were as struck by our cover photograph's startling likeness to a mortarboard as its photographer, **Ian Parker**, was. A professor of neuroscience at the University of California, Prof Parker was hiking into a canyon at the side of the Escalante River in Utah when he saw the intriguing rock formation that he aptly titled: *"The Mortarboard."*

The mortarboard as a symbol of higher learning and the solidity represented by this rock, combined to reinforce an idea we feel is central to the development of any civilisation. It is the concept that education is the sturdiest rock upon which to build anything of substance.

We pay tribute to those who have accumulated wisdom through the shaping hands of life experience and who use their knowledge to guide those who come behind. We pay tribute to those who submit themselves to the task of learning and now stand ready to contribute to their communities. And we pay tribute to the long traditions of excellence that we strive to emulate each day.

SPORT - 05

UWI SPEC Half-Marathon

■ Put on your running shoes



GRADUATION CEREMONIES - 08

The Graduate

■ The Coming of Age Ceremony



GRADUATION CEREMONIES - 10
Honoree

■ Prof. Arnold Rampersad, Inside a biographer



GRADUATION CEREMONIES - 12
Honoree

■ Yesu Persaud In the service of his brother

■ INNOVATION

UWI telehealth

5TH ANNIVERSARY OF TELEHEALTH PROGRAMME

TECHNOLOGY THAT CARES

Professor Zulaika Ali became a Consultant Neonatologist at the **Mt Hope Women's Hospital** in 1981 and soon got involved in arranging for corrective cardiac and other surgeries for affected newborn babies at overseas centres. She saw the need for a cost-effective programme to diagnose, treat and manage complex problems in patients whose parents could not afford such medical care which was not available locally. Thus, the **UWI Telehealth Programme** was born.

The **UWI Telehealth Programme** is a partnership between the **Child Health Unit, Faculty of Medical Sciences, UWI, the Ministry of Health, Hospital for SickKids (SKH), Toronto Canada and Atlantic LNG of Trinidad & Tobago, Atlantic for Children Fund.**

It was meant to enable patients to access medical treatment not available locally, to strengthen undergraduate, postgraduate and continuing medical education programmes and to support relevant collaborative research.

Patients are referred to the **Telehealth**

Programme from government clinics, hospitals private practitioners, media, friends and family who have benefited from this service. The Programme's paediatrician assesses the need for foreign consultation and if needed, the referral is then forwarded to **SKH** for a clinical appointment.

Since its launch, the Programme has completed 125 consultations on a wide range of clinical conditions in children aged 3 months to 19 years from Trinidad & Tobago and other Caribbean islands. The benefits of this programme include cost saving on foreign travel and accommodation expenses (average total cost TT\$26,300 per consultation), short waiting time for appointments with overseas consultants, increased local access to one-on-one high quality specialist consultations and the opportunity for needy patients to receive treatment abroad. Cost saving in consultations is approximately TT\$3.28 million with an additional savings of approximately TT\$4.4 million for surgical procedures, not available in Trinidad, conducted at **SKH**.



UWI Telehealth Programme, Child Health Unit, Building 69, 3rd Floor, Children's Hospital, Eric William Medical Sciences Programme. E-mail: uwitelehealth@sta.uwi.edu, Tel/Fax: 868-663-1610, Website: <http://sta.uwi.edu/telehealth/>

FROM THE PRINCIPAL

OUR FINE CADRE OF LEADERS



As the **St Augustine Campus** approaches its fiftieth year, it has figuratively entered its middle age, a period traditionally associated with wisdom, vigour and self awareness. For those of us who have been here for a large portion of those 50 years, it has been a chance to see the university grow and cultivate its own traditions, to watch it come into its own identity as a solid Caribbean institution, and to feel the confidence of its maturity as it negotiates its way as an academic

leader and a leader of academics.

I believe that the most important function of any institute of learning is to nurture the minds in its midst, not as a one-way function between teachers and students but in a broader sense, with all minds being open to learning from each other and contributing to the creation of new knowledge, discourse and innovative solutions, in response to the needs of the environment. In this light, the university serves as a facilitator of teaching, learning and relevant research and provides opportunities for contributing to national and regional development. This is what sets our university apart.

Graduation exercises are a symbolic celebration of all that goes into the process of nurturing the student—from fresher to grad—and all the expectations that follow. As academics and educators, we imbibe the true significance of the ceremonies each time they occur and they rejuvenate our spirits as we usher our graduates into the world and begin anew the process of mentoring and stimulating the intellectual development of incoming students.

We feel a deep sense of pride when we see our graduates stepping confidently into society with knowledge, sensitivity and dexterity so that they can easily accept the roles of leaders in whatever spheres they enter. Indeed, a close look at the leadership cohort throughout the region will reveal a remarkable number of UWI graduates among them.

In a few days, the **St Augustine Campus** will host its 2009 Presentation of Graduates to honour the more than 3,000 students who are graduating. We are proud of them and know that when you receive them in your midst, you will be too.

For the **St Augustine Campus**, graduation ceremonies are more than a solemn, formal procession of graduates—they are a poignant reminder of our shared goals and responsibilities and underscore the dignity of our purpose as educators.

CLEMENT K. SANKAT

Pro Vice Chancellor & Principal

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■ CAMPUS NEWS

FROM THE REGIONAL ENDOWMENT FUND

PHOTO: ANEEL KARIM



(L-R) Prof Clement Sankat, Principal, UWI St Augustine Campus, with three of the visiting scholarship recipients, Lauralee Samaroo, Melissa Ann De Freitas and Candice Myers, and Prof. E. Nigel Harris, Vice Chancellor, UWI.

UWI Vice Chancellor, Professor E. Nigel Harris and St. Augustine Campus Principal, Professor Clement Sankat recently welcomed four scholarship winners to the St. Augustine Campus of The University of the West Indies. The students, Amelia Rouse, Candice Myers, Lauralee Samaroo and Melissa Ann De Freitas were awarded scholarships and bursaries amounting to US\$ 25,000 by The University of the West Indies Regional Endowment Fund (UWIREF). Amelia is enrolled in the Faculty of Engineering, while Melissa is in the Faculty of Science & Agriculture and Candice and Lauralee are both in the Faculty of Medicine. They celebrate with 15 other counterparts spread across the Caribbean, who have all taken up offers to study at the University's Cave Hill, Mona or St. Augustine campus.

In keeping with tradition, on Thursday 17th September, 2009 at 5pm) at the JFK Quadrangle all new students of the UWI St. Augustine campus were ceremonially welcomed into the academic community. The ceremony where students sign the matriculation book and take the Academic Vow led by the President of the Guild of Students was witnessed by top University personnel including UWI Vice Chancellor Professor E. Nigel Harris, St Augustine Campus Principal Professor Clement Sankat, Registrar Jeremy Callaghan, deans and members of academic staff.

The UWI Regional Endowment Fund (UWIREF) was officially launched in July 2008 as part of the University's 60th Anniversary celebrations. The UWIREF provides the opportunity for international and regional donors to collaborate with the University to give meaningful support to its undergraduate and graduate students, research and other developmental projects.

The recipients of the 2009-2010 UWIREF scholarships are: Jennifer Mofford and Amelia Rouse of Barbados; Corazon Durand of Dominica; Anne Teresa Birthwright, Mele-a Campbell, Amoako St. Patrick Evans, Felisha Henry, Shanique Sterling, Samantha Christie, Shaneek Findlay, Adrian Stephens and, Pettia Gay Williams of Jamaica; Androy Emery and Keiran Prescott-Joseph of St. Lucia; Malissa Cornwall, Melissa De Freitas and Valdene Jack of St. Vincent and Candice Myers and Lauralee Samaroo of Trinidad & Tobago.

They were recommended for the awards based on merit and financial need. The 2009/2010 UWIREF Scholarships, valued at a total of US\$ 150,000 were funded through the collaborative efforts of UWI and its partners including: RBTT, Sir George and Lady Sylvan Alleyne, Dame Bernice Lake, Maud Fuller, the late Roydell Lawrence and the late Professor Pamela Rodgers-Johnson.

STUDENTS INTRODUCED TO
WORK LIFE AT METHANEX

Eight students from The UWI participated in Methanex Trinidad Limited's Vacation Internship Programme for three months. The programme introduces students to the world of work, helps develop their relationship skills and encourages volunteerism for community giving.

Now in its fifth year, the programme aims for a balance between professional and personal development and is based on a mentoring concept (interns are assigned to employee mentors who are responsible for supporting their development).

The interns chose to support the Hope Centre on Pointe-a-Pierre Road, San Fernando—a home for children. The interns had strong support from employees in raising funds through onsite breakfast, cake and chow sales. Methanex matched the funds raised, allowing them to purchase school uniforms, shoes, books, school accessories and items that the Home needed to make the children comfortable.

Ryan Cudjoe, an Environmental and Natural Resources Management and Geography major, was full of praise. "This wonderful experience offered at Methanex allowed me to apply the theoretical lessons of the classroom to the workplace. The knowledge of health, safety and environment was useful in giving me a heightened perception of

responsible care which I will share with my classmates. It's good learning for life, not just the workplace."

Juantelle Charles, a Mechanical Engineering major, thanked Methanex for "an excellent experience, particularly as I was placed in the department which relates to my area of study. This exposure will help with my school work and give me the upper hand on courses for the new school term."



Vacation interns spent a day with children of Hope Centre, San Fernando in community giving, which is a key component of Methanex' Vacation Internship Program.

CROPPER
FOUNDATION
FOR CREATIVE
WRITERS

The 6th Caribbean Creative Writers' Residential Workshop, sponsored by The Cropper Foundation in partnership with The UWI, will take place from July 5th to July 23rd 2010 in Trinidad and Tobago. Fifteen writers who haven't as yet published a novel or collection of short stories, poems or plays will be chosen from across the Caribbean to join this year's residential workshops.

The 2010 Workshop will focus on fiction, playwriting and poetry and will be facilitated by Professor Funso Aiyejina and Dr. Merle Hodge at a secluded writing-inducing setting location somewhere in Trinidad.

Support for Caribbean Writing is an ongoing programme of The Cropper Foundation that seeks to contribute to the development of the Caribbean on many levels and in different areas of interest. The Foundation has been helped by the Department of Creative and Festival Arts (DCFA), and the Department of Liberal Arts, at The UWI. The writers' workshop is part of the Foundation's effort to encourage new Caribbean literary voices by providing practical advice on the craft of writing. The workshops this year will culminate with the Launch of the first Anthology of Cropper Foundation participants' writings: "Moving Right Along..." as well as a celebration of the 10th Anniversary of The Cropper Foundation.

Applicants, twenty years and above, who are Caribbean nationals residing in the Caribbean, are invited to submit application forms and samples of their writing (five pages only) no later than November 15th 2009 to the following address: Writers Workshop, Department of Creative & Festival Arts, The University of the West Indies, St. Augustine, Trinidad. Works of prose fiction, playwriting or poetry, either published or unpublished, will be considered for this workshop.

For application forms and further information, please call Dr. Dani Lyndersay (868) 663-0442, Ms. Rhoda Bharath (868) 779-7457, or Ms. Marissa Brooks 662-2002 ext. 3040 at The University of the West Indies, or email: MarissaUWI@gmail.com.

UWI SPEC INTERNATIONAL HALF-MARATHON ONE THOUSAND STRONG



PHOTOS: FREDERIC DUBRAY

When the first half-marathon was being planned five years ago, it was really intended to serve a dual purpose. Dr Iva Gloudon, UWI's Director of Sport & Physical Education was looking for something healthy that would attract students and she wanted it to be linked to the **Sport and Physical Education Centre (SPEC)**.

Last year, two of the finishers—Roy Riley and Aldwin Moonsammy—were over 70, five were in their sixties, and about ten were in their fifties. The overall winners were young though, 18, 19, 20, 23, and it is interesting that the top two women were the younger ones, though the men beat them by a good 20 minutes.

The race has grown a lot since it started with 300 participants, and of the 750 in last year's race, a fair proportion were the students Dr Gloudon had been trying

to attract. The categories have grown. In addition to UWI staff and student groups, the wheelchair and physically challenged categories, there is now a team category for a minimum of 15 athletes.

To keep the scope manageable, registration was closed as soon as the first thousand had signed up. Next Sunday, runners will have the pleasure of cantering through an entirely traffic-free course as they leave the UWI SPEC at 6am and make their way along the Priority Bus Route to La Resource Junction in D'Abadie and then back to their starting point.

It should take no more than two hours, even for the slower finishers, who will walk and run the 13.1 miles in the first and only cool hours of the blistering days we've been having. The heat, unfortunately, is one of the reasons

that marathoners in climates like ours can never make the record times set in temperate zones. Raffique Shah, organizer of many marathons, said optimal temperatures are around 60°F... and everyone knows it is way past 96° degrees in the shade these days. Shah says it doesn't alter the fact that this **UWI SPEC International Half-Marathon** is the premier event of its kind in the Caribbean. The course will be complete with markers and water stops at every mile for the running convenience of the athletes vying for TT\$135,000 in prizes.

The half-marathon will be electronically timed and any records broken in this AIMS-certified (Association of International Marathons and Distance Races), and International Amateur Athletics Federation (IAAF)-accredited race will be recognized worldwide.

Although it's a half-marathon, it's still a taxing session, so if you haven't been putting in your daily training of at least an hour for a few weeks, chances are when you pause for breath, you might not be able to keep going to the finish line. And you can't just turn around anywhere and run back to SPEC; from the time you take off from the starting line, you're a marked bird.





THE UNIVERSITY OF THE WEST INDIES – ST. AUGUSTINE CAMPUS
GRADUATION CEREMONIES 2009

VALEDICTORIANS



DR TENNILLE AUGUSTE

Tennille Auguste entered the Faculty of Veterinary Medicine in September 2004 to read for the Doctor of Veterinary Medicine Degree. She chose to study Veterinary Medicine because of her love for animals and her desire to help people through their animals.

“My parents and my grandparents strongly influenced my decision to become a veterinarian, as well as Dr James Herriot author of the book entitled ‘It shouldn’t Happen to a Vet,’” she said. (Veterinary surgeon James Alfred Wright wrote under the name Dr James Heriott and must have influenced many with his humorous accounts of life as a vet. His son became a vet and his daughter, a doctor.)

She is very excited to have attained her doctorate, especially in the field she loves. “My dreams will finally be fulfilled in October 2009 when I graduate with a distinction degree,” she said.

While a student, Tennille has kept herself busy fulfilling her spiritual needs and actively participating in administrative issues. She was a member of Campus Crusade for Christ, and teaches at her parish Sunday school, and was secretary of the executive board of the Veterinary Students Association of Trinidad and Tobago.

So what does the future want to look like for Tennille?

“I would like to pursue post-graduate work in the areas of surgery and diagnostic imaging. Ultimately, I would like to be a board-certified surgeon, who occasionally participates in research while spending at least two months out of the year doing volunteer work as a locum.”

JONI LEE POW

Joni Lee Pow attended Mucurapo Girls’ R.C. Primary School and St. Joseph’s Convent, in Port of Spain. With a National Scholarship, she entered The UWI two years later as a Visual Arts student because she had always wanted to be an artist.

“I realised however in my first year that art brought me no sense of fulfilment but instead highlighted my inadequacies. I recognise the personal and emotional struggle of artists and I truly admire those who chose to live out this career in its truest sense,” she said, but she felt she had to switch.

She’s now completed her BSc in Psychology with First Class Honours, and hopes to pursue a doctorate in Clinical Neuropsychology. It’s a choice she’s happy about.

“Psychology, like art deals with human nature and its complexities but unlike art it satisfied my need for rationale and love of science. I am fascinated by the biological intricacies of the mind as it related to psychology and I look forward to furthering this interest.”

Joni has a fascination with the concept of endurance, believing it to be a challenge to the human mind’s capacity. She’s completed one marathon and a half-marathon and says her approach to distance running is like her attitude towards education: “I place much greater emphasis on the journey and not the endpoint.”

“I acknowledge the importance of having balance within the many facets of one’s identity. Although I value the importance of education I uphold the greater importance of human relationships. As a wife and mother I believe life is about loving as much as it is about learning.”



PHOTO: ALEX SMAILES

■ OUR HONOREES

“I do not have a personal mission. But among all the purposes for which one might work, I feel that sustaining our planetary home and in ways that contribute to human dignity and equity among groups and peoples transcend everything else. It is for me a most noble mission. I do like to leave a place somewhat better off by virtue of my having been there... Every employment option I have chosen over my life since university has been seen as an opportunity to continue to change the world. In that work I do draw heavily on the work of academics, but I try to put it to use for the larger public interest.”

— ANGELA CROPPER
(UWI TODAY, SEPTEMBER 2009)

THE UNIVERSITY OF THE WEST INDIES – ST. AUGUSTINE CAMPUS GRADUATION CEREMONIES 2009

The Circumstance of *the*

GRADUATION IS AN ANNUAL COMING OF AGE CEREMONY, traditionally the end of “*the apprenticeship*,” and its elaborate rituals are riveting for all their attention to reproducing every detail of centuries of academic celebrations. While many admire the processions and solemnity of the occasions, the meanings of the rituals and symbols remain a little obscure. Serah Acham explains some of them and their origins.

Each year, students around the world don the ceremonial “cap and gown” and prepare to cross the proverbial stage to receive their diplomas, a ritual that signifies the end of one phase of their lives and the beginning of another. However, its significance stretches to a much broader scale since, for the university the ceremony also symbolises its role in the progress of a nation—both good reasons for the pomp and circumstance that surround the occasion.

Yet, many of us take part, whether as performer or member of the audience, without knowing where these rituals began or why they are still such important components of contemporary proceedings.

The graduation ceremony is one that is steeped in tradition. Every element, from the term “commencement” used to describe the event, to the regalia that the major players wear, finds its roots deeply embedded in history.

COMMENCEMENT

Although the word “commencement” implies beginning, it is also the word used to describe the celebration of the end of a student’s academic career, or at least one stage of it. Why such contradiction? The reason can be found in the 11th and 12th century medieval universities of Paris and Bologna. These universities were guilds where students (called apprentices) learned skills from masters of certain crafts. At the end of the period of study, the apprentice earned a “testimonial of skill,” today known as the “degree,” gaining him admission into the guild as a new master of his craft. Immediately after receiving his testimonial, he was expected to begin teaching. Hence, the commencement ceremony celebrated the apprentice’s induction into the profession—the beginning of his life as a member of the guild.

THE PROCESSION

Every commencement ceremony begins and ends with a procession. This ritual was derived from the clerical processions of the Roman Catholic Church and many of its symbolic elements are still incorporated into graduations today. The stately music that provides the background for the entrance of the marchers, for instance, is one such element. It lends a dignified tone to the occasion and its rhythm sets the pace for the marchers, allowing the audience time to savour the grandeur of the occasion and contemplate its meaning.

Traditional formations have also been preserved. The ranks of two seen at UWI graduations are part of that solemn, time-honoured walk. The academic procession enters first, headed by the university marshals and then the graduands. A fanfare follows,



HRH Princess Alice at the end of the first Graduation Ceremony at the Harbour Site in Barbados in 1967. The mace bearer at front is still a fundamental part of the ceremony. (Photo reproduced from “The University of the West Indies: A Caribbean response to the challenge of change” (Phillip Sherlock & Rex Nettleford))

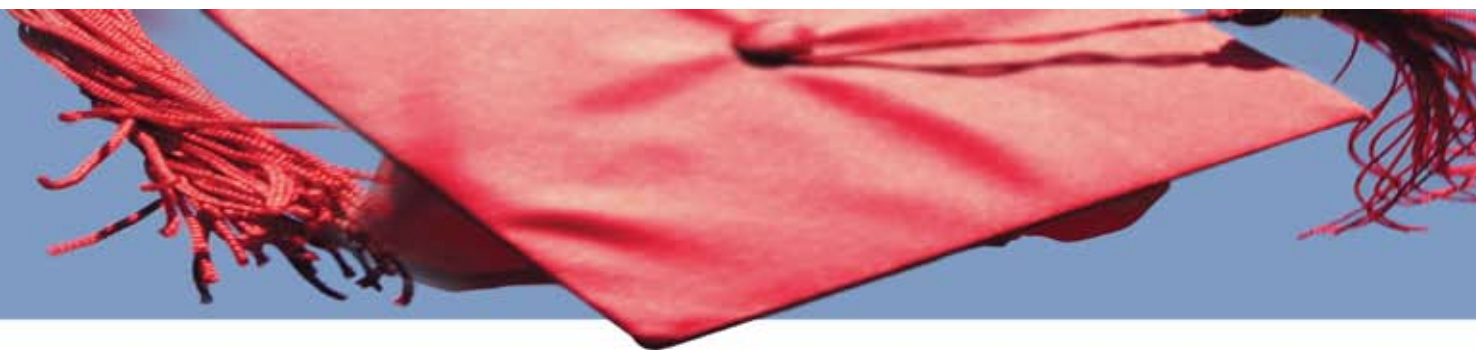


THE LINING COLOURS WHICH RES

UNDERGRADUATE

Bachelor of Science in Agriculture - Avocado Green
 Bachelor of Arts - Plumbago Blue
 Bachelor of Education - White
 Bachelor of Science in Engineering - Aluminium
 Bachelor of Laws - Black
 Bachelor of Medicine, Bachelor of Surgery, Doctor of Medicine and Doctor of Veterinary Medicine - Purple
 Bachelor of Science (The Natural Sciences) - Aluminium
 Bachelor of Science (Nursing) - Purple, and top curve of the purple enhanced by red
 Bachelor of Science (Pharmacy, BB Medical Science, B Medical Science, Physical Therapy) - Purple, with the bottom curve of the purple enhanced by red
 Bachelor of Science (Social Sciences) - Orange
 Bachelors: Interdisciplinary Programmes - Ecrus

Pomp



heralding the entrance of the chancellor's procession. The mace is carried by the mace bearer at the end, entering directly before the chancellor, who comes in last.

THE MACE

The mace is an integral part of the commencement ceremony. It is a heavily ornamented metal or wooden staff which symbolises the university's authority—the internal authority of the university's governing body over its members and the university's sovereignty from external authority. Whenever this authority is exercised, such as in the conferring of degrees to its students, the mace must be present.

It, too, was adapted into the ceremony from old French and English traditions where the ceremonial mace was carried by the King's bodyguard, used as a weapon to protect him.

By the 14th century, however, its practical use began to be phased out as it became more ornate. Encased in jewels and precious metals, the mace grew to be a more decorative piece, gaining symbolic importance.

REGALIA

The traditional dress for graduands consists of three elements: the gown, hood and mortarboard.

GOWNS

The custom of the graduation gown began in the 12th century, when the everyday attire at institutions of learning consisted of a long gown or robe, covered by a full-length cloak with a cowl (the hood of today's graduation garb). This remained the fashion until the 15th century when tight breeches, capes and plumed hats became the style.

By the year 1600, the gown as a part of regular academic garb was almost completely phased out, being worn only by religious, legal and academic staff. However, because during medieval times most scholars belonged to a religious order, graduates of these institutions continued to wear the gown. The tradition

has since been retained, as graduands continue to wear the gown during the commencement ceremony.

The colour of The UWI's gown is blue, with doctoral students wearing scarlet, and while most universities today allow much flexibility in what their graduands wear under their gowns, UWI's protocol mandates that graduating women wear white dresses or suits and men wear dark coloured lounge suits. At The UWI, as with most other universities, gowns for the various degree levels differ slightly in length and shape, with the more advanced degrees having slightly longer sleeves and more elaborate gowns.

HOODS

The hood, a part of the original academic costume of the 12th century, was initially meant as a head cover for the monks who wore them. Today, however, it has evolved into the most descriptive piece of the graduation attire. Its length and colours of the lining and binding indicate the wearer's school, degree and field of study.

The UWI's hood is blue (with the exception of Doctor of Medicine and PhD candidates) and most are bound with red, while the colour of the lining depends on the faculty and type of degree conferred.

Though most universities have the graduands wear their hoods with their gowns throughout the graduation ceremony, traditionally the hoods were presented after they received their degrees. A special Hooding Ceremony was held for the presentation of hoods to Master's and PhD degree holders. This custom is still preserved by some universities, while others have abandoned it due to the large volume of students that they may have to accommodate. At The UWI, there is no special ceremony. All graduands don their hoods before the commencement and must wear it throughout.

THE MORTARBOARD

The mortarboard completes the ensemble. Casually referred to as the "cap," it has long been a part of graduation regalia. Though no one knows where

or when the tradition originated, there are many theories.

Employing the term "mortarboard" to describe this headgear is a relatively recent development, dating only as far as the mid-19th century. It is thought to have come about due to its resemblance to the literal mortarboard: a wooden plate with a handle underneath, used by bricklayers to carry small amounts of mortar.

The use of the mortarboard can be traced back as early as 16th century Europe, when members of academic institutions wore distinctive hats to show their rank in the world of academia. Members of the clergy and scholars wore birettas, which were similar in appearance to the square cap of graduates today. Their students wore a round pileus rotundus, akin to a beret fashioned with a "stalk" or "tab" in the centre. It is believed that the modern mortarboard design began in the early 1500s, at the University of Paris, when graduates merged the two hats, creating a square pileus.

Its design continued to be altered and in the 1600s it became a skull cap, topped with a soft, flat, square cap. By the 1700s, the mortarboard began to take shape as the soft cap was replaced with a flat, stiff square that sat atop the skull cap. The tassel was added a century later.

Traditionally, the mortarboard was reserved for those receiving a Master's degree, since during medieval times this was the highest degree awarded. While today, most academic institutions have adopted it in the dress for graduands of all degrees, The UWI remains true to its roots, only awarding the privilege of wearing the mortarboard to recipients of its highest degree: the PhD.

Additionally, universities typically stress that it is imperative for the mortarboard to be worn correctly—fitting snugly on the head, with the flat top parallel to the ground.

HONORARY DEGREES

The honorary degree is the most prestigious form of recognition to be given by higher education institutions. The university waives its usual requirements—matriculation, years of study and research, residence and passing of examinations—expected of regular students, and selects candidates via a nomination process.

Recipients of an honorary degree are typically individuals of renowned reputations, either nationally or internationally, such as leading scholars, discoverers, inventors, authors, artists, musicians, entrepreneurs, social activists and political leaders.

Occasionally, it may be reserved for an individual who has greatly affected the university itself, either through board membership, volunteerism or making major monetary contributions.

The recipient also need not have any prior connection to the presenting university. Rather, purpose of the honorary degree is for the institution to establish ties with a prominent person and to honour the individual's contribution to a specific field.

COLOURS TO EACH DEGREE TYPE ARE AS FOLLOWS (the binding is red unless indicated otherwise):

Green

Grey

Director of Dental Surgery

Alamanda Yellow

Edge bound with Blue and White

by a panel of gold.

POSTGRADUATE

Master of Science in Agriculture and Master of Philosophy - Avocado Green

Master of Science and Master of Philosophy (The Social Sciences) - Orange

Master of Arts and Master of Philosophy (in Humanities) - Plumbago Blue

Master of Education and Master of Philosophy (In Education) - White

Master of Science and Master of Philosophy (In Engineering) - Aluminium Grey

Master of Laws - Black

Master of Science and Master of Philosophy (The Natural Sciences) - Alamanda Yellow

Doctor of Medicine (Dm) - Hood: Red and lined with Purple (No Mortar Board).

Doctor of Philosophy (PhD) - Hood: Black Panama fully lined with Red and Black

Velvet Mortarboard with Black Tassel.



THE UNIVERSITY OF THE WEST INDIES – ST. AUGUSTINE CAMPUS
GRADUATION CEREMONIES 2009

On Art and Imagination

Acclaimed writer, **Arnold Rampersad**, talks about US President Barack Obama, his return home and being honoured by UWI in an interview with **Anna Walcott-Hardy**.

Having read his books, I felt I knew **Arnold Rampersad** long before meeting him on that breezy afternoon at the home of artist, Jackie Hinkson in 2006. His biographies, “Days of Grace” and “The Life of Langston Hughes,” were sandwiched between the poetry of Joseph Brodsky and a novel by Coetzee in our small Petit Valley library. An unusual placing, perhaps, but then again, perhaps not, since his works have often been praised for rejuvenating the genre of the literary biography. Unassuming, discerning and somewhat reserved, with a very dry wit, he often uses humour to make one feel at ease.

The Professor of English and the Sara Hart Kimball Professor in the Humanities at Stanford University, he was Senior Associate Dean for the Humanities from January 2004-August 2006. As Senior Associate Dean, he was responsible for the full array of departments in the Humanities, including Art and Art History, Asian Languages, Classics, Comparative Literature, Drama, French and Italian, German Studies and Linguistics.

From 1991 to 1996, he held a MacArthur “genius grant” fellowship. He is an elected member of the American Academy of Arts and Sciences and of the American Philosophical Society. He is the brother of Roger Toussaint, the president of Transport Workers Union Local 100, and John Mendes of Arima, editor of “Cote ci Cote la,” a popular dictionary of Trinidad expressions.

As a teenager, he would lime with a group of friends including artists Donald ‘Jackie’ Hinkson, Peter Minshall and writer, Kevin Arthur. The Hinkson home was a popular meeting place for the group, where they discussed art, music and writing. Hinkson remembers him as “very soft spoken, gentle...he expressed himself beautifully and his English was always impeccable.”

The friends also shared a passion for cricket and often went to the Queen’s Park Oval to watch the regional team.

Born in 1941 in Trinidad, he received a BA and MA from Bowling Green State University and an MA and PhD from Harvard University. He has taught at The University of Virginia, of Virginia and at Rutgers, Columbia and Princeton Universities. This year he will be honoured by The University of the West Indies and some may say it’s been a long time coming. Hinkson says it well: “obviously it is most well deserved, the man has excelled.”

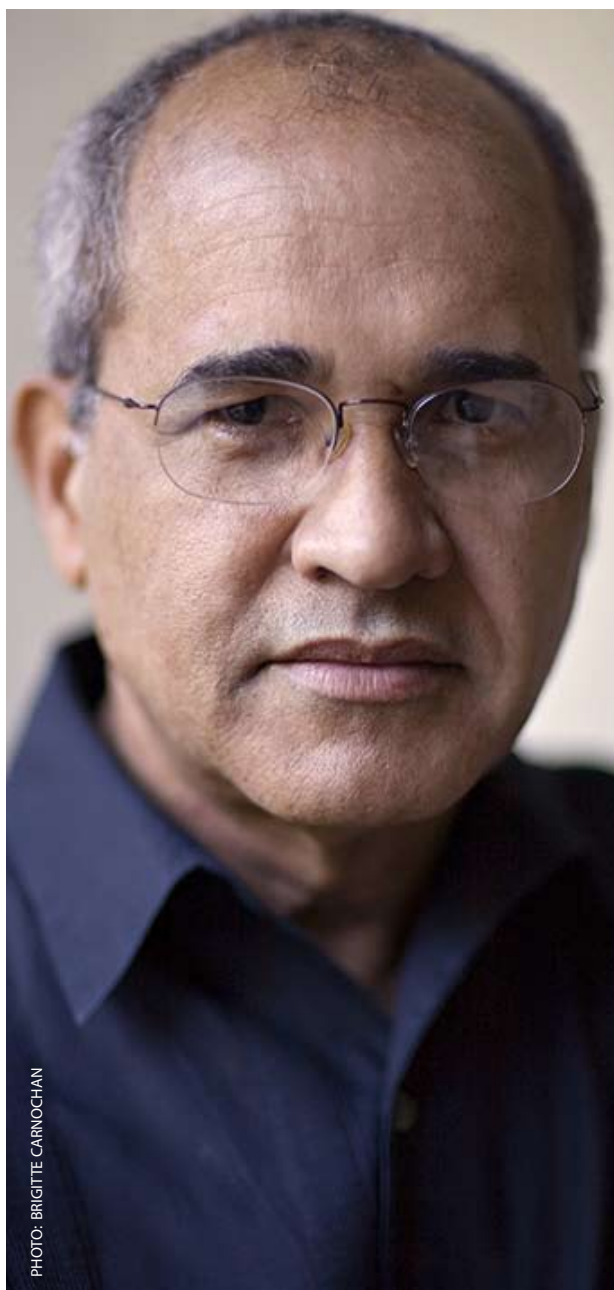


PHOTO: BRIGITTE CARNOCHAN

In your presentation on the Tenth Annual Eric E. Williams Memorial Lecture in October 2008 on “The Challenge of Leadership in America: Race, History and the Emergence of Barack Obama,” at Florida International University, you spoke of President Barack Obama as an enigma—a master orator with the capacity to be a great leader, but who could also, perhaps by the very nature of his “contemplative reserve,” be at risk of being a “passive and ineffectual president.” What grade would you give the President thus far?

I think that his opponents on the right have tried to capitalize on what is a genuine tendency in his character, toward contemplation and reserve. They also harp on his lack of previous executive experience, which could indeed have been a major handicap. Nevertheless, I think that he has performed superbly on the whole. My fears that he would do little have been proven completely unjustified. He is surrounded by a team, including his Chief of Staff Rahm Emanuel and David Axelrod, both also from Chicago, that has worked aggressively with him on a daunting set of problems. Even during the low point of August, when he was hammered steadily by his opponents over health care issues mainly, but also trivially and often spitefully, I thought that he was performing very well, and I was sure then, as I’m sure now, that he will win (a partial but major victory) on the health care issues, and generations of Americans will be glad that he fought and won. He has been attacked for making compromises, but I support his pragmatism. He definitely gets a grade A from me—although the head of the Republican Party, Michael Steele had failed him. That’s wishful thinking.

You’ve been away from Trinidad for over thirty years and you returned home last year for an extended period. Looking back, what were some of your expectations?

I had dipped into Trinidad a few times after a long time away, prior to my more extended return. I had been impressed that the nation was doing so well, not only economically, but also in terms of preserving its astonishing vitality and creativity. I was very pleased to see people who had been poor doing much better than when I left them in the early 1960s. The whole country had become much more sophisticated and skilled. Of course, I was inundated by local voices that emphasized the problems of living in

“In the struggle of blacks and sympathetic whites for the achievement of social justice for all, and in the rich but largely ignored literature of blacks that spanned two centuries, I found my scholarly and teaching focus.”



THE UNIVERSITY OF THE WEST INDIES – ST. AUGUSTINE CAMPUS GRADUATION CEREMONIES 2009

Trinidad. Some of these people were and are extremely pessimistic. I returned in order to try to get closer to the truth, as well as to benefit from the vitality and creativity of which I spoke just now.

How did they measure up to the reality of being in Trinidad?

I was sad to leave Trinidad after four or five months here; but then, to be honest, after a few days I was contented to be back in a much blander but more organized culture. For one thing, I could take a drive in my car without making sure my will was in order and my next-of-kin could be notified quickly.

One has to be strong to be a Trinidadian. Crime is a reality that undermines the foundations of the nation; crime and the impunity associated with it. The failure to solve crimes of murder, especially high-profile crimes, tends to mock all the genuine achievement of the country.

And then there is the matter of “race” relations. Even if one sets aside the matter of the relationship between the peoples of African and Indian descent, there is a sometimes disturbing lack of progress, as I experienced it, among the non-Indian peoples. Skin colour continues to matter far too much, I think. And yet in the final analysis Trinidad is not a blind society. It is intensely self-critical. People are smart and knowing, alert and alive and creative, and they understand the need to hang together, even if it is sometimes very hard to do so.

How were you able to move so seamlessly and successfully from broadcast journalism in the Caribbean to academia in the USA?

My education at Belmont Boys’ Intermediate and at CIC [St Mary’s College] stood me in very good stead. CIC and QRC [Queen’s Royal College] and schools of that quality were old-fashioned in some ways but also superb in preparing us as students. As for attending college, I was simply lucky. I certainly had neither the money nor the sage advice about how to get scholarships and the like. Then I became a freshman at 24 through the graces of the US State Department, a partial scholarship, and the local embassy, especially in the person of the wonderful Nina Squires of Trinidad, an artist in her own right employed at the embassy. I was sent, fearing that I couldn’t compete after five years out of CIC, to a university that was pretty low on the achievement scale of universities in the US—one of the lesser state universities of Ohio—and discovered that I loved being in the classroom, that after CIC and taking the advanced Cambridge University overseas exams I was more than ready to do well, especially in the humanities. Incidentally, I had loved being a broadcaster, especially in journalism. It extended my education about the world. Perhaps I should have stayed in the field. Who knows?

The key matter, in some respects, was my early discovery of the links between earlier, foundational, American literature and some of the very issues consuming the younger artists in the Caribbean as I was growing up. I mean the questions surrounding colonialism and nationhood, the problems and challenges of being dominated by a foreign literary and cultural tradition, mainly English, that was attractive but needed to be rivalled and even displaced. Once I discovered American literature of the American Renaissance of the 1840s and 1850s that produced writers such as Melville and Walt Whitman, and saw how similar it was, in key ways, to the Caribbean Renaissance that had already produced Walcott, Naipaul, and other transformative writers and artists, I had found my career. The arrival of the Black Power movement refined my goals further. In the struggle of blacks and sympathetic whites for the achievement of social justice for all, and in the rich but largely ignored literature of blacks that spanned two centuries, I found my scholarly and teaching focus. That focus sharpened further when I became dedicated to filling the gap of black biography within American culture.

Did you have many mentors along the way?

Absolutely. I received no mentoring from my father or mother, but in my childhood Edith Callender Cole, a school teacher who became head mistress of Sacred Heart Girls’, literally taught me to read and write after my education had been badly neglected. In fact, the first school I ever attended was Belmont Boys’ Intermediate. I owe her everything. Fortunately she is still alive. At CIC, Fr. Roland Quesnel, who taught me English and French for many years, was a powerful influence because of his intelligence and learning and also because of his stylish self-confidence and self-possession. He was no one’s pal, but he was shrewd and humane about our characters and shortcomings. I was, for a while, a member of Derek Walcott’s Trinidad Theatre Workshop. Derek wasn’t a mentor, but he embodied literary genius, even if at times in a forbidding way, and it was a privilege to be near him and learn from him.

As for the US, mentors abounded, especially in the university. In Trinidad, there seems to have existed virtually no culture or tradition of helping others, especially students in need or wishing to get ahead. No one ever advised me about applying to universities and seeking scholarship aid, whether UWI or abroad. Perhaps they simply didn’t know enough, but I think it was mainly this lack of a culture of helping and nurturing younger people. In the US, many people, professors mainly, wanted to help younger people. The idea of an almost intrinsic American generosity is no myth, although not every American is generous, needless to say.

It’s been said by writers and literary critics that through your books, “Days of Grace” (1993), tennis star Arthur Ashe’s autobiography, which you co-authored, and in the biography, “Jackie Robinson” (1997), you’ve brought the craft of the scholar to the popular biography. Do you think you’ve rejuvenated the literary biography genre?

I don’t know what I’ve accomplished on a grander scale, so I leave it to others to judge. My goal was to help paint a new portrait of black America through biography. The old portrait showed no face, or didn’t exist. I lived long enough to see how my two-volume biography of Langston Hughes, for example, although criticized at times by gays (perhaps with justification), provided the foundation for an entirely new level of respect for Hughes and, by implication, the black American writers.

Well-done biographies can have that effect. The main thing about the Ashe and Robinson popular biographies, especially the latter, which is a formal biography, is that I insisted on breaking the mould and treating every part of their lives as important—not simply the sports but their entire lives, their boyhood, their parents, their religion and politics, their race, their attitude to women, their negotiation of life after the glory years of sports ended. If that approach changed things, I’m happy.

The black sportsman or sportswoman is not simply a body (this is true of all players, of course), he or she has a mind and a past that shaped that mind; he or she has hopes and fears, and weaknesses and strengths. I always want to show a full human being—even if almost all sports biographies act as though there was no life before or after the glory years. And the problem of reliable and persistent portraiture is far worse for blacks than for whites, as one can imagine.

How do you feel about this honorary degree from The University of the West Indies?

I try not to take honours and awards too seriously. In fact, I try not to take them seriously. They can drag one down into complacency and arrogance. There is not a single diploma or certificate or award framed and hanging anywhere in my home or office. I won’t hang this one either. Still, it’s probably the greatest honour of my life.

■ OUR HONOREES

“I am not alone in believing that in this society the fate of the truly innovative and committed artist is vagrancy of one sort or another, literally and/or figuratively. Our history makes us so brutal with those who don’t accept their station. I have seen too many of our heroes talking to themselves in the street to not take it as a caution and know that those who have escaped that fate have done so because someone SAW them, recognised them, loved them, usually a nurturing friend or family member and they were wise enough to accept that love as more important than their dreams. Recognition and appreciation too often happens here after death.”

— CHRISTOPHER LAIRD
(UWI TODAY, JULY 2009)



PHOTO: MARK LYNDERSAY



THE UNIVERSITY OF THE WEST INDIES – ST. AUGUSTINE CAMPUS
GRADUATION CEREMONIES 2009

At the service of my brother

Yesu Persaud, a chartered accountant, has served as chairman of several organisations in Guyana, such as the **Institute of Private Enterprise Development**, **Demerara Distillers Ltd.**, **Demerara Bank Ltd** and the **Private Sector Commission**. He has also been Chairman of the **Caribbean Council for Europe**. He is a **Fellow of the Royal Society of Arts (RSA) & Companion of the Chartered Management Institute**, and is well known for his philanthropic work. Born in October 1928 on Plantation Diamond to Maharanie and Sukhu (who was known as “Rock,” because he was one of the strongest men on the estate where he worked) he grew up with a strong sense of deprivation and hardship which shaped his acute focus on empowering others.

Mr Persaud is one of five persons receiving honorary degrees from The UWI this month, and **UWI Today** sought some of his perspectives.

How would you describe your childhood?

Growing up on a sugar estate, the influences were different. Like me, most of the children grew up in surroundings of logies where all the people lived together, and whenever there was a religious ceremony or celebration everyone took part. This brought people closer together, despite the fact that they belonged to different religions and were of different races.

I loved going to school. I wouldn't consider myself extremely bright but a little above average. I was one of the only two youngsters to have passed the school leaving examination at the time. The other youngster resided in Georgetown and I on the East Bank of Demerara. My parents, although they could not afford it, tried to give me the best.

What were its strongest influences?

My father, who was of strong character, my mother who was always kind and gentle, and my Nana, who was a very religious man and who inculcated in us that we must always be good to people and to respect everyone. Every Sunday night he would read extracts from the Ramayan or the Mahabarrat or tell us stories from great Indian classics.



PHOTO: SITA SUGRIM

What was the philosophy surrounding the founding of the Institute of Private Enterprise Development?

Mr Forbes Burnham, former President of Guyana, introduced Marxism and Communism in Guyana in the early 1970s. In 1975 the company I was working for; Sandbach Parker was taken over by the State and the following year Bookers, which was the largest company in the country was also nationalised. There were some good policies and some bad policies. By 1980, Guyana was bankrupt. The nationalised industries started to fail, production declined, unemployment multiplied and

professional and skilled persons started to leave in large numbers. Mr Burnham passed away on August 6, 1985 and was succeeded by Mr Hugh Desmond Hoyte as President. President Hoyte came with a more enlightened overlook and under him the economy started to free up. The banking sectors opened up, imports previously banned were allowed in freely; gradually things started to improve.

I had this concept of starting a private sector small and micro business so as to recreate the private sector, but it needed funding. I went to see President Hoyte and he was supportive.

I was able to raise—though very difficult at the time—half a million dollars. I started appealing to various agencies overseas and I got help from CIDA [Canadian International Development Agency] a funding institution, and PADF (Pan American Development Foundation). The Executive Director of PADF had a look at my concept of creating jobs and felt it was worth backing. The rest is now history.

Today, IPED is the only not-for-profit organisation in the Caribbean that has funded over 20,000 medium, small and micro entrepreneurs with over 70,000 loans valued in excess of \$15 billion, creating over 30,000 jobs in the process. IPED is totally self-financing and covers the length and breadth of Guyana. I consider this, if I could say so myself, quite an achievement. From day one I insisted that the board of directors not be paid fees but that they work free, giving back something to the community. We have changed members of the board over the years and this remains to date.

What has been the nature of your work at the University of Warwick's Centre for Caribbean Studies? (The University awarded him an honorary doctorate in 2008.)

I have been a fellow of the University of Warwick for the last 12 years or more. I have done a few lectures on the importance of small and micro businesses in developed countries. I have kept in close contact with the University over the years.

From your experience as Chairman of the Caribbean Council for Europe, what would you say is the biggest challenge facing the Caribbean in the European context?

In the late '80s to late '90s, I served as Chairman of the CCE. This group included such stalwarts of the day: Sydney Knox, Tommy Gatliffe, Sir John Goddard, George Arzeno Brugal, Michael Ader, David Jessop and several others. We had many conferences in Trinidad, the Dominican Republic, Curaçao, London and Brussels, and through our many meetings were able to bring the Caribbean closer. We were instrumental in lobbying the European Union directly for a number of Caribbean products including Caribbean spirits and rice industries, resulting in a special funding for distilling companies in CARIFORUM.

The biggest challenge facing the Caribbean in the European context is for us to become competitive in all the products and services we produce in the region. It's easier said than done, but in a global economy there is need to produce quality products and services and deliver the same where, when and how needed at a competitive price.

What are your major guiding principles, your personal code?

To help those who cannot help themselves for as long as I can, wherever and however possible.

What does the honorary doctorate from The UWI mean to you?

I have received many honours over the years and to be bestowed with such an honour from The University of the West Indies in the Caribbean is a great honour for me; more so because the Caribbean is very dear to me as I have done an enormous amount for the region during what I consider difficult years.



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VALEDICTORIANS

KAILASH JAIKARANSINGH

Kailash Jaikaransingh is graduating with a Bachelor of Arts in Communications Studies with Literature with First Class Honours. She had originally wanted to do Literature and her passion for it remained full, despite her major switch.

The tussle between the two characterized her student days. The lecturers of Communications Studies opened new doors for her, while the lecturers of Literature fueled her passion as they brought the works of authors and poets to life in the lecture rooms. This tension also occurred outside of the university walls as she shared her interest in Literature with secondary students by teaching on Saturdays.

With her newfound love for Communications Studies she also seized any opportunity to explore its many sects. When her lecturer introduced a competition that would allow a student to take part in the 12th gathering of The Caribbean Media Exchange in Puerto Rico she immediately entered. She was awarded a partial fellowship which provided her with the opportunity to visit a new country, voice her concerns as a youth representative of Trinidad and Tobago and to network with other youth delegates, media personnel and professionals of other Caribbean islands.

Kailash is pursuing her career in the field of Communication Studies. She plans to continue her studies abroad by doing a M.A. Communications Studies before returning to work and completing a Masters thesis part time.

She attributes her success to support from family, friends and teachers, both at The UWI and at St. Joseph's Convent in San Fernando, who inspired and encouraged her.



CHAVA O'SULLIVAN

Chava O'Sullivan is graduating with first class honours in Electrical and Computer Engineering. It was an area she entered mainly out of uncertainty. She didn't know quite what she wanted to do after high school, and was still unsure when she entered UWI Mona, but her father and brothers are engineers and she found their discussions about communications and power intriguing.

"Communications especially seemed to be very dynamic with much room for growth and expansion," she said, and it seemed so attractive that she transferred to UWI St. Augustine to pursue electrical and computer engineering.

The first two years were the most challenging, "contrary to what most people think."

"In the first 2 years I was exposed to all areas of electrical and computer engineering and I was not so keen on all of them, while in the final year I was able to specialize in my areas of interest; communications and controls. Although it had its challenges and I had to dedicate a lot of hours to studying and practising, it wasn't a burden because it was an aspect of engineering I enjoyed and was excited about."

She balanced it off by being an active member of the Jamaica Students Association in Trinidad and Tobago (JASATT) and taking a lively interest in events on Milner Hall such as the Hall concerts.

Chava plans to work for a while to gain some experience in the telecommunications field and then to go after a Master's degree in Communications.

■ OUR HONOREES

"I think the real failure of the Caribbean is leadership in all its spheres. So those who have money are not doing what they're supposed to do with it. Those who have privilege in learning and intellect are not using that for others and really devoting their lives to the better...there are people who do it but I don't think it is enough."

"...I really do believe that there is no rank. I absolutely detest the idea of the total leader. I think it is passé and old and I think it is destroying the Caribbean. I think the modern leader is the one who has a vision, has something burning in their soul that is about bettering their society, not bettering themselves."

— ROBERT RILEY
(UWI TODAY, JUNE 2009)



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LITERATURE

AESTHETICS of the Crossroads

Professor Funso Aiyejina was feature speaker at the 2009 distinguished lecture series of the **Centre for Black and African Arts and Civilisation (CBAAC)**, Lagos, at the **Obafemi Awolowo University, Ile-Ife, Nigeria**, in July. His lecture, “Esu Elegbara: A Source of an Alter/native Theory of African Literature and Criticism,” is an excerpt from his inaugural lecture, “Decolonising Myth: From Esu to Bacchanal Aesthetics,” which he is currently expanding. The lecture seeks to reposition historical and current ideas on the nature of Esu, the Yoruba deity of the cross-roads and to examine the ways that writers from Africa and the Caribbean have deployed the concept of Esu as an aesthetic paradigm. The lecture was enthusiastically received by the Nigerian audience and described in *The Punch* (Lagos) as “deepening the irony that it is the Diaspora that now usually speaks to Africa on the need to uphold [its] cultural heritage.” *The Punch* also reported Prof Aiyejina as lamenting that “religious prejudices had done African values a lot of harm.” The paper quoted him as saying, “I am not saying you must be a traditionalist, but if you are a Christian or a Muslim, you should understand and respect tradition. No culture is absolutely positive or negative. That is why each culture is always reviewing itself.”

Following is a short extract from Prof Aiyejina’s lecture, focusing on how West Indian writers have negotiated their encounter with the Esu principle:

How does a society negotiate a painful past and an uncertain present so as to move forward? Nowhere is the negotiation of the past and the present more complex than in the case of the New World African. While it is possible for continental Africans to return to, and embrace, intrinsically intact tribal cultures if they are so ideologically inclined, the New World African, because of the realities of physical and cultural separation, can only reconstruct, re-member, and re-create concepts of an Africa from which he/she has been separated. However, many West Indian writers have resolved the crisis of separation in favour of aesthetic options which articulate the complexity of their location in a cultural twilight zone. These aesthetic constructs range from Kamau Brathwaite’s nation/Creole language through Wilson Harris’ cross-cultural fusion, Derek Walcott’s federated/mulatto consciousness to Earl Lovelace’s bacchanal aesthetics.

Among the first generation of West Indian novelists to contemplate the spirit of Africa in the New World, George Lamming’s effort is perhaps the most illuminating. In *Season of Adventure*, which is based on the Haitian Ceremony of the Souls, Lamming affirms the existence of a vibrant African spirit in the New World. The Ceremony of the Souls is regarded by the Haitian practitioners of voodoo (the Dahomean/Haitian cousin of the Orisa tradition) as a solemn communication between the living and the dead. During the ceremony, the dead return to offer, through the medium of the Houngan (Priest), a full and honest account of their relationship with the living. The African antecedent of this ceremony is, of course, the Egungun Festival (the Festival of Ancestors), which manifests, in concrete and imagistic terms, the African rendezvous with the past.

Lovelace, on the other hand, especially in *Salt* (1996), reiterates the African ethos in the New World and advances it beyond the metaphorical to an aesthetic construct defined as bacchanal aesthetics. Bacchanal aesthetics, at a basic level, is the artistic practice that appropriates and radicalises the

underground cultural practices fashioned by ordinary New World Africans to deal with the realities of enslavement, colonisation, deracination and exploitation. As process, bacchanal aesthetics is the aesthetics of the crossroads or the crucible of history and cultures. The greater the number of roads intersecting at a crossroads, the more vibrant (for those who understand the layout) or confusing (for strangers) it becomes. Bacchanal aesthetics is, therefore, the aesthetics of the crossroads as the meeting point of possibilities: the old and the new; official and unofficial interpretations; the cardinal points of meanings and/or the world; the secular and the mundane; and so on. Lovelace’s practice of bacchanal aesthetics recognises the fluidity and instability inherent in all cultures as works-in-progress and welcomes such fluidity and instability as rationales for the artist’s freedom to experiment in order to advance the frontiers of style and vision. It is Lovelace’s embrace of elements of bacchanal aesthetics, for example, which drives the Carnival-inspired experiments in novels in which the narrators sing or use calypsoes as meta-narrative threads, so much so that I have described these novels elsewhere as novelypsoes.

Lovelace’s journey to a consciousness of New World African culture as theme and style is both instructive and emblematic of the influence of colonial education and ethos on the colonial subject.

Our writers have courageously mined our cultures for bold and unique aesthetic paradigms with which to return us to the centre of our stories and/or our stories to the centre of our life. The questions that follow are: Have our critics embraced the need to match our writers with interpretations that are equally bold and native to our persons? If our writers write of, and for us, do our critics practice their art of criticism in our interest? It would, of course, require another lecture to answer these questions. Suffice it, then, to say that the challenge for our aspiring literary critics today is how (while mastering the plethora of imported cosmopolitan literary theories) they can generate their own theories that can speak to us as a people with a unique history and experience.

The full text of Prof Aiyejina’s lecture is available online, under Distinguished Open Lectures at www.sta.uwi.edu
Funso Aiyejina is Professor of Literatures in English and Dean, Faculty of Humanities and Education,
The University of the West Indies, St. Augustine, Trinidad and Tobago.

UWI CALENDAR of EVENTS

OCTOBER - NOVEMBER



Presentation of Graduates 2009
 Friday 30 and Saturday 31 October 2009
 Sport and Physical Education Centre,
 St Augustine Circular Road, St Augustine

Annual ceremonies for the Presentation of Graduates 2009 will be held over a two-day period at The University of the West Indies, St. Augustine Campus.

Friday October 30, 2009
 10:00am – Faculty of Humanities & Education
 4:00pm – Faculties of Science & Agriculture
 and Medical Sciences

Saturday October 31, 2009
 10:00am – Faculties of Engineering and Law
 4:00pm – Faculty of Social Sciences

Live Concerts
CD launch: Livin De Music
 Friday 6 and Saturday 7 November, 2009
 Learning Resource Centre, UWI, St Augustine
 8pm

Deryck Nurse and Yohan Popwell will launch their first CD, Livin de Music, with two live concerts at the Learning Resource Centre. Recorded at Queen's Hall in 24-bit HDCD® format, the repertoire includes one Popwell original and twelve arrangements in the Latin, Bossa Nova, Calypso, R&B and Popular genres. Advance tickets only are available for each night at TT\$120 and the CD will be sold for TT\$100. A special of TT\$80 will be afforded for delivery of autographed CDs at the venue, when you purchase tickets.

14th Annual Prizes Award Ceremony
 Wednesday October 28, 2009
 Daaga Auditorium, UWI, St. Augustine

The Faculty of Science and Agriculture holds its 14th Annual Prizes Award Ceremony at the Daaga Auditorium from 6 p.m. Guests are asked to be seated by 5.45 p.m. The event is a semi-formal one that is open to the public. *RSVP: 662-2002, ext. 2596/2600.*

Developments in Caribbean Community Law
 Monday 9-Wednesday 11 November, 2009
 Hyatt Regency Hotel, Port of Spain

The Caribbean Law Institute Centre (CLIC) of The University of the West Indies in association with The CARICOM Secretariat and The Caribbean Court of Justice (CCJ) presents The Inaugural Symposium: Current Developments in Caribbean Community Law. The symposium will be held November 9-11, 2009 at the Hyatt Regency Hotel, with registration taking place on the first day at 2pm, and the following days beginning at 8.30am and 8.15am respectively. *More details can be found at <http://www.caricomlawsymposium.com/>*



UWI SPEC International Half-Marathon 2009
 Sunday 1st November, 2009
 6am, UWI SPEC, St Augustine

The UWI's St Augustine Campus will host its signature UWI SPEC International Half Marathon 2009 starting at the UWI SPEC from 6am with the 13.1 mile route remaining unchanged. The race will continue along the traffic-free Priority Bus Route (PBR) to the La Resource Junction in D'Abadie, before doubling back to the UWI SPEC. There will be no registration on race day.

Race Relations Panel Discussion
 JFK Lecture Theatre
 Wednesday 28 October, 2009

The Behavioural Sciences/Governance Unit of The UWI will be hosting a panel discussion on Race Relations at the JFK Lecture Theatre. The themes discussed will be: a historical overview of race relations; race relations in Trinidad & Tobago, and in Guyana, and a gendered approach to race relations. Panelists include: Professor Prem Misir, Pro Vice Chancellor, University of Guyana; Professor Rhoda Reddock (Deputy Principal, UWI); Professor John La Guerre, Professor Emeritus (Behavioural Sciences & Chairman of EOC); Professor Bridget Brereton, Professor (Department of History, UWI), and the chair will be Professor Brinsley Samaroo, University of Trinidad & Tobago.

For further information, please contact Dr Ann Marie Bissessar, Annamarie.Bissessar@sta.uwi.edu, or call 696-2286, or Olivia Ramkissoon, Olivia.Ramkissoon@sta.uwi.edu.

Humanities Prize Award Ceremony
 Learning Resource Centre, UWI, St Augustine
 Monday 26 October, 2009
 5.30pm

The Faculty of Humanities and Education holds its 2008/2009 Faculty Prize Award Ceremony at the Learning Resource Centre. The feature address will be delivered by Diana Mahabir-Wyatt and the event is open to outstanding students, their guests and academic and non-academic staff of the Faculty and Campus.

For more information, please contact Mrs. Zuwena N.N. Williams-Paul, Administrative Assistant, Faculty of Humanities & Education - Dean's Office at (868)-662-2002 ext.3770 or zuwena.williams-paul@sta.uwi.edu, or Ms. Nardia Thomas-Allain at nardia.thomas-allain@sta.uwi.edu.

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