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BLACK STUDIES 452/ENGLISH 474

**Panama Silver, Asian Gold:
Migration, Money, and the Making of Modern Caribbean Literature
TU 1-4: COOPER HOUSE 101**

COURSE DESCRIPTION:

Two overlooked labor migrations have profoundly affected the emergence of modern Caribbean literature: the immigration of indentured laborers from India and China into the West Indies and the emigration and return of the Afro-Caribbean workers who built the Panama Canal. Both groups worked under difficult conditions for exploitative wages. However, both used their savings to bankroll their entry into the educated middle class, thereby fostering the conditions that produced the first generation of nationalist politicians, as well as the first generation of Caribbean writers to achieve international acclaim. In this course, students will learn how to use archival material related to these nineteenth- and twentieth-century migrations, including photos, court cases, newspaper reports, popular songs, and first person accounts of the migrants' experiences, to enrich their understanding of Caribbean literature.

This course is a PILOT course for inter-collegiate collaborative learning and instruction in digital humanities. It will be taught as a graduate seminar in collaboration with Professor Leah Rosenberg at The University of Florida, Gainesville, and as an undergraduate seminar with Dr. Donette Francis at the University of Miami, and we will be assisted by librarians and IT staff at each institution. The course makes extensive use of the **Digital Library of the Caribbean (www.dloc.com)**, an open-access digital archive, whose technical hub is at UF. Students will have an opportunity to add their annotations to the finding aids in the dLOC collection. Some class discussions will be held via video conference, and some assignments will be researched collaboratively. We hope this initial experiment will sow the seed for future collaborative courses involving students at other institutions, in the United States and abroad. We are counting on the resources you help us develop to ground such future collaborations. Your level of commitment and participation will matter for students beyond this class. So be prepared to complete a significant amount of the work through independent research and cross-campus collaboration.

LEARNING OBJECTIVES:

- To understand key concepts, themes, tropes, styles, and aesthetic concerns of Caribbean literary discourse through examining literary representations of the two migrations under study.
- To analyze creative texts in relation to historical events, as well as other disciplinary modes of inquiry such as history, anthropology, sociology.
- To develop and hone skills of literary analysis and research such as archival practice, close reading, critical argumentation, critical synthesis, and thesis writing.

- To illuminate some of the limitations of the colonial archive records of subaltern and disenfranchised people and the stakes involved in articulating the history of the majority of Caribbean people – for literary writers and scholars.
- To introduce students to the technology used in digital archiving (producing metadata, exhibit labels, finding guides) and digital humanities (e.g. Omeka, PBworks, timelines, Zotero) and explore challenges posed by digital archiving (how can we avoid reproducing the colonial structure of existing historical archival materials?). Students are encouraged to produce and publish digital research projects (such as finding guides, curated exhibits, timelines) that will be included in the Digital Library of the Caribbean (www.dloc.com) and, when appropriate, the conference and exhibits celebrating the Centennial of the completion of the Panama Canal to be held at UF in spring 2014.

GRADING:

Attendance and Participation (in class discussion and responses to wiki postings beyond the required contributions)	20%
Weekly Reading and Writing Assignments #1-6	40%
Assignment #7 Meta Data Assignment	10%
Assignment # 8 Final Research Project	30%

REQUIREMENTS:

Attendance and active participation are mandatory. Twenty percent (20%) of your grade will be based on your active listening, your reading, your engagement in class discussions, and your attendance of office hours.

Readings: Assigned readings are listed in the syllabus for each week. On most days there will be a literary text as well as an article or two meant to help you with your assignment. Readings are available on E-RESERVES and dLOC. Underlined titles indicate that there is a link to dLOC directly from the syllabus. **Please bring a copy of each reading to class with you.**

Exercises and Assignments: During the first half of the course, you will complete weekly assignments, parts of which you will share online with other students at the three campuses. In the second half of the course you will complete a metadata project and a final research project.

Assignments 1-6 are **due by 9:00pm on the Friday** of the week in which they are assigned. Assignment 7 is due on November 12, and Assignment 8 (final project) is due on December 13. If you are collaborating on a group project, you must post a rough draft of your assignment **by midnight on Wednesday**, and then post your final draft by 9:00pm on Friday of that week. Upload all final drafts both to your course page and to the wiki page for the assignment. There is a detailed explanation of each assignment at the end of this syllabus.

Class Attendance and Punctuality: I expect you to come to class on time, and to attend regularly. Failure to do either will affect your final grade.

Class Participation: This class is a seminar. I expect you to come to class having read the assigned materials and having prepared for in-class discussion. “Class participation” means participating in discussion generated by the class leader, as well as paying attention to and offering respectful critiques of in-class and online presentations by other students.

Office Hours. Since this class meets only once a week, you should plan to see me, singly or with a classmate, **at least three times in the semester.** I have scheduled regular office hours for Wednesdays and Thursdays and I will be checking in at the beginning of the semester to make sure that everyone in the class can make one of the posted times.

REQUIRED TEXTS:

Most Readings for the course will be posted on dLOC or made available through E-RESERVES. **Students should have their own copies of the following books,** which are available at AMHERST BOOKS:

Verene Shepherd, *Maharani’s Misery*

H.G. de Lisser, *Susan Proudleigh*

Eric Walrond, *Tropic Death*

Edgar Mittelholzer, *Corentyne Thunder*

Ramabai Espinet, *The Swinging Bridge*

Plus ONE OF THE FOLLOWING: (see Week 8)

Maryse Conde, *The Tree of Life*

Kerry Young, *Pao*

Ismith Khan, *The Jumbie Bird*

George Lamming, *In the Castle of My Skin*

Shani Mootoo, *Cereus Blooms at Night*

Staceyann Chin, *The Other Side of Paradise*

Peggy Mohan, *Jahajin*

Andrew Salkey, *The Late Emancipation of Jerry Stover*

Week 1	INTRODUCTION: SEEING THE ARCHIVE IN THE TEXT
Sep. 3	<p>Readings:</p> <p>Lowe, Lisa. “Intimacies on Four Continents” in <i>Haunted by Empire</i>, pp. 191-212.</p> <p>Trouillot, Ralph-Michel. “The Power in the Story” in <i>Silencing the Past</i>, pp. 1-30.</p> <p>Kincaid, Jamaica. “The Glasshouse” in <i>My Gardening Book</i>, pp. 143-152.</p> <p>Walcott, Derek. “Exile” in <i>Collected Poems</i>, pp. 100-102. (poem)</p>

	<p>McKay, Claude. "Peasants' Ways o' Thinking" in <i>A Fierce Hatred of Injustice: Claude McKay's Jamaica and His Poetry of Rebellion</i>, pp. 211-214. (poem)</p> <p>ASSIGNMENT 1: SEEING THE ARCHIVE IN THE TEXT</p> <p>*Technology and Library Unit 1: PBWorks basics & Zotero (with Laurie Taylor and Missy Roser)</p>
Week 2	INDENTURED WOMEN IN THE ARCHIVE
Sep. 10	<p>Readings: Hartman, Saidiya. "The Dead Book" in <i>Lose Your Mother</i>, pp. 136-154.</p> <p>Shepherd, Verene. <i>Maharani's Misery</i>. Read entire book, including Preface & Introduction. (approx. 90 pages)</p> <p>From <i>The Came in Ships: An Anthology of Indo-Guyanese Prose and Poetry</i>, please read the following:</p> <ul style="list-style-type: none"> • Mahadai Das, "They Came in Ships" (poem) (appears on front cover) • David Dabydeen, "Coolie Odyssey," pp. 263-270. • Rajkumari Singh, "Per Aije: A Tribute to the First Immigrant Woman," pp. 189-190. <p>ASSIGNMENT 2: READING THE COLONIAL ARCHIVE</p> <p>*Guest lecture via Skype: Verene Shepherd</p>
Week 3	THE PANAMA CANAL ENTERS MODERN WEST INDIAN LITERATURE
Sep. 17	<p>Readings : de Lisser, Herbert. Susan Proudleigh. Read entire book. (approx. 295 pages) Available on dLOC, however I recommend you buy your own copy.</p> <p>Senior, Olive. "The Colon People: Part I, Jamaica the Neglected Garden." <i>Jamaica Journal</i> 11 (1977), pp. 62-72.</p> <p>Coniff, Michael. "Introduction" in <i>Black labor on a white canal: Panama, 1904-1981</i>, pp. 3-16.</p> <p>NO ASSIGNMENT THIS WEEK</p> <p>*Technology and Library Unit 2: Introduction to dLOC (individual accounts) and other relevant digital resources for the class.</p>
Week 4	NEWSPAPERS AND THE CONSTRUCTION OF INDENTITY

<p>Sep. 24</p>	<p>Readings: From Eric Walrond’s <i>Tropic Death</i>, please read all of the following stories:</p> <ul style="list-style-type: none"> • “Subjection” • “Panama Gold” • “The Palm Porch” • “The Wharf Rats” • “Tropic Death” <p>Senior, Olive. “Window” in <i>Discerner of Hearts</i>, pp. 57-74.</p> <p>Frederick, Rhonda. “Mythographies of Panamá Canal Migrations: Eric Walrond’s ‘Panama Gold’” in <i>Marginal Migrations: The Circulation of Cultures within the Caribbean</i>, pp. 43-76.</p> <p>Senior, Olive. “The Colon People: Part II,” <i>Jamaica Journal</i> 42 (1978), pp. 87-103.</p> <p>ASSIGNMENT 3: REPRESENTING WEST INDIANS IN THE PANAMA CANAL ZONE</p> <p>Guest Lecture: Rhonda Frederick</p>
<p>Week 5</p>	<p>INDO CARIBBEANS ENTER MODERN CARIBBEAN LITERATURE</p>
<p>Oct. 1</p>	<p>Readings: Mittelholzer, Edgar. <i>Corentyne Thunder</i>. Read entire book. (approx. 200 pages)</p> <p>Naipaul, V.S. “His Chosen Calling” in <i>Miguel Street</i>, pp. 24-31.</p> <p>Selvon, Samuel. “Turning Christian” in <i>Jahaji Bhai: An Anthology of Indo-Caribbean Literature</i>, ed. Frank Birbalsingh, pp. 15-21.</p> <p>Wahab, Amar. “Mapping West Indian Orientalism: Race, Gender and Representations of Indentured Coolies in the Nineteenth-Century British West Indies,” <i>Journal of Asian American Studies</i> 10:3 (October 2007), pp. 283-311.</p> <p>ASSIGNMENT 4: WORKING WITH NEWSPAPERS</p>
<p>Week 6</p>	<p>THE CHINESE CARIBBEAN EXPERIENCE</p>
<p>Oct. 8</p>	<p>Readings: Chang, Victor. “Light in the Shop” (Story), <i>Small Axe</i>, No. 2 (1997), pp. 103-108.</p>

	<p>Croft, Brenda L. "Laying Ghosts to Rest" in <i>Colonialist Photography: Imag(in)ing Race and Place</i>, pp. 20-29.</p> <p>Lee Loy, Ann-Marie. "The Chinese Shop as Nation Theatre in West Indian Fiction," <i>Anthurium</i> 5:1 (Spring 2007).</p> <p>Maxwell, Anne. "Introduction" in <i>Colonial Photography and Exhibitions</i>, pp. 1-14.</p> <p>VIEW Visual Materials: Fung, Richard. <i>My Mother's Place</i> (1900). (Film) 49min long; Streamed on E-RESERVES.</p> <p>Chong, Albert. "Aunt Winnie's Story." (Slides) Please click through all 9 slides. (Click "Next Work" on bottom of website page to view next slide.)</p> <p>Forrest, A.S. "A Negro Nurse with Chinese Children" (Painting) from the travelogue, <i>The West Indies</i> (1900).</p> <p>Further Recommendations for Photography Readings:</p> <p>Hight, Eleanor M. and Gary D. Sampson, eds. <i>Colonialist Photography: Imag(in)ing Race and Place</i>. New York and London: Routledge, 2002.</p> <p>Edwards, Elizabeth, ed. <i>Anthropology and Photography, 1860-1920</i>. New Haven: Yale UP, 1993.</p> <p>"Photography Changes What We See." Smithsonian Institute: Click! Photography Changes. Available online at: http://click.si.edu/Story.aspx?story=463</p> <p>Thompson, Krista. <i>An Eye for the Tropics: Tourism, Photography, and Framing the Caribbean Picturesque</i>. Durham and London: Duke UP, 2006.</p> <p>ASSIGNMENT 5: VISUALIZING THE ARCHIVE</p> <p>Guest lecture via Skype: Victor Chang</p>
Oct. 12-15	<p>OCTOBER BREAK AT AMHERST COLLEGE Start reading Ramabai Espinet, <i>The Swinging Bridge</i>. (approx. 300 pages)</p>
Week 7	<p>CONTEMPORARY INDO-CARIBBEAN WOMEN NEGOTIATE THE ARCHIVE</p>

Oct. 22	<p>Readings: Espineta, Ramabai. <i>The Swinging Bridge</i>. Read entire book. (approx. 300 pages)</p> <p>-----, "The Invisible Woman in West Indian Literature" <i>World Literature Written in English</i> 29.2 (1998), pp. 116-26.</p> <p>Brereton, Bridget. "Text, Testimony and Gender: An Examination of some Texts by Women on the English-speaking Caribbean, from the 1770s to the 1920s," in <i>Engendering History: Caribbean Women in Historical Perspective</i> (Chapter 4), pp. 63-93.</p> <p>Mahase, Anna. <i>My mother's daughter: the autobiography of Anna Mahase Snr., 1899-1978</i>. Browse entire book. (approx. 144 pages)</p> <p>Other Resources (see explanation of Assignment 6): Panama Canal Museum oral histories Voices from Our America. Oral Histories of Afro-Panamanians Persaud, Alice Persaud (1892-1952) Autobiography</p> <p>ASSIGNMENT 6: LISTENING IN THE ARCHIVES</p>
Week 8	<p>CONTEMPORARY NOVELISTS NEGOTIATE THE PANAMA ARCHIVE AND/OR ASIAN INDENTURE</p>
Oct. 29	<p>Readings: Conde, Maryse. <i>The Tree of Life</i>. Read entire book, OR read <u>one</u> of the following books: Kerry Young, <i>Pao</i> Ismith Khan, <i>The Jumbie Bird</i> George Lamming, <i>In the Castle of My Skin</i> Shani Mootoo, <i>Cereus Blooms at Night</i> Staceyann Chin, <i>The Other Side of Paradise</i> Peggy Mohan, <i>Jahajin</i> Andrew Salkey, <i>The Late Emancipation of Jerry Stover</i></p> <p>Brodber, Erna. "Oral Sources and the Creation of a Social History in the Caribbean" <i>Jamaica Journal</i> 16.4 (November 1983), pp. 2-10.</p> <p>Foster, Roman. <i>Diggers</i> (Film) 90min long; Streamed on E-RESERVES.</p> <p>US Senate Hearing. This series includes several Senate hearings about Panama Canal Matters. See especially pp. 931-981 about the Guadeloupean women accused of prostitution on pp.941 ff</p> <p>Nwankwo, Ifeoma. "Voices from Our America: Interview with Emiliana Bernard Stephenson" <i>Latin American and Caribbean Ethnic Studies</i> 4.3 (2009), pp. 331-</p>

	<p>341.</p> <p>-----, "Introduction: Making Sense, Making Selves. Afro-Latin Americans of British Caribbean Descent" <i>Latin American and Caribbean Ethnic Studies</i> 4.3 (2009), pp. 221-230.</p> <p>NO ASSIGNMENT THIS WEEK</p>
Week 9	DIGITAL ARCHIVING AND THE CONSTRUCTION OF KNOWLEDGE
Nov. 5	<p>Guest Lecture via Skype by Laurie Taylor on Metadata, digital archiving and the Construction of Knowledge</p> <p>In preparation for Professor Taylor's talk, please Choose 3 dLOC sources you have found important and look closely at what kinds of information the catalog entry gives about this source. Examine what information it includes and try to imagine what information it excludes.</p> <p>*Assignment 7 is due Tuesday Nov 12!</p>
Week 10	DIGITAL ARCHIVING AND THE CONSTRUCTION OF KNOWLEDGE (continued)
Nov. 12	ASSIGNMENT 7: Collaborative Guides and Annotations. Due Tues 12 Nov.
Week 11	PLANNING WEEK FOR COLLABORATIVE DIGITAL PROJECT
Nov. 19	<p>PLANNING FOR ASSIGNMENT 8: Explore the digital projects linked in assignment 8 and consider what project you would like to undertake. You may explore other digital humanities projects and introduce them to the class via the wiki and class discussion.</p> <p>ASSIGNMENT 8 Part 1: Write a 250-word proposal for your project which includes: a title, tentative thesis, and list of sources. Post it to Wiki, <u>and</u> email it to Joan Flores iequaljoan@gmail.com (Doctoral Student, African Diaspora History, New York University). Due Friday 22 November.</p>
Nov. 26	THANKSGIVING BREAK AT AMHERST COLLEGE – NO CLASS
Week 12	Guest Lecture by Joan Flores on using primary sources for research
Dec. 3	<p>In class, please report briefly on your progress towards Part 2 of your project.</p> <p>ASSIGNMENT 8 Part 2: Review and select an appropriate technology for</p>

	delivering the project. Write a proposal (300 words) explaining how the selected technology supports the project. Due Friday 6 December.
Week 13	PROJECT PRESENTATIONS
Dec. 10	FINAL PROJECT DUE FRIDAY 13 DECEMBER

*Note for Assignments: Preparation work does not need to be posted or turned in.

ASSIGNMENT 1: SEEING THE ARCHIVE IN THE TEXT [Due 6 September]

Learning Objective: Understand how and why scholars use archival sources.

Prep work:

1. Choose a book of interest from the titles provided in class.
2. Read and analyze its introduction and bibliography using the reading form.

Assignments (please complete both):

- Post your completed reading form to the Wiki page.
- Post an annotated entry (1 paragraph) about your findings to Zotero. This means entering the bibliographic information about your book into the Group Library for this course, and then adding a “Note” to the book entry that explains your findings.

ASSIGNMENT 2: READING THE COLONIAL ARCHIVE [Due 13 September]

Learning Objective: Understand how scholars evaluate and collate materials in the colonial archive to reconstruct coherent narratives.

Prep work:

1. Focus on one witness testimony from Verene Shepherd's *Maharani's Misery*.
2. How do you evaluate the significance of this testimony?
3. How do you use other testimonies to qualify (e.g., verify, contradict, etc.) this version?
4. What other conditions influence how we read these sources (e.g., additional historical contexts, the acknowledged absence of information, etc.)?

Assignments (please complete both):

- Document your reasoning and analysis (500 words) and post it to the Wiki page.
- Using Hartman as your model, imagine your version of events (500 words) and post it to the Wiki page.

ASSIGNMENT 3: REPRESENTING WEST INDIANS IN THE PANAMA CANAL ZONE [Due 27 September]

Learning Objective: Examine how literary texts transform the historical record.

Prep Work:

1. Choose a scene from *Susan Proudleigh* that represents a specific historical event (e.g., reasons for migrating to Panama, passage to Panama, encounters with Americans, living conditions, industrial accidents, etc.).
2. Locate 2 related historical sources. (The assignment page in PBworks lists suggested sources.)
3. How do the novel and your 2 historical sources differ in the ways they present the West Indian characters (e.g., body, race, color, class, gender, skills, profession, and an individual's reasons for migration, etc.)? For each, examine what the author includes and excludes.

Assignment:

- Explain how the authors' selections and interpretive choices transform the historical record (500-750 words), and post it to the Wiki page.

ASSIGNMENT 4: WORKING WITH NEWSPAPERS [Due 4 October]

Learning Objective: Explore how newspapers create historical meaning.

You may focus on any aspect of the Panama or Asian migration for this assignment.

Prep work:

1. Browse the newspapers assigned for your campus.
2. Select a news item related to one of the migrant groups.
3. Read the entire issue of the newspaper in which the item appears.
4. Characterize the newspaper. What kind of items does this newspaper carry (e.g. ads, editorials, letters, news, literary pieces, cartoons, etc.)?
5. What can you tell about the newspaper's readership and political orientation?

Assignment:

- Evaluate the newspaper as a source of information about your chosen migrants (500-750 words), and post it to the Wiki page.

ASSIGNMENT 5: VISUALIZING THE ARCHIVES [Due 11 October]

Learning Objective: Explore how photography historically has constructed the raced subject.

Prep work:

1. Choose 1 image from the [photo gallery](#).

2. Examine the photo and consider the following:
 - Note the gender of the subjects; their position in relation to machines, animals, vegetation, buildings or other racial subjects.
 - What do these selections and interpretive choices tell you?
 - Is the photograph dated?
 - Is there a caption?
 - What do you know about the photographer, or what do you imagine he/she was like?

Assignment:

- Write a Wiki entry (500-750 words) on the provenance of the photograph and the way it constructs its subject. Paste the photo from the photo gallery into your Wiki entry.

ASSIGNMENT 6: LISTENING IN THE ARCHIVES [Due 25 October]

Learning Objective: Learn to evaluate oral histories, memoirs, and personal accounts.

Prep work:

1. Choose 1 oral account or memoir (see “Other Resources” section under today’s readings).
2. Who is speaking?
3. How does the speaker characterize his/her relationship to the event described?
4. What do these narrative choices tell you?

Assignment:

- Relate your observations to some aspect of a text you've read so far in the course (500-750 words) and post it to the Wiki page.

ASSIGNMENT 7: COLLABORATIVE GUIDES & ANNOTATIONS (Due 12 November)

Learning Objective: Learn basic skills in digital archiving, and understand how the digital archive constructs knowledge.

Prep work:

1. Choose 1 primary source relevant to your final project from dLOC.
2. Consider what's included and what's missing in the citation (the citation includes the record information or metadata).
 - e.g. Look at the citations for any items by Herbert G. de Lisser. De Lisser was ethnically Jewish and he was editor of *The Gleaner* for nearly 40 years, but there is nothing in the citations that make that known.
 - e.g. Letters from the Isthmian Canal Construction Workers, which does not exist in any known online library catalog and is only listed in the bibliography of Rhonda Frederick's *Colón Man a Come*.
3. In the source you selected, what additional information do you think should be included to make the source more useful for scholars?

Assignment:

- Complete the form for your selected item, and post it to the Wiki.

ASSIGNMENT 8: BUILDING A COLLABORATIVE DIGITAL PROJECT

Learning Objective: Explore how Caribbean Literature engages the archive in the digital age.

You may work individually or in a group.

Assignment Details:

- Create a digital project that contributes to scholarly conversations about how Caribbean Literature engages the archives.
- Your response could be thematic, theoretical, and/or it can use any combination of sources, media, and technologies.
- You may use the resources in dLOC, along with any other technologies you deem appropriate for your academic goal.
- You should draw on any of the assignments created for this course. Please remember to cite all sources properly, including work created by your classmates.

Assignment Components:

- Part 1: Write a proposal for your project (250 words) which includes: a title, tentative thesis, and list of sources. Post this proposal to the Wiki **and** email it to Joan Flores iequaljoan@gmail.com (Doctoral Student, African Diaspora History, New York University) (**Due 22 November**)
- Part 2: Review and select an appropriate technology for delivering the project. Write a proposal (300 words) explaining how the selected technology supports the project. (**Due 6 December**)
- Part 3: Design and deliver a digital project. (**Due 13 December**)

Project Examples/Ideas:

[Wendy Ewald class work from 2012](#)

[Diaries of a Prolific Professor](#)

[Journal created from class papers](#) (example with Haitian Creole)

[TimelineJS](#) (simple example, for use with larger projects)

Historical book reception (reading of a book with responses to book, and critical analysis)

Teaching materials

Online exhibits

[Online exhibits by the University of Miami](#)

[Online exhibits by the University of Florida](#)

[About Face](#)

Digital scholarship projects

[As far as the eye/I can see: Caribbean Art & Visual Culture](#)

[Slave Resistance: A Caribbean Story](#)