In the Twentieth Century, Caribbean culture has had a surprising visibility and influence in the United States, Canada, Europe, and Africa. Trinidadian calypso, for instance, was in vogue in the U.S. and in England in the 1940s and 1950s; since the 1950s many genres of Cuban music from Conga to Salsa and more recently Jamaican reggae and dancehall have influenced musicians across the Atlantic world. Caribbean religions such as Vodou, Santeria, and Rastafarianism, have influenced culture far beyond the Caribbean, and Caribbean authors such as Claude McKay, Alejo Carpentier, and Edwidge Danticat have not only established a powerful regional tradition, but they have also made significant contributions to national literatures outside the Caribbean, in Britain, France, Canada, and the United States.

An investigation of the relationship between political change and culture, this course examines the hypothesis that political transformations in the Caribbean have contributed to the prominence and shape of Caribbean culture in the twentieth century. We explore the influence of Caribbean culture, such as calypso and reggae, in North America and Britain as well as the influence of U.S. culture, military, and economic power on Caribbean culture in the Caribbean as well as the shape Caribbean culture has taken when incorporated into U.S. art and media. The course will focus on the following historical phenomena: the rise of nationalism in the anglophone Caribbean between the 1930s and 1960s; the revolutions in Cuba and Grenada; and the rise U.S. imperial power, particularly the U.S. Occupation of Haiti (1915–1934). It is grounded in historical and theoretical studies of U.S. imperialism and the Caribbean; it will likely include works by: Jean Price Mars, Jacques Roumain, Zora Neale Hurston, Eugene O'Neill, V.S. Naipaul, Alec Waugh, Alejo Carpentier, Christina Garcia, Gabriel Garcia Marquez, Merle Collins, Dionne Brand, Russell Banks, and Oonya Kempadoo as well as films and TV shows such as White Zombie, I Walked with a Zombie, I Love Lucy, and The Harder They Come.

Concept and requirements

The main goal of the course is to produce a “case book” for teaching the texts covered in the class which we can use for future teaching and research. This will give us experience in research, teaching, and delivering presentations. Students will collaborate in small groups on a presentation and written materials to accompany and supplement that presentation. The materials you produce will also become part of the UF’s new Digital Library (www.uflib.ufl.edu/ufdc), which now features pedagogical materials. We are going to produce a guide to teaching the text you have chosen in a word document or series of word documents. The class can then share this document for future use in teaching. Laurie Taylor, who is now the Digital Projects Technology Librarian, will include your work in the educational modules section of the Digital Library of the Caribbean (www.dloc.com). She will be responsible for transforming your word documents for the Digital Library. With the exception of the first week, each week a group of 3-4 students will be responsible for a presentation on the week’s reading and writing up and preparing aspects of the presentation for the digital library.

1) Presentations and written teaching guides should include:

   A. An explanation of what you courses you think this text might be appropriate for and a succinct explanation.
   B. An explanation of your goals for teaching the text, which may include the course you would teach it in, and a lesson plan, which includes an overview of critical themes, formal issues, and issues concerning the historical context. You don’t need to then explore all of them, but it might be useful to give your readers an overview and then develop specific topics more fully.
Caribbean Culture & US Imperialism (LIT 6236)

C. Information about the historical context.
D. An annotated bibliography and Review of the secondary material on the main primary text or a selection of primary texts for the week. This should outline the central theoretical and critical questions and debates in the scholarship concerning the texts in question.
E. An example and analysis of a relevant primary source(s) from the historical period in which the literary text(s) under analysis was (were produced). These may include letters by the authors, articles from newspapers or magazines from the time period, or music, visual art, or film that influenced the text.

Presentations will be given on the day the class discusses the text. The written teaching guide will be due at the end of the Semester (Dec. 15).

<table>
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<tr>
<th>Week</th>
<th>Date</th>
<th>Topic</th>
<th>Primary Texts</th>
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B. Joseph, Gilbert M. et al. *Close Encounters of Empire: Writing the Cultural History of U. S.-Latin American Relations*. (the following chapters: 
| 3 | 9/9 | The Representation of U.S. Banana Imperialism in Jamaican Literature: the Case of *Banana Bottom* | The Representation of U.S. Banana Imperialism in Jamaican Literature: the Case of *Banana Bottom* 
1. McKay, Claude. *Banana Bottom*. 
| 4 | 9/16 | The Representation of U.S. Banana Imperialism in Latin American Literature: the case of *One Hundred Years of Solitude* | 1. Marquez, Gabriel Garcia. *One Hundred Years of Solitude*. 
### Panama Canal in West Indian Literature
2) Walrond, Eric. "Wharf Rats" “Panama Gold” and “Subjection” from *Tropic death* (1926)

### Week 6
9/30 Occupation of Haiti: the Cultural
Price-Mars, Jean. Thus Spoke Uncle. Intro??
Largey, Aims. *Vodou Nation* Introduction

### Week 7
10/7
The Occupation of Haiti: Haitian Literature and the Occupation
Roumain, Jacques. *The Bewitched Mountain*
Roumain, Jacques. *Governors of the Dew*

### Week 8
10/14
U.S. literature and Film
Seabrook, Wm. The Magic Island, sections on Zombies
*Roumain, Jacques.* *The Bewitched Mountain*
*Roumain, Jacques.* *Governors of the Dew*

### Week 9
10/21
Influence of Haiti and the wU.S. discourse on Caribbean Lit.: the Case of Carpentier
Carpentier, Alejo. *Preface The Kingdom of This World*

### Week 10
10/28
The Occupation of Trinidad
Week 10 Occurred in Trinidad
Neptune, *Caliban and the Yankees*
Music: focus on the following tracks, so you can download just the three songs below or get the whole CD
*Calypso at Midnight* song: Rum and Coca Cola
*Calypso After Midnight* songs: The Gi and the Lady, Yankee Dollar

### Week 11
11/4
2. Mendes, Alfred. *Sweetman.* in: *Pablo’s fandango and other stories*
4. Walcott Derek, “The Spoiler’s Return”
5. The Mighty Spoiler, “Bedbug” download from the *Mighty Spoiler Unspoilt.*
6. Anthony, Michael. *The Chieftain’s Carnival*

### Week 12
11/11
No Class

### Week 13
11/18
*Island in the Sun* (film Daryl Zanuck 1957)

### Week 14
11/25
Perez, Louis. *On Becoming Cuban*

### 12/2
Hijuelos, Oscar. *The Mambo Kings Play Songs of Love*
*The Mambo Kings* (film Arne Glimcher 1992)