

ENG 4936/ 1275 “Migration and Mobility: Caribbean Literature” (University of Florida,
Gainesville Florida, UF)
in coordination with

LITS 3501: Advanced Seminar in West Indian Literature (University of the West Indies, Cave
Hill, Barbados UWI)

Fall 2017

Instructors:

Drs. Leah Rosenberg with Laurie Taylor and H  l  ne Huet, University of Florida (UF)
Professor Evelyn O’Callaghan and Debra Providence, University of the West Indies, Barbados
(UWI)

Meeting Times & Locations

UF: T 7, R 7-8 (Tuesday 1:55-2:45; Thursday 1:55-3:50) in CBD 0210

UWI: Monday 12.00 - 1.30 p.m. & Thursday 1.00-3.00 p.m. in A27

Contact Information:

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Office hours Mondays 3:00-5:00pm & Thursdays, 11 am -12:55pm

H  l  ne Huet, Librarian at UF, hhuet@ufl.edu; 352-273-2771

Laurie N. Taylor, Librarian at UF, 528 Library West, laurien@ufl.edu, 352.273.2902

Valerie Clarke, Librarian at UWI, Valerie.clarke@cavehill.uwi.edu

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Description

From the environment and politics to literature and music, nearly every aspect of the Caribbean has been shaped by migration and mobility. It is a region where nearly everyone has origins elsewhere, with the exception of indigenous populations. Since the abolition of slavery, the region has been profoundly shaped by large-scale outmigration. Some Caribbean countries now have more citizens living abroad than at home. The restriction of movement has been no less influential. Laws restricted enslaved and indentured people to plantations; in the present-day immigration policies, free-trade agreements, poverty, trafficking, and military practices restrict millions in the region from determining their own mobility and their access to goods.

This course examines the relationship between this history and modern Caribbean literature. How have and how do migrations affect literary representations of the Caribbean subject? How can post-colonial theory accommodate a growing transnational/global culture? How is Caribbean literature being redefined by shifts in economic, social and political structures, never mind changing national and regional boundaries? How do literary authors write about issues of mobility and migration? How are exiled identities situated in resisting and/or accommodating colonial power structures in the Caribbean and in the metropole? What psychic toll does migration take?

To answer these questions, we will place Caribbean literature in its historical contexts and examine historical sources Caribbean writers have used to represent and rewrite colonial accounts of slavery; the immigration of indentured Asian workers to the Caribbean following emancipation; the large-scale migration from the Caribbean to Latin America in the late

nineteenth and early twentieth centuries; the migration of West Indians to England after WWII that transformed the U.K., and finally many migrations of our current moment of globalization.

This is a pilot project for intercampus courses; it brings together faculty, students, and librarians from the University of Florida and the University of the West Indies. It seeks to provide students at both institutions with experience in working in teams across campuses to produce research, presentations, and a Digital Humanities project collaboratively. It makes extensive use of the Digital Library of the Caribbean (www.dloc.com), an open- digital archive, which is an international partnership of over forty universities, libraries, archives, NGOs, and other organizations, in the Caribbean and North America. Its technological hub is at UF.

The course was designed by Professor Evelyn O'Callaghan and Dr. Debra Providence at the University of the West Indies (UWI), in Barbados, and Drs. Leah Rosenberg, Helene Huet, and Laurie Taylor at the University of Florida (UF). Students at UF and at UWI will collaborate through digital projects and teleconferencing and work in teams to produce presentations, blog posts, and a mapping assignment.

COURSE OBJECTIVES

- Develop research skills necessary for producing an original research project and extended research paper in Caribbean literature. This will include an introduction to research methods in literature by developing and honing skills in writing an independent, extended research project and paper (honors thesis). This includes skills in research, analysis, and writing.
- Hone skills in literary analysis (using various historical and theoretical approaches.
- Understand the overarching history of European colonialism and US imperialism and its impact on human migration and the mobility of objects and commodities.
- Analyse and assess the limitations of the official historical archive of this history
- Understanding connections between literature and the social and historical context which produces it.
- Having an answer to the question: How and why does literature matter?
- Understand how digital technology influences our understanding of history and literature
- Working collaboratively and transnationally to create scholarly knowledge
- Using Digital Humanities tools to produce literary analysis

LEARNING OBJECTIVES

1. Understand key concepts, themes, tropes, styles, and aesthetic concerns of Caribbean literary discourse through examining literary representations of migrations of people and the mobility of crops and other objects in modern Caribbean literature.
2. Explore and evaluate the connections between Caribbean literature the history of migration and mobility in the Caribbean.
3. Explore limitations of the colonial archive records of subaltern and disenfranchised immigrants in and from the Caribbean.
4. Understand and evaluate how literary writers represent history and engage with the limitations and affordances of the historical archival sources and dominant European literary representations and form.
5. Explore and critique the place of Caribbean writers on the internet and in digital humanities

6. Develop skills in database research.
7. Develop skills in writing original scholarly arguments.
8. Develop skills in evaluating and incorporating scholarly sources.
9. Gain competence in digital humanities tools useful for literary and historical digital scholarship, including bibliographic software (Zotero), visualization techniques (google maps), multimedia authoring software (Scalar).
10. Gain experience in collaborative work practices in a transnational context, working in teams to produce digital scholarship, e.g. a mapping project, presentations, and blog posts.

Assignments and Requirements

Participation and Attendance (15%) See section on class policies below

Conferences Students are asked to meet with the instructor in the first three weeks of the semester to introduce themselves and again in November to discuss the final project. This is part of participation and attendance for the class.

Group Assignments with University of West Indies (15% total)

11. Presentation and blog post on Caryl Phillip's *Cambridge*. Students on each campus will work as a group to make a comparative analysis of historical sources used by the novelist and his reworking of those sources in his novel. Professor O'Callaghan's essay on the novel and his use of historical sources will be the foundation for this assignment. Students will make a presentation in class to the students at UWI during class on 9/21. [5%] (presentation due 9/21)
12. Mapping Assignment and brief presentation [10%] [presentation due 10/12]

Final Research paper or Scalar Path (Paper 25%; Proposal 4%; Presentation 5%, 34 total)
 Research paper (10-15 pages) based on one (or more) of the works we read in class. This assignment may also take the form of a scalar path or other digital humanities project that demonstrates the ability to construct an original argument and marshal evidence to support it. (If you are interested in the DH option, please consult the instructor.) This assignment has three required components:

- Proposal with Annotated Bibliography due 11/27
 (minimum 4 sources including primary sources; 250-400 words)
- Presentation to Class (11/30; 12/5)
- First draft (12/8 optional)
- Final draft (12/14)

Scalar Contributions (3 contributions: #1 8%, Contributions 2 and 3 12% each; 36% total)
 For designated texts, the class will produce a scalar path with pages that introduce the literary texts, provide an overview and analysis of the reception, discuss the representation of migration and mobility, and introduce key intertexts and issues with which the text engages. Students will

work in a group to contribute towards this path; each will in the process one major blog post or its equivalent (250-500 words plus bibliography). Please choose a different page (reception, themes, webpresence) for at least two of your contributions.

Explanation and Sequence of assignments: Dr. H el ene Huet will introduce the class to research methods for identifying sources for the scalar pages (reviews, scholarship, web presence) using primarily materials relating to Edwidge Danticat’s *Anacoana* on 31 August as part of our class discussion of that book. The first scalar assignment will be a full-class collaboration and we will divide up topics and tasks for producing scalar pages the following week for our discussion of Oonya Kempadoo’s *Buxton Spice* and Sam Selvon’s “Turning Christian”, 5-7 September. This will allow us to make immediate use of the skills we will learned with Dr. Huet and prepare us for scalar group assignments later in the semester; the posts and bibliographies we produce on Kempadoo and Selvon may be a bit shorter than the final two scalar group work projects students will work complete later in the semester. For the last two scalar group assignments, students will have more time to prepare the assignments and more experience with the materials. The texts available for the final two scalar group projects are: *Lonely Londoners*, *Mimic Men*, *Midnight Robber*, *Soledad*, and possibly the short story, “The Brief Wondrous Life of Osca Wao.” We are focusing the scalar projects on these books because we have group projects with the UWI class planned for the other assignments.

Contributions must be posted to Scalar by 8 am on the day they are due so the instructor can do a preliminary reading before class.

The following are topics for the group to consider in mapping the path.

- Themes of migration and mobility in the text or texts
 - What key questions should we address as a class?
 - What potential research projects or questions students might pursue in relation to the work?

Write a blog post on this topic based on your own analysis or presented as a summary and assessment of class discussions: what are the main issues addressed in class discussion and main insights, claims, points, questions raised in discussion?

- Reception of the book (or text)
 - reviews.
 - Scholarly reception
 - Web presence (online/open-access materials/ DH projects/social media)

Choose one of the above, provide a list (in MLA style), provide links where possible, and write an assessment of 250-500 words. You might also compare two genres (reviews and scholarly articles, for instance). Key part of assignment: recommend one work (review, essay/book chapter, Digital humanities project/blog for the class to read/examine). This recommendation needs to be communicated to the class before or during the first day that we discuss the book

and it must be a text we can access. Discuss your choice with the instructor during week prior (or earlier) to the class discussion of the book. This work may be done collaboratively provided that each person produces 250-500 words or its equivalent.

- Provide information about and analysis of one key intertext, debate, or context with which the author engages. Write a discussion of the significance of the intertext, debate, or context (250-500) providing bibliographic information in MLA style.
- Reflection and Division of Labor. The group must also include a reflection essay in which the group discusses what they learned in the process of completing the assignment, how labor was divided (who did what), challenges, suggestions, possibilities for developing the project... (250-500 words).

Books you will need to acquire

Danticat, Edwidge, *Anacaona: Golden Flower, Haiti, 1490*
 Kempadoo, Oonya. *Buxton Spice*
 Phillips, Caryl. *Cambridge*
 Walrond, Eric. *Tropic Death*
 Selvon, Sam. *Lonely Londoners*
 Naipaul, VS. *Mimic Men*
 Hopkinson, Hopkinson. *Midnight Robber*
 Cruz, Angie. *Soledad*

Other readings and materials will be made available through e-reserves or links in scalar and/or Canvas.

The following is a draft schedule of readings. The instructor reserves the right to modify the schedule and assignments. Changes will be sent out via email, and usually discussed in class.

Unit 1	Atlantic Crossings	
Week 1	Empire and Migration: a brief Introduction	
8/22	Ana Lydia Vega, "Cloud Cover Caribbean" (Spanish title: "Encancaranublado")	
8/24	Kincaid, Jamaica. "In History," Sheller, Mimi. "Binding Mobilities of Consumption," chapter 1, <i>Consuming the Caribbean</i> , McKay, Claude. "The Tropics in New York" https://www.poets.org/poetsorg/poem/tropics-new-york Brief Introduction to Scalar 3:00-3:35	Resources: http://www.english.illinois.edu/maps/poets/m_r/mckay/tropics.htm
Week 2	European Conquest	

8/29	Danticat, Edwidge, "We are Ugly but we are here," in Browdy, de H. J. <i>Women Writing Resistance: Essays on Latin America and the Caribbean</i> . Cambridge, Mass: South End Press, 2003. Print. pp 23-27 --- <i>Anacaona: Golden Flower, Haiti, 1490</i> (including reference material at the end of the book) Intertext: Tennyson, Alfred, "Anacaona." https://thelouvertureproject.org/index.php?title=Anacaona_-_poem_by_Alfred_Tennyson	
8/31	Research Methods session with Dr. H��l��ne Huet Danticat <i>Anacaona: Golden Flower, Haiti, 1490</i>	
Week 3	Writing Indian Indenture and Postcolonial Guyana	
9/5	1. Selvon, Samuel. "Turning Christian" in <i>Jahaji Bhai: An Anthology of Indo-Caribbean Literature</i> , ed. Frank Birbalsingh, pp. 15-21 2. Trotz, Alissa. "Between Despair and Hope: Women and Violence in Contemporary Guyana." <i>Small Axe</i> , Number 15 (Volume 8, Number 1), March 2004, pp. 1-20 (Article) 3. Kempadoo, Oonya. <i>Buxton Spice</i> (Part 1)	
9/7	Kempadoo, Oonya. <i>Buxton Spice</i> (finish the novel) Assignment: write questions for Kempadoo's visit	
Week 4	Writing Slavery	
9/12	Phillips, Caryl. <i>Cambridge</i> (first half) O'Callaghan, E.: "Historical Fiction and Fictional History: Caryl Phillip's <i>Cambridge</i> ," <i>Journal of Commonwealth Literature</i> 29, 2 (1993).	
9/14 Joint Class Begins	Phillips, Caryl. <i>Cambridge</i> (finish novel) Joint class with UWI Cave Hill. Lectures by Dr. Debra Providence and Prof. Evelyn O'Callaghan	
Week 5		
9/19	Phillips, Caryl. <i>Cambridge</i> Report on Cambridge presentation	
9/21	Joint Class 1:55-2:50 Meeting with Oonya Kempadoo <i>Buxton Spice</i> 3:00-3:50 Blog post and Presentations on <i>Cambridge</i>	

Joint Class with Cavehill		
Week 6	Writing Panama Gold: Caribbean Migration to Build the Panama Canal	
9/26	"Subjection " "Tropic Death" "Panama Gold" Arnold, David. "Illusory Riches": Representations of the Tropical World, 1840-1950," Singapore Journal of Tropical Geography. 21:1 (March,2000), pp. 6-18. Walrond short stories and David Arnold Essay on Tropicity	1
9/28 Joint Class with Cave Hill	The Power of the Map: Importance of Place in Walrond Walrond, Eric. <i>Tropic Death</i> Read the following stories "Wharf Rats" (pp. 167-183)* "Vampire Bat" (pp. 145-160)* "Palm Porch" (pp. 85-98) LASSO, M. A "Canal without a Zone: Conflicting Representations of the Panama Canal." <i>Journal of Latin American Geography</i> . 14:3, 157-174, Oct. 2015.	
Week 7		
10/3	<i>Session with Prea Persaud on Wharf Rats and Mapping Assignment</i>	
10/5	Continued Discussion of the short stories Visit to Panama Canal Museum Collection and Exhibit Group Work on Map Presentation Liz Bouton	
Week 8	Women Writing Panama Gold	
10/10	Review Walrond assignment	
10/12 Joint Class with Cave Hill	MAPPING ASSIGNMENT DUE/BRIEF PRESENTATIONS/ Introduction to Selvon, Sam. <i>The Lonely Londoners</i>	
Week 9	Writing the Windrush Migration and Independence	
10/17	Selvon, Sam. <i>The Lonely Londoners</i>	
10/19	Selvon, Sam. <i>The Lonely Londoners</i>	
Week 10		
10/24	Lonely Londoners/ Cruz, Angie. <i>Soledad</i>	

10/26	Cruz, Angie. <i>Soledad</i>	
Week 11		
10/31	Cruz, Angie. <i>Soledad</i>	
11/2	Cruz, Angie. <i>Soledad</i>	
Week 12	Imagined Migrations: Writing the Future	
11/7	Diaz, Junot. "The Brief Wondrous Life of Oscar Wao." <i>The New Yorker</i> , 25 December 2000 http://www.newyorker.com/magazine/2000/12/25/the-brief-wondrous-life-of-oscar-wao	
11/9	Hopkinson, Nalo. <i>Midnight Robber</i>	
Week 13	Writing Contemporary Migration: From the Caribbean to the USA	
11/14	Hopkinson, Nalo. <i>Midnight Robber</i>	
11/16	Hopkinson, Nalo. <i>Midnight Robber</i>	
Week 14		
11/21	Hopkinson, Nalo. <i>Midnight Robber</i>	
11/23	Thanksgiving	
Week 15		
11/27	Proposal for final paper/project due with Annotated bibliography	
11/28	Workshop proposals	
11/30	Work on Final projects	
Week 16		
12/5	Final Presentations	
12/8	<i>Optional: If you want me to read a first draft of your final paper or project, you need to turn it in to me via email by noon.</i>	
12/14	<i>Final papers due by noon</i>	

COURSE POLICIES:

1. Students must complete all *assignments* to receive credit for this course.
2. Attendance and participation. This is a seminar and we produce knowledge together through sharing our ideas in class discussion, presentations, and written assignments. Therefore attendance and active, thoughtful participation are essential as is punctuality. This class is collaborating with a class at the University of the West Indies. On certain days the class rooms will be connected electronically so that we can share lectures, discussion, and presentations. We will need to be well prepared and to follow instructions carefully for everyone to hear and be heard. Thoughtful preparation, participation, and showing up on time are therefore particularly important.

For prepare for class in general, please read or watch the material, think about it, take notes, and be ready to discuss it. Participation includes contributing to the course by interacting with and respecting other people and their ideas. Please listen attentively and respond thoughtfully. Think about how you might draw foster more participation by other students, by listening to, asking for, and engaging with others' ideas. Attending the course without participating produces a grade of C for attendance and participation.

You are permitted two absences without penalty. If you miss four class periods your grade will be reduced by one letter grade. Six absences will result in failure. Two latenesses (of over 6 minutes) =one absence. One absence- one fifty-minute period. The policy for this class adheres to the University attendance policy which means that illness (with documentation), serious family illness, religious holidays, and absences to due UF team sports (according to the 12-day rule) are permitted. Click here for the University attendance policy: <https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx>. Please inform the instructor in advance of absences if possible. Please be aware that you are responsible for assignments and information disseminated on the days on which you are absent.

3. *Classroom behavior and netiquette* This class is based on mutual respect and on respectful discussion. The use of cellphone, tablets, and laptops is permitted for activities directly related to activities in class. Please keep all devices on vibrate or silent. Use of technology for unrelated purposes (shopping, texting friends, etc.) will reduce your participation grade.
4. *Paper Format & Submission.* Assignments must be submitted through the class Scalar site and through Canvas unless otherwise specified.
5. *Late Papers/Assignments:* All assignments must be turned in on time. There may be times when you need an extension due to illness or another legitimate reason. You will need to contact me at least one day in advance of the deadline to obtain an extension unless circumstances render this impossible.
6. *Paper Maintenance Responsibilities.* Keep duplicate copies of all work submitted in this course. Save all returned, graded work until the semester is over.

7. *Academic Honesty and Definition of Plagiarism.* Plagiarism violates the Student Honor Code and requires reporting to the Dean of Students. All students must abide by the Student Honor Code: <https://www.dso.ufl.edu/sccr/process/student-conduct-honor-code/>.
8. Students with *disabilities* who are requesting accommodations should first register with the Disability Resource Center (352-392-8565, www.dso.ufl.edu/drc/), which will provide appropriate documentation to give the instructor.
9. For information on UF Grading policies, see:
<https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>
10. *Grade Appeals.* Please contact the director of Undergraduate studies and associate chair of the English department, Professor John Cech (jcech@ufl.edu; (352) 294-2861), in the case of grade appeals. Grade appeals may result in a higher, unchanged, or lower final grade.
11. *Course Evaluations.* Toward the end of the semester, you will receive email messages asking you to go online and evaluate this course:
<https://evaluations.ufl.edu/evals/Default.aspx>
12. Students who face difficulties completing the course or who are in need of counseling or urgent help may call the on-campus Counseling and Wellness Center (352) 392-1575, or contact them online: <http://www.counseling.ufl.edu/cwc/Default.aspx>
13. *UF's policy on Harassment:* UF provides an educational and working environment that is free from sex discrimination and sexual harassment for its students, staff, and faculty:
<http://hr.ufl.edu/manager-resources/recruitment-staffing/institutional-equity-diversity/resources/harassment/>
14. *Policy on environmental sustainability.* Whenever possible, I will use paper-sparing electronic media to distribute our course materials. Consider purchasing electronic editions of assigned texts when they are available, or used copies of print texts. If you do not elect to keep your print books, consider sharing them with others after the semester ends. (For example, you could donate them to the Alachua County [Friends of the Library](#) annual book sale.)
15. UF Writing Studio (Formerly the UF Reading & Writing Center) offers UF students help becoming better readers and writers, including study skills sessions, test preparation workshops, and 30-minute sessions of individual help with essay drafts. The website includes multiple resources, including MLA citation guides, annotated bibliography writing guides, and resume guides.
<http://writing.ufl.edu/writing-center/>
302 Tigert Hall; (352) 846-1138