

# LIT 4192/Section 07CG/ Spring 2014

## Money, and the Making of Modern Caribbean Literature

This course meets

Tuesdays periods T 2-3 (8:30-10:25 am) and Thursday, R 3 (9:35-10:25 am)  
in Turlington Hall, 2346

Instructor: Leah Rosenberg

Office: Turlington 4346

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Office Hours: Wednesday 1-3; Thursday 11-12 & by appointment

### **COURSE DESCRIPTION:**

This interdisciplinary introduction to digital humanities and the use of historical research in literary analysis examines two often overlooked labor migrations that profoundly influenced the shape and timing of the emergence of modern Caribbean literary culture: The immigration of Chinese and Indian indentured laborers into the French, Dutch, and British West Indies between 1838 and 1917, and the emigration and return of the Afro-Caribbean workers who went to Panama to build the canal between 1904–1914. Both groups worked under difficult conditions for exploitative wages, yet both managed to accumulate savings that bankrolled their entry into the educated middle class. Moreover, the new cultural forms and political aspirations they introduced to the region profoundly shaped Caribbean literary production and anti-colonial political movements.

In this course, students will learn how to use archival material related to these migrations, including historical photographs, oral histories, and newspapers to enrich their understanding of Caribbean literature about these migrations, including the work of Jamaica Kincaid, David Dabydeen, Claude McKay, H.G.de Lisser, Maryse Condé, V.S.Naipaul, Ramabai Espinet.

The course introduces students to the digital humanities and digital archiving. It makes extensive use of the Digital Library of the Caribbean ([www.dloc.com](http://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 and produce a digital humanities project as a final project.

### **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. PBworks, WordPress, and, Zotero) and explore challenges posed by digital archiving (how can we not reproduce the colonial structure of existing historical archival materials?). Students are encouraged to produce and publish digital research projects (such as finding guides, curated exhibits, times lines) that will be included in the Digital Library of the Caribbean ([www.dloc.com](http://www.dloc.com)).

## REQUIREMENTS:

<b>Attendance and Participation (this includes two mandatory conferences with the instructor)</b>	<b>15%</b>
<b>Assignments #1-4 (10% each)</b>	<b>40%</b>
<b>Wiki Contributions</b>	<b>20%</b>
<b>Final Project</b>	<b>25%</b>

**Professionalism** (Attendance, Participation, and Conferences) (15%)

**Attendance:** This is a discussion course, so we produce knowledge through discussion in class and online. You need to attend class and to participate in class discussion. However, this course follows UF attendance requirements as regards student athletes (and the UF Band), Religious Holidays, and related matters, see: <https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx>

- You are allowed three absences without affecting your grade.
- Six absences result in failure in the course.
- One absence = one fifty-minute period.
- Being more than 10 minutes late=an absence

- Being tardy (late by less than 10 minutes) or leaving early three times will count as one absence.
- In addition to your three excused absences, I excuse those absences involving university-sponsored events, such as athletics, band, and religious holidays. Please note that in order to qualify for these excused absences, you must provide prior written notice of your anticipated absence. Please also note that extended absences even for serious crises cannot be excused.
- For every absence after your third absence and before your sixth, you will receive a grade deduction.
- If you are absent, you are responsible for finding out what we did during class. I suggest you exchange email addresses with two other students on the first day of class, so you will be able to get updates and notes in the event of an absence.

**Participation:** Participation requires contributing to class discussion. If you attend but do not participate, you will receive a “C” for attendance and participation.

**Technology:** This class will use Sakai for receiving grades and mailing. It will use PBWorks for most other aspects of the course’s online activities, including posting assignments, wiki contributions, and maintaining a home page. You will also have the opportunity to make use of Zotero, which is a bibliographic platform in which the class has a library with all readings and many possible sources for research in the class. Students may use Wordpress for their final assignment. Necessary skills will be taught in class.

You must use **technology** in a respectful and professional manner. This means setting your cell phone on silent or vibrate for the duration of class. You are encouraged to bring your laptop, tablet, etc. to class, but you must use it only for activities directly involved with class, such as looking at pdf files we are discussing in class and finding relevant documents on line. “Off topic” use of a computer is equivalent to an absence.

**Conferences:** You are required to meet with me twice during the semester, once in the beginning of the semester to introduce yourself and to acquaint me with your intellectual background and goals and once during the course of the semester to discuss your presentation and the final paper based on it.

**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/or often in the Digital Library of the Caribbean ([www.dloc.com](http://www.dloc.com)). 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.**

## **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:**

Verene Shepherd, *Maharani’s Misery*

H.G. de Lisser, *Susan Proudleigh*  
Eric Walrond, *Tropic Death*  
Ramabai Espinet, *The Swinging Bridge*  
Maryse Conde, *The Tree of Life*

## WIKI CONTRIBUTIONS:

A. Set up a home page with a brief profile of yourself including an image. Listing your major and interests. Due by Tuesday 14 January.

B. Contribute to Wiki Commentaries on Each set of Texts. Sign up for dates on the Wiki. Each student must make one contribution to each of the five readings listed below. There are four types of contribution listed below. Students should produce one of each type in the course of the semester. The wiki assignment will help us to understand the readings by producing a study guide while also helping us to conceptualize the final project. **Please post your contribution on the appropriate webpage and provide a link to it on your own home page.** Contributions should be a minimum of 125 words and no more than 250. Extra entries will produce extra credit.

C. **Post your contribution on or before any of the days we discuss the text(s) you address in the wiki.** The purpose is to help with the reading, so the final day for posting your entry is the last day we discuss the text in class.

### Types of Wiki Contributions

1. Briefly evaluate the **web presence of the author** (Are there many websites with information on the author? What type of information is provided (biographical, analytical, videos of readings or lectures? Who has built the website(s)?). Choose 1-2 of the most important websites and explain why you see them as important and provide the URL. (Research)
2. **Key themes or concepts** (with a brief explanation and ideally a passage and page number to list- minimum 125 words) (analysis).
3. **Study Questions** (with brief explanation of the importance of the question and ideally a passage and page number to list minimum 125 words. (Analysis)
4. **Explain one significant historical or cultural context or reference** in the text, using secondary information and/or a primary historical document. You can use material that you or another student has provided for one of the assignments or you can use the material you produce for the wiki as the basis for one of your assignments. For instance, if you choose this option for Susan Proudleigh, you might choose to identify Culebra Cut which is the setting for a key scene in the novel. You could also choose that scene for Assignment #1 and use the information you add to the wiki as part of that assignment. If you use

information or a document posted by another student, you must cite that student's work. (Research.)

5. **Answer or comment** on any contribution (theme, question, analysis) by another student or the instructor. (Minimum of 125 words.) (Analysis)

### **One contribution for each of the these texts or groups of texts:**

1. H.G. de Lisser, Susan Proudleigh (and texts assigned with it, e.g. Introduction to Coniff's book )
2. Ramabai Espinet, The Swinging Bridge (and texts assigned with it, e.g. Anna Mahase's Memoir)
3. Maryse Conde, The Tree of Life (and texts assigned with it, e.g. Martin's Essay)
4. Short Stories on Indo-Trinidadians (See week 6 and 7)
5. Chinese Caribbean experiences

### **Grading Criteria for Wiki Contributions**

**Analysis**                    **A contribution that merits an “A”** demonstrates a nuanced understanding of the text(s) and performs incisive analysis of one passage, concept, context, or reference.

**Communication**        It is written in a very clear, concise, and logical manner. Writing for online resources must be succinct.

**Presentation**            It contains no errors in spelling, grammar, or punctuation or very few. It is presented on the correct page of the class PBworks site. It is clearly readable (using the same font as the rest of the page and doesn't obscure other contributions). It contains relevant bibliographic information in MLA format and supplies URL addresses where relevant.

**Research**                (For the web presence and historical/cultural context contributions) The successful contribution will identify a relevant and significant source(s) and provide a strong explanation or evaluation of them. If explicating a historical or cultural context or reference, the contribution will explain the significance of the context for the literary text and provide the specific passage(s) to which it pertains with page numbers.

### **Grading Rubric for Assignments 1-4**

#### **Successful assignments will:**

1. Fulfill the specific requirements in regard to subject matter required in the specific assignment.
2. Identify a relevant and rich historical source(s).

3. Explicate the historical and cultural significance of that source, paying attention to form and context. (For Assignment 1, this source will be the hearing testimony of the person you choose from Maharani's Misery.)
4. Articulate the text's insights in lucid and straightforward prose.
5. Provide bibliographical information in MLA format and 1qaz URL (if possible).
6. Use correct grammar, punctuation, and have few if any typos
7. Be posted to the student's homepage and linked to the appropriate Assignment Page in PBWorks in easily legible form.
8. Make use of relevant concepts and information from scholarship and/or literature we have read to elucidate the text under examination (when possible and/or effective).

## **FINAL PROJECT: COLLABORATIVE GUIDES AND ANNOTATIONS**

(Initial proposal due 10 April, partial draft due 15 April, 2nd installment due 17 April; presentation of a complete draft of the project 23 April, final draft due 29 April. )

### **The Swinging Bridge or Tree of Life**

The overall goal of the project is to elucidate the literary text through analysis and historical and cultural contextualization and to provide useful themes, questions, and references for future instructors and students.

Students will work in groups to produce a guide to the historical and cultural references and important aesthetic or formal aspects of these novels. Each group will be responsible for a chapter or series of chapters in one of the novels. . **Emphasis may be placed on using primary historical documents to contextualize the setting of the novel and illuminate the significance of the novel's particular representation of historical events or identities.** (The sections will be designated by the instructor in consultation with the groups.) Each group will provide key concepts, study questions, and explications of important historical and cultural references and literary aspects as well as an evaluation of relevant online resources for their section of the text. Groups are encouraged to include at least one primary or archival source. The project must include bibliographic information in MLA format for its sources. Each group will also write a brief statement that introduces the group members and indicates the groups collaborated. All groups will meet with the instructor to discuss the project. Contributions will be posted on the appropriate page of the PBWorks wiki, and, if students so desire, successful projects will be added to the dLOC.

### Grading Criteria for Final Projects

1. The project includes each of the criteria listed above (themes; questions; explication of references, contexts, and formal characteristics; evaluation of online resources; bibliographic information on works cited).
2. The project must be a collaborative effort in which each student contributes significantly and as equally as possible. It includes an introduction to the authors of the project and the nature of their collaboration.
3. The project identifies important themes and explains their significance.
4. The project articulates important questions in a straight forward fashion.
5. The project provides insightful explication of cultural and historical contexts or references and explains their significance to the text.
6. The project incorporates at least one archival document or other item.
7. The project provides a coherent evaluation of online resources and provides URLs for strong online resources.
8. The project is written in straightforward and succinct prose with as few typos or other errors as possible.
9. The project is presented in a well-designed fashion with visual clarity. It is easy for readers to find information and to understand the organization of the project.

### ASSIGNMENTS 1-4:

Assignments should be posted on your home page in PBworks with a link to the appropriate assignment page. **No assignments will be accepted late unless students have requested and received an extension. Submit all requests for extensions at least 24 hours in advance of the deadline except for cases of emergency.**

#### ASSIGNMENT 1: READING THE COLONIAL ARCHIVE [Due 5 pm on 26 January]

This assignment introduces you to how scholars negotiate the colonial archive in making meaning.

##### Part 1

1. Focus on 1 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.)?
5. Document your reasoning and analysis (500 words) and post to the Wiki page for this assignment

## Part 2

Using Hartman as your model, imagine your version of events (500 words) and post to the Wiki page for this assignment.

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### **ASSIGNMENT 2: REPRESENTING WEST INDIANS IN THE PANAMA CANAL ZONE** [Due 10 February by 8 pm]

This assignment examines how literary texts transform the historical record.

Choose 1 scene from Susan Proudleigh or Tropic Death that represents a specific historical event (e.g., reasons for migrating to Panama, passage to Panama, encounters with Americans, living conditions, industrial accidents, etc.).

Choose 2 related historical sources.

1. How are the West Indian characters represented (e.g., body, race, color, class, gender, skills, profession, and an individual's reasons for migration, etc.)?

a. In the novel?

b. In the 2 historical sources?

For each, examine what the author includes and excludes.

2. What do these selections and interpretive choices tell you (500-750 words)?

Suggested sources listed in assignment page in PBworks & in Zotero

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### **ASSIGNMENT 3: WORKING WITH NEWSPAPERS** [Due 21 February by Midnight]

This assignment allows you to think about how newspapers create historical meaning. You may focus on any aspect of Panama or Asian migration for this assignment.

Browse the newspapers available online. A list will be posted on the Wiki page for this assignment. Choose one that contains stories about West Indians in Panama and/or Asians in the Caribbean.

Select a news item related to the migrants. Examine the representation of immigrants or migrants.

Read the entire issue of the newspaper in which the article appears.

What kind of items does this newspaper carry (e.g. ads, editorials, letters, news, literary pieces, cartoons)?

What can you tell about the newspaper's readership and political orientation?

Write (500-750 words) for the Wiki characterizing the representation of im/migrants and the newspaper. Post to the Wiki page for this assignment.

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#### **ASSIGNMENT 4: VISUALIZING THE ARCHIVES & CREATING METADATA** (Due March 16 at 5:00 pm)

This assignment asks you to examine how photography historically has constructed the raced subject.

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This assignment asks you to examine how photography historically has constructed the raced subject.

Part 1:

- Choose 1 image from photographs you examine in Special collections, from the [photo gallery](#), or from other online sources for Caribbean photographs such as
  - [Duperly, Picturesque Jamaica](#) which has images on Indo-Caribbean people on pp. [66](#) and [68](#)
    - see also [Duperly Coolies At Worship](#).
  - <http://www.caribbeanphotoarchive.com/>
  - [National Archives UK Caribbean through a Lens Project](#)
  - [National Archives UK Caribbean through a Lens on Flickr](#)
  - [The National Anthropological Archives](#) (part of the Smithsonian Museums)
- Examine the photo and consider the following:
- Note the gender of the subjects; their position vis-à-vis, machines, animals, vegetation, buildings or other racial subjects.
- What do you know about the photographer or what position or perspective do you imagine he/she had?
- What is the historical context for the photograph? If so, does the historical context (or moment in history) have particular significance? Is it possible to find sources on that context?
- Is the photograph dated?
- Is there a caption?
- What do these selections and interpretive choices tell you?

Write (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.

## Part 2: Meta Data

1. Consider what's included and what's missing in the citation (the citation includes the record information or metadata).
2. In the source you selected, what additional information do you think should be included to make the source more useful for scholars? Consider what information should be included on the publisher? The author? The place and date of publication for historical context? What other information should be included?
3. Complete the form (See PBworks page for this assignment) for your selected item, and post to the Wiki.

**This assignment can be done as a group project based on your group work in Special Collections on 3/11. Group assignments must include an additional section that outlines the work each person did and group assignments should have some information concerning the historical context and its significance. Each member of the group should post the assignment on his or her homepage and one version should be posted below with all authors listed. A group project can also be longer than 750 words.**

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Please check the version of the syllabus posted on PBworks. Please also check your email for updates to the schedule. The instructor reserves the right to make changes to the schedule and assignments as the semester progresses.

### **General Information:**

**Challenges to final grades** are to be directed to Professor Stephanie Smith, associate Chair of the English department.

**Student Disability Services.** The Disability Resource Center in the Dean of Students Office provides information and support regarding accommodations for students with disabilities. For more information, see: <http://www.dso.ufl.edu/drc/>

**Statement on harassment.** UF provides an educational and working environment that is free from sex discrimination and sexual harassment for its students, staff, and faculty. For more about UF policies regarding harassment, see: <http://www.hr.ufl.edu/eeo/sexharassment.htm>

**Statement on academic honesty.** All students must abide by the Student Honor Code. For more information about academic honesty, including definitions of plagiarism and Unauthorized collaboration, see: <https://catalog.ufl.edu/ugrad/current/advising/info/student---honor---code.aspx>

<p><b>Week 1</b> 7 Jan.</p>	<p><b>Introduction: Silencing and Voicing the Past</b></p> <ul style="list-style-type: none"> <li>Roman, Fortune <i>Diggers</i> (Film) (90 minutes)</li> </ul>
<p>9 Jan.</p>	<p>Assignment:</p> <ul style="list-style-type: none"> <li>Trouillot, Ralph-Michel, "The Power in the Story," <i>Silencing the Past</i> (Boston,: Beacon Press, 1995), 1-30.</li> <li>Watch at home: <i>Against All Odds, Narrated by Leonard Nimoy</i> (9.12) <a href="http://www.youtube.com/watch?v=3-KtAxaxJIY">http://www.youtube.com/watch?v=3-KtAxaxJIY</a></li> </ul> <p><b>Introduction to PB Works</b></p>
<p><b>Week 2</b></p>	<p><b>Intimacies of Four Continents: the presence of Asian, African, European, and Amerindian people in the history of the Caribbean</b></p>
<p>14 Jan.</p>	<p><b>Due: Homepage with brief profile in PBWorks</b></p> <p><b>Readings:</b></p> <ul style="list-style-type: none"> <li>Lowe, Lisa, "Intimacies on Four Continents" in <i>Haunted by Empire: Geographies of Intimacy in North American History</i>. Ed. Ann Laura Stoler Duke UP, 2006. <i>E-Reserves</i></li> <li>Selvon, Sam. "Turning Christian." <i>Jahaji Bhai : an anthology of Indo-Caribbean literature</i> Toronto : TSAR, 1988:15-21. <i>E-Reserves</i></li> <li>Kincaid, Jamaica. "The Glass House" in <i>My Gardening Book</i>, pp. 143-152 <i>E-Reserves</i></li> </ul> <p><b>Introduction to Digital Humanities</b></p>
<p>16 Jan.</p>	<p><b>Indentured Women in the Archive</b></p>

	<p><b>Readings:</b></p> <ul style="list-style-type: none"> <li>• Shepherd, Verene. <i>Maharani's Misery</i>. Read Preface, Introduction, and Chpt. 1.</li> </ul> <p><b>Recommended:</b>  Dhanashree Thorat, DH Project: "Indian Indenture" <a href="http://indianindenture.wordpress.com/">http://indianindenture.wordpress.com/</a></p>
<p><b>Week 3</b></p>	<p><b>Indentured Women in the Archive, Cont'd</b></p>
<p>21 Jan.</p>	<p><b>Readings:</b></p> <ul style="list-style-type: none"> <li>• Shepherd, Verene. <i>Maharani's Misery</i>. Read Chapters 2, 3 and appendices 1-12.</li> <li>• Hartman, Saidiya. "The Dead Book" in <i>Lose Your Mother</i>, pp. 136-154. <i>E-Reserves</i></li> <li>• Rajkumari Singh, "Per Aije: A Tribute to the First Immigrant Woman," pp. 189-190.</li> </ul>
<p><u>Extra Credit for going to Lecture</u></p>	<p>"Recovering Afro-Hispanic Lives from Spanish Colonial Records....and Making Them Available Digitally"</p> <p>2:30 pm Wednesday, 22 January 2014, Smathers Library Room 1A</p> <p>Jane Landers, the Gertrude Conaway Vanderbilt Professor of History, Vanderbilt University will present from her current project, a biography of Francisco Menendez and on the digital humanities project she directs, "Ecclesiastical and Secular Sources for Slave Societies" (ESSSS) at <a href="http://www.vanderbilt.edu/esss">http://www.vanderbilt.edu/esss</a>. Professor Landers will address the rich documentary records available for persons of African descent in Spanish colonial archives, including those in Florida, and describes how unearthing one African man's fascinating life led to archaeological projects, publications, museum exhibits and, finally, a digital archive of similar records collected in Florida, Cuba, Brazil and Colombia.</p>

	<p>This event is sponsored by the Center for Latin American Studies, the African-American Studies Program, the History Department, the George A. Smathers Libraries, and the Center for the Humanities and the Public Sphere.</p>
23 Jan.	<p><b>Readings:</b></p> <ul style="list-style-type: none"> <li>• Shepherd, Verene. <i>Maharani's Misery</i>. Read Conclusion &amp; appendices 13-26.</li> </ul> <p>Preliminary work on Assignment 1: Choose the testimony you will focus on.</p> <ul style="list-style-type: none"> <li>• Mahadai Das, "They Came in Ships"</li> </ul> <p><b>Introduction to dLOC (As Archive &amp; as DH project)</b></p>
26 Januar y	<p><b>ASSIGNMENT 1 due READING THE COLONIAL ARCHIVE</b></p> <p><b>Please post on the PBworks page for the assignment by 5:00 pm Sunday.</b></p>
<b>Week 4</b>	<p><b>THE PANAMA CANAL ENTERS MODERN WEST INDIAN LIT.</b></p>
28 Jan.	<p>Discussion with <a href="#">Professor Michael Coniff</a> of his book, <i>Black labor on a white canal: Panama, 1904-1981</i></p> <p><b>Readings:</b></p> <ul style="list-style-type: none"> <li>• Coniff, Michael. <i>Black labor on a white canal: Panama, 1904-1981</i>, "<a href="#">Introduction</a>" pp. 3-16. .</li> </ul>
30 Jan.	<p><b>Readings:</b></p> <ul style="list-style-type: none"> <li>• de Lisser, Herbert. <a href="#">Susan Proudleigh</a>. (The novel is in dLOC. Please download it as a pdf file.) pp. 1-120.</li> <li>• Watch/Listen: "One Two Three Four Colon Man A come" <a href="http://www.youtube.com/watch?v=czQi7S6iMrs">http://www.youtube.com/watch?v=czQi7S6iMrs</a></li> </ul>

<b>Week 5</b>	<b>West Indians in Panama: Eric Walrond and the Anti-romance</b>
4 Februar y	<p><b>Readings:</b></p> <ul style="list-style-type: none"> <li>• Finish <i>Susan Proudleigh</i></li> <li>• From Eric Walrond's <i>Tropic Death</i>, "The Palm Porch" and "Subjection"</li> </ul>
6 Feb.	<p>Readings:</p> <ul style="list-style-type: none"> <li>• From Eric Walrond's <i>Tropic Death</i>, please read all of the following stories: "Panama Gold" "The Wharf Rats" "Tropic Death"</li> <li>• 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. E-Reserves</li> </ul> <p>Choose the event and locate one primary source for your Assignment #2 REPRESENTING WEST INDIANS IN THE PANAMA CANAL Zone</p>
<b>Week 6</b>	<b>Indo-Caribbeans in early anglophone Caribbean literature</b>
<b>10 Feb</b>	<b>Assignment #2 REPRESENTING WEST INDIANS IN THE PANAMA CANAL Zone</b> Due by 8 pm
11 Feb.	<p>Review of Assignment #2</p> <p>Session on historical newspaper research with Paul Losch</p>

13 Feb.	<p><b>Readings</b></p> <p>Read 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): 283-311</p>
<b>Week 7</b>	
18 Feb.	<p>Assignment:</p> <ul style="list-style-type: none"> <li>• Mendes, Alfred "Boodhoo" in <i>From Trinidad</i> p. 142 E-Reserves</li> <li>• De Souza, "Nocturne," in <i>The Beacon</i> 1/8 (November 1931), pp 18-19 E-Reserves</li> <li>• Naipaul, V.S. "His Chosen Calling" in <i>Miguel Street</i>, pp. 24-31 E-Reserves</li> <li>• Identify a newspaper or Journal to work on for assignment# 3</li> <li>• Read through the PowerPoint on the home page introduces this class and consider how Indians in the Caribbean and West Indians in Panama are represented.</li> </ul>
<b>20 Feb.</b>	No class.
21 Feb.	<p><b>Assignment #3 Working With Newspapers Due by Midnight</b></p> <p><b>Comment on one colleague's Assignment #3 on their home page by Sunday at noon</b></p>
<b>Week 8</b>	<b>THE CHINESE CARIBBEAN EXPERIENCE</b>
24 Februa	<p><b>Victor Chang Reading 4:00 pm in the New Judaica Suite, in the Special Collection Department on the second floor of Library East.</b></p>

<p>ry</p> <p><b>Attend if at all possible</b></p>	
<p>25 Feb.</p>	<p><b>Readings:</b></p> <ul style="list-style-type: none"> <li>• Lee Loy, Anne-Marie, "<a href="#">The Chinese Shop as Nation Theatre in West Indian Fiction</a>," <i>Anthurium</i> 5:1 (Spring 2007).</li> <li>• "Light in the Shop" (Story), <i>Small Axe</i>, No. 2 (1997), pp.103-108. E-Reserves</li> <li>• "A Summer's Tale" (Story), <i>Journal of Caribbean Literature</i>, Vol 6. 3 (Spring 2010), pp. 117-122. E-Reserves</li> <li>• "My Brother's Keeper" (story), <i>Caribbean Quarterly</i> 57. 1 (March 2011), pp.61-72. E-Reserves</li> <li>• "The Letter Writer", <i>Kunapipi</i> Vol XXXIV No 2 (2012), pp.209-214.</li> <li>• "Miss Daisy &amp; Miss Chin" <i>Jamaica Journal</i>, Vol 34 No 3 (August 2013), pp.72-74. E-Reserves</li> </ul>
	<p>Screening of Richard Fung's <i>My Mother's Place</i></p>
<p>27 Feb.</p>	<p>Discussion of Richard Fung: <i>My Mother's Place</i></p> <p>Fung, Richard. <i>My Mother's Place</i> (1900). (<b>Film</b>) 49min long</p> <p>Forrest, A.S. "<a href="#">A Negro Nurse with Chinese Children</a>" (<b>Painting</b>) from the travelogue, <i>The West Indies</i> (1900).</p> <p><i>Browse and evaluate (Reading Form)</i></p> <p><i>Yasmina, Martin ENCOUNTERING CULTURES</i></p> <p><i>THE ROLE OF THE CHINESE SHOP IN JAMAICA, 1890-1940</i>  <a href="https://blogs.ats.amherst.edu/blst-452-01-1314f-ymartin14/past-the-counter-the-chinese-shop-in-context/">https://blogs.ats.amherst.edu/blst-452-01-1314f-ymartin14/past-the-counter-the-chinese-shop-in-context/</a></p>

	Kimberly Bain Ghosts in the Water, <a href="http://ghostsinthewater.wordpress.com/">http://ghostsinthewater.wordpress.com/</a>
	<b>1-8 March Spring Break</b>
<b>Week 9</b>	<b>Visualizing In the Archives</b>
11 March	<p>Visit to Special Collections. Meet in Smathers Library (Library East) rm 1A</p> <p><b>Readings:</b></p> <ul style="list-style-type: none"> <li>• Vargas Betancourt, Margarita, "Finding the Silver Voice: Afro-Antilleans in the Panama Canal Museum Collection at the University of Florida" <a href="http://ufdc.ufl.edu/IR00003593/00001">http://ufdc.ufl.edu/IR00003593/00001</a> read combined paper and slides.</li> <li>• "The Shadow and the Substance: Photography and Indexicality in American Photography," in Coco Fusco and Brian Wallis (eds.), <i>Only Skin Deep: Changing Visions of the American Self</i>, International Center for Photography, (New York: Abrams, 2003)</li> </ul> <p>TBA</p> <p>Identify three photographs you find interesting and important from the links on the Assignment page for Assignment #4. Think about how you might enhance the metadata. Post links on your home page.</p>
13 March	<p><b>Digital Archiving and the Construction of Knowledge</b></p> <p><b>Guest Lecture:</b> Laurie Taylor on Metadata and digital archiving and the Work on Metadata assignment.</p> <p>Bring your laptop and the photograph you'd like to work on for this assignment.</p> <p>Watch Laurie Taylor, <i>dLOC Guide : Enhancing Metadata &amp; Creating Context</i> <a href="http://ufdcimages.uflib.ufl.edu/AA/00/01/60/41/00002/dLOC_ScholarsMetadata_2013_video.wmv">http://ufdcimages.uflib.ufl.edu/AA/00/01/60/41/00002/dLOC_ScholarsMetadata_2013_video.wmv</a></p>
<b>Week 10</b>	<b>Contemporary Afro-Caribbean Novelist negotiates the archive on Panama</b>

March 16	<b>Assignment #4 Visualizing the Archive and Metadata due 5pm</b>
18 March	<p><b>Readings:</b></p> <ul style="list-style-type: none"> <li>Maryse Condé <i>Tree of Life</i> pp. TBA</li> </ul>
20 March	<p>Discussion with Dr. Sonja Stephenson Watson, Assistant Professor of Spanish Faculty Fellow, Center for African American Studies University of Texas at Arlington</p> <p><b>Readings:</b></p> <ul style="list-style-type: none"> <li>“Poetic Negrism and the National Sentiment of Anti-West Indianism and Anti-Imperialism in Panamanian Literature.” <i>Callaloo</i>, Volume 35, Number 2, Spring 2012, pp. 459-474 E-Reserves</li> <li>Spend 30 minutes exploring the interviews and transcripts on Voices the Americas <a href="#">Voices from Our America. Oral Histories of Afro-Panamanians</a></li> </ul>
<u>Extra Credit</u>	<p>Attend 1-2 sessions of the Panama Conference</p> <p>Extra Credit</p> <p><a href="http://www.latam.ufl.edu/news-events/annual-conference">http://www.latam.ufl.edu/news-events/annual-conference</a></p> <p>Julie Greene is speaking on the Construction Period at 9:00-10:30 on Friday, 21 March in Smathers 1A</p> <p>Sonja Watson is speaking TBA</p>
<b>Week 11</b>	<b>The Legacy of the Colón Man</b>
25 March	<p><b>Reading:</b></p> <p>Maryse Condé <i>Tree of Life</i></p>

<p>27 March</p>	<p><b>Reading:</b> Maryse Condé <i>Tree of Life</i></p>
<p><b>Week 12</b></p>	
<p>1 April</p>	<p><b>Readings:</b></p> <ul style="list-style-type: none"> <li>• Ramabai Espinet, <i>The Swinging Bridge</i> Part I and opening two pages, pp 1-114</li> <li>• Espinet, “The Invisible Woman in West Indian Literature” <i>World Literature Written in English</i> 29.2 (1998), pp. 116-26 <i>E-Reserves</i></li> </ul>
<p>3 April</p>	<p><b>Reading:</b> Espinete , <i>The Swinging Bridge</i>, pp 117-198</p>
<p><b>Week 13</b></p>	<p><b>Planning Week for Collaborative Digital Project</b></p>
<p>8 April</p>	<p>Finish <i>The Swinging Bridge</i> finish reading the novel. Deadline for choosing a section for the final assignment</p>
<p>10 April</p>	<p>Memoir and Novel: A Comparison Begin work on final project</p> <p><b>Reading:</b></p> <p><i>Mahase, Anna. My mother's daughter: the autobiography of Anna Mahase Snr., 1899-1978</i> <a href="http://ufdc.ufl.edu/AA00016007/00001">http://ufdc.ufl.edu/AA00016007/00001</a>. Chapters 1 and 2 . If you choose <i>The Swinging Bridge</i> for your final project, read to p. 47, or through chapter 6 This text is in DLOC <a href="http://ufdc.ufl.edu/AA00016007/00001">http://ufdc.ufl.edu/AA00016007/00001</a></p>

<b>Week 14</b>	
15 April	Proposal due
17 April	At least two annotations by each person
<b>Week 15</b>	
23 April	Final Presentations. Each Group will present their final project