Professor: Dr. Donette Francis Location: MM 101

Department of English, ENG 360/AAS390 Office Address: Ashe 410

Fall 2013 Telephone: 305- 284-6508

M/W 3:35-4:45pm (H) Email: d.francis@miami.edu

Office Hours: Wednesdays 12-2:30pm

**Panama Silver, Asian Gold:**

**Migration, Money, and the Making of Modern Caribbean Literature**

**COURSE DESCRIPTION:**

This seminar considers two overlooked labor migrations that 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 Professor Rhonda Cobham-Sander at Amherst College, 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 videoconference, 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, and 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](http://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:**

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| **Attendance and Participation (in class discussion and responses to wiki postings beyond the required contributions)** | **20%** |
| **Weekly Reading and Writing Assignments #1-6** | **50%** |
| **Assignment #7 Meta Data Assignment** | **10%** |
| **Assignment #8 Final Research Project** | **20%** |

**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 in Blackboard 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 Friday, November 15th, and Assignment 8 (final project) is due on Friday, December 13th. 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. Skype lectures will be recorded and played in class the day after the live presentation; but, we will have a **“live option”** for those students who choose to join me for the live lectures on slotted Tuesdays.

**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.**  I have scheduled regular office hours for Wednesdays from noon to 2:30pm. Our librarian **Beatrice Skokan** will hold office hour from 1-2 on Mondays. You should plan to see us, singly or with a classmate, **at least three times in the semester**. We 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 in Blackboard.

**Students should have their own copies of the following books**, which are available at the University of Miami Bookstore:

Verene Shepherd, *Maharani’s Misery*

H.G. de Lisser, *Susan Proudleigh (also available via dLOC)*

Eric Walrond, *Tropic Death*

Edgar Mittelholzer, *Corentyne Thunder*

Ramabai Espinet, *The Swinging Bridge*

Maryse Conde, *The Tree of Life*

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| **Week 1** | **INTRODUCTION: SEEING THE ARCHIVE IN THE TEXT** |
| August 26  August 28 | **Readings:**  Trouillot, Ralph-Michel, “The Power in the Story,” *Silencing the Past* (Boston: Beacon Press, 1995), 1-30.  McKay, Claude. “Peasants’ Ways o’ Thinking” in *A Fierce Hatred of Injustice: Claude McKay's Jamaica and His Poetry of Rebellion*, pp. 211-214. (poem)  Walcott, Derek. “Exile” in *Collected Poems*, pp. 100-102. (poem)  Lisa Lowe, “Intimacies of Four Continents” in *Haunted by Empire: Geographies of the Intimate in North American History,* ed. Ann Laura Stoler, Duke UP, 2006. pp. 191-212.  Kincaid, Jamaica. “The Glasshouse” in *My Gardening Book*, pp. 143-152.  Visit to Lowe’s Museum “From Ancient Art to Modern Molas: Recurring Themes in Indigenous Panama” **Curator’s Talk: Juan Pablo Sanchez-Williams**  **ASSIGNMENT 1: SEEING THE ARCHIVE IN THE TEXT** (in-Class) |
| **Week 2** | **INDENTURED WOMEN IN THE ARCHIVE** |
| Sep. 4 | **Readings:**  Hartman, Saidiya. “The Dead Book” in *Lose Your Mother*, pp. 136-154.  Shepherd, Verene. *Maharani’s Misery*. Read Preface, Introduction, and Chpt. 1.  **\*****Guest Librarian Lecture: Technology and Library Unit 1:**  PBWorks basics & Zotero with **Beatrice Skokan** |
| **Week 3** | **INDENTURED WOMEN IN THE ARCHIVE** |
| Sept. 9  **Sept. 10**  Sept. 11 | **Readings:**  Shepherd, Verene. *Maharani’s Misery*. Read Chapters 2, 3 and appendices 1-12.  From *The Came in Ships: An Anthology of Indo-Guyanese Prose and Poetry*, please read the following:   * 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.   ** VERENE SHEPHERD LIVE SKYPE LECTURE**  Shepherd, Verene. *Maharani’s Misery*. Read Conclusion & appendices 13-26.  **\*Guest lecture via Skype: Verene Shepherd**  **ASSIGNMENT 2**: **READING THE COLONIAL ARCHIVE** |
| **Week 4** | **THE PANAMA CANAL ENTERS MODERN WEST INDIAN LIT.** |
| Sep. 16  Sept.18 | **Readings:**  de Lisser, Herbert. [Susan Proudleigh](http://dloc.com/UF00081174/00001). pp.1-85 (approx. 295 pages) Available on dLOC, however I recommend you buy your own copy.  Senior, Olive. “[The Colon People: Part I, Jamaica the Neglected Garden,”](http://www.dloc.com/UF00090030/00032/3?search=jamaica+%3djournal) *Jamaica Journal* 11 (1977), pp. 62-72.  **Watch/Listen:**  **“One Two Three Four Colon Man A come”** [http://www.youtube.com/watch?v=czQi7S6iMrs](http://www.youtube.com/watch?v=czQi7S6iMrs" \t "_blank)  **Readings:**  de Lisser, Herbert. [Susan Proudleigh](http://dloc.com/UF00081174/00001). pp. 86-154.  Coniff, Michael. [“Introduction”](http://digital.library.pitt.edu/cgi-bin/t/text/text-idx?c=pittpress;cc=pittpress;q1=Latin%20America;rgn=works;rgn1=topic;view=toc;idno=31735057893350) in Black labor on a white canal: Panama, 1904-1981, pp. 3-16.  **\*Guest Library Lecturer: Technology and Library Unit 2: Introduction to dLOC (individual accounts) and other relevant digital resources for the class.**  **NO ASSIGNMENT THIS WEEK** |
| **Week 5** | **NEWSPAPERS AND THE CONSTRUCTION OF IDENTITY** |
| Sep. 23  Sept. 24  Sept. 25 | **Readings:**  de Lisser, Herbert. [Susan Proudleigh](http://dloc.com/UF00081174/00001). pp.155-224.  From Eric Walrond’s *Tropic Death*, please read **all** of the following stories:   * “Subjection” * “Panama Gold” * “The Palm Porch” * “The Wharf Rats” * “Tropic Death”   Senior, Olive. “Window” in *Discerner of Hearts*, pp. 57-74.  ** RHONDA FREDERICK LIVE SKYPE LECTURE**  Frederick, Rhonda. “Mythographies of Panamá Canal Migrations: Eric Walrond’s ‘Panama Gold’” in *Marginal Migrations: The Circulation of Cultures within the Caribbean*, pp. 43-76.  Senior, Olive. “[The Colon People: Part II](http://www.dloc.com/UF00090030/00033/3?search=jamaica+%3djournal+%3d42),” *Jamaica Journal* 42 (1978), pp. 87-103.  **ASSIGNMENT 3: REPRESENTING** **WEST INDIANS IN THE PANAMA CANAL ZONE**  **Guest Lecture via Skype: Rhonda Frederick** |
| **Week 6** | **INDO CARIBBEANS ENTER MODERN CARIBBEAN LITERATURE** |
| Sept. 30  October 2 | **Readings:**  Mittelholzer, Edgar. *Corentyne Thunder*. Read Chpts. 1-15.  Wahab, Amar. “Mapping West Indian Orientalism: Race, Gender and Representations of Indentured Coolies in the Nineteenth-Century British West Indies,” *Journal of Asian American Studies* 10:3 (October 2007), pp. 283-311  **Guest Lecture: Daniel O. Suman, RMAS**  Mittelholzer, Edgar. *Corentyne Thunder*. Read Chpts. 16-29.  **Guest Librarian Lecture: WORKING WITH NEWSPAPERS** |
| **Week 7** | **INDO CARIBBEANS ENTER MODERN CARIBBEAN LITERATURE** |
| Oct. 7  Oct. 8  Oct. 9 | **Readings:**  Mittelholzer, Edgar. Corentyne Thunder. Read Chpts. 30-41.  Naipaul, V.S. “His Chosen Calling” in *Miguel Street*, pp. 24-31.  Selvon, Samuel. “Turning Christian” in *Jahaji Bhai: An Anthology of Indo-Caribbean Literature*, ed. Frank Birbalsingh, pp. 15-21.  ** VICTOR CHANG LIVE SKYPE LECTURE**  Mittelholzer, Edgar. *Corentyne Thunde*r. Read Chpts. 42-52.  **ASSIGNMENT 4: WORKING WITH NEWSPAPERS** |
| **Week 8** | **THE CHINESE CARIBBEAN EXPERIENCE** |
| Oct. 14  Oct. 16 | **Readings:**  Chang, Victor. “Light in the Shop” (Story), *Small Axe*, No. 2 (1997), pp. 103-108.  Lee Loy, Ann-Marie. “[The Chinese Shop as Nation Theatre in West Indian Fiction,](http://anthurium.miami.edu/volume_5/issue_1/leeloy-chineseshop.html)” *Anthurium* 5:1 (Spring 2007).  **Guest lecture via Skype: Victor Chang**  **Readings:**  Croft, Brenda L. “Laying Ghosts to Rest” in *Colonialist Photography: Imag(in)ing Race and Place*, pp. 20-29.  Maxwell, Anne. “Introduction” in *Colonial Photography* *and Exhibitions*, pp. 1-14.  **VIEW Visual Materials:**  Cheuk Kwan, “Trinidad” *Chinese Restaurants*  Fung, Richard. *My Mother’s Place* (1900). (**Film**)49min long  Chong, Albert. [“Aunt Winnie’s Story.”](http://artasiamerica.org/works/454/51) (**Slides**) Please click through all 9 slides. (Click “Next Work” on bottom of website page to view next slide.)  Forrest, A.S. “[A Negro Nurse with Chinese Children](http://ufdc.ufl.edu/UF00081361/00001/221j?search=negro+nurse)” (**Painting**)from the travelogue, *The West Indies* (1900).  **Further Recommendations for Photography Readings:**  Hight, Eleanor M. and Gary D. Sampson, eds. *Colonialist Photography: Imag(in)ing Race and Place.* New York and London: Routledge, 2002.  Edwards, Elizabeth, ed. *Anthropology and Photography, 1860-1920*. New Haven: Yale UP, 1993.  ­­ “Photography Changes What We See.” Smithsonian Institute: Click! Photography Changes. Available online at: <http://click.si.edu/Story.aspx?story=463>  Thompson, Krista. *An Eye for the Tropics*: *Tourism, Photography, and Framing the Caribbean Picturesque*. Durham and London: Duke UP, 2006.  **ASSIGNMENT 5: VISUALIZING THE ARCHIVE** |
| **Week 9** | **CONTEMPORARY INDO-CARIBBEAN WOMEN NEGOTIATE THE ARCHIVE** |
| Oct. 21  **Oct. 22**  Oct. 23 | **Readings:**  Espinet, Ramabai. *The Swinging Bridge*. Read  ------. “The Invisible Woman in West Indian Literature” *World Literature Written in*  *English* 29.2 (1998), pp. 116-26.  ** ESPINET LIVE SKYPE LECTURE**  ** ESPINET RECORDED SKYPE LECTURE**  Espinet, Ramabai. *The Swinging Bridge*. Read  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 *Engendering History: Caribbean Women in Historical Perspective* (Chapter 4), pp. 63-93.  Mahase, Anna. *My mother's daughter: the autobiography of Anna Mahase Snr., 1899-*  *1978*. Browse 1st 50 pages. (approx. 144 pages)  **Other Resources** (see explanation of Assignment 6): |
| **Week 10** | **CONTEMPORARY INDO-CARIBBEAN WOMEN NEGOTIATE THE ARCHIVE** |
| Oct. 28  Oct.30 | Readings:  Espinet, Ramabai. The Swinging Bridge. Read  Mahase, Anna. My mother's daughter: the autobiography of Anna Mahase Snr., 1899-  1978. Browse 2nd 50 pages.  Espinet, Ramabai. *The Swinging Bridge*. Read  Mahase, Anna. My mother's daughter: the autobiography of Anna Mahase Snr., 1899-  1978. Browse last 50 pages.  Other Resources (see explanation of Assignment 6):  [Panama Canal Museum oral histories](http://dloc.com/ohpcm/all)  [Voices from Our America. Oral Histories of Afro-Panamanians](http://voicesamerica.library.vanderbilt.edu/VfOA/voices_ATrym.php)  [Persaud, Alice Persaud (1892-1952) Autobiography](http://mosessite.blogspot.com/2011/05/autobiography-of-alice-bhagwandy-sital.html%20(oral%20history))  **ASSIGNMENT 6: LISTENING IN THE ARCHIVES** |
| **Week 11** | **CONTEMPORARY NOVELISTS NEGOTIATE THE PANAMA ARCHIVE** |
| Nov. 4  Nov. 6 | **Readings:**  Conde, Maryse. *The Tree of Life*. Read Chpts. 1-17  Brodber, Erna. ["Oral Sources and the Creation of a Social History in the Caribbean"](http://dloc.com/UF00090030/00041/4j) *Jamaica Journal* 16.4 (November 1983), pp. 2-10.  **Guest Librarian Lecture: Collaborative Guides and Annotations**  **In Class Viewing:**  Foster, Roman. *Diggers* (**Film**) 90min long;  **Readings:**  Conde, Maryse. *The Tree of Life*. Read Chpts. 18-30  [US Senate Hearing](http://books.google.com/books?id=EkoRAAAAYAAJ&printsec=frontcover&source=gbs_ge_summary_r&cad=0#v=onepage&q&f=false). This series includes several Senate hearings about Panama Canal Matters. See especially pp. 931-981about the Guadeloupian women accused of prostitution on pp.941 ff  Nwankwo, Ifeoma. “Voices from Our America: Interview with Emiliana Bernard Stephenson” *Latin American and Caribbean Ethnic Studies* 4.3 (2009), pp. 331-341.  ------. “Introduction: Making Sense, Making Selves. Afro-Latin Americans of British Caribbean Descent” *Latin American and Caribbean Ethnic Studies* 4.3 (2009), pp. 221-230.  **NO ASSIGNMENT THIS WEEK** |
| **Week 12** | **CONTEMPORARY NOVELISTS NEGOTIATE THE PANAMA ARCHIVE (cont.)/ DIGITAL ARCHIVING AND THE CONSTRUCTION OF KNOWLEDGE** |
| Nov. 11  Nov. 13 | **Readings:**  Conde, Maryse.*The Tree of Life. Read*Chpts. 31-49.  **Guest Librarian Lecture: Metadata, Digital Archiving and the construction of knowledge**  Conde, Maryse.*The Tree of Life. Read* Chpts. 50-65.  **Guest Lecture via Skype by Laurie Taylor-** on Metadata, digital archiving and the Construction of Knowledge  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.  **NO ASSIGNMENT THIS WEEK** |
| **Week 13** | **DIGITAL ARCHIVING AND THE CONSTRUCTION OF KNOWLEDGE (cont.)/ PLANNING WEEK FOR COLLABORATIVE DIGITAL PROJECT/ PLANNING WEEK FOR COLLABORATIVE DIGITAL PROJECT** |
| \*Nov. 18  Nov. 20 | **Guest Librarian Lecture on Metadata and digital archiving**  **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.  **ASSIGNMENT 8 Part 1**: Write a 250-word proposal for your project that includes: a title, tentative thesis, and list of sources. **Post it to Wiki, and email it** to Joan Flores [iequaljoan@gmail.com](https://exchange.amherst.edu/owa/redir.aspx?C=s9IcQfdFv0CBwMpZUMlKPgqYkYZkVNAISVD8COrNzi38-iIffefcoBJez_fBmIjT_qfEQe0WTBE.&URL=mailto%3aiequaljoan%40gmail.com" \t "_blank) (Doctoral Student, African Diaspora History, New York University). **Due Friday 22 November.**  **ASSIGNMENT 7:** Collaborative Guides and Annotations. **Due Friday, Nov. 15** |
| **Week 14**  Nov. 23-Dec. 1 | **THANKSGIVING BREAK AT University of Miami – NO CLASS** |
| **Week 15** | **PLANNING FOR ASSIGNMENT** |
| Dec. 2  Dec. 3 | In class, please report briefly on your progress towards Part 2 of your project.  **Guest Lecture by Joan Flores on using primary sources for research**  **ASSIGNMENT 8 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 Friday 6 December.** |
| **Week 16** | **PROJECT PRESENTATIONS** |
| Dec. 13 | **FINAL PROJECT DUE FRIDAY 13 DECEMBER** |