

LIT 6236/17C6

Panama Silver, Asian Gold: Reimagining Diasporas, Archives, and the Humanities

Tuesdays T 6-8 12:50-3:50

CBD216

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Office Hours: Mondays 2:30-4:30 and Wednesday 9:30-11:30 & 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, Sam Selvon, Olive Senior, Kerry Young, Ismith Khan, Gaiutra Bahadur, Eric Walrond, and H.G. de Lisser.

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), an open-access digital archive, whose technical hub is at UF. Students will have an opportunity to enhance metadata for the Digital Library of the Caribbean and produce a digital humanities project as a final project.

LEARNING OBJECTIVES:

- To gain an understanding of the history, historiography, and literary representation of the migration of West Indians to Panama and of indentured Asians to the Caribbean in the post-emancipation period.
- To explore traces of the intersection between these two migrations and understand the connections between them.
- To illuminate some of the limitations of the colonial archive records of these subaltern and disenfranchised people and the stakes involved for literary writers and scholars in articulating their history.
- To assess the internet and digital humanities from formal and conceptual perspectives.

- To assess to what extent and how libraries can address the limitations of the archive as materials are migrated from the traditional to the digital archive and what role we as scholars may play in this process. This includes addressing the question of our individual and institutional relationship to archive.
- To develop and hone skills in archival practice and the use of primary historical documents and historical studies in literary analysis.
- To introduce students to the technology used in digital archiving (producing metadata, exhibit labels, finding guides) and digital humanities (e.g. PBworks, Scalar, and, Zotero) and explore challenges posed by digital archiving (how can we not reproduce the colonial structure of existing historical archival materials?).
- To produce a DH project concerning Caribbean literature studied in the class. Students are encouraged to produce and publish digital research projects that address the intersection of these migrations; successful projects may be, with the authors' permission, included in the Digital Library of the Caribbean (www.dloc.com).

REQUIREMENTS:

Attendance and Participation (this includes two mandatory conferences with the instructor)	10%
Assignments #1-4 (10% each)	40%
Wiki Contributions	10%
Final Project	40%

WIKI CONTRIBUTIONS

For most readings, students will be asked to make a short contribution to the class wiki and posted on the student's home page.

[Reading form for Trouillot Lowe, and Fiormonte \(UF\)](#)

ASSIGNMENT 1: READING THE COLONIAL ARCHIVE [Due before class on 19 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

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

ASSIGNMENT 2: Mapping Tropic Death (Due 14 February)

(Introduced 2/2, workshoped 2/9, 2/16 by 9 am)

Each intercollegiate group will be given two stories from Eric Walrond's *Tropic Death*. For each story, students will identify 2-5 important locations mentioned. Each location will be annotated in the pop up marker on the class google map "Mapping Tropic Death," with the following (if possible and applicable). See Assignment page in PbWorks for more details.

ASSIGNMENT 3: WORKING WITH NEWSPAPERS (Due 15 March at 10 am)

Details to be announced

Write (500-750 words) describing and analysing the representation of im/migrants in newspapers assigned to your group. Broad question of the depiction of each immigrant group with specific focus on Chinese Riots in Jamaica 1918 /Hosay Riots-1884/ Culebra Cut-1884-1904.

ASSIGNMENT 4: VISUALIZING THE ARCHIVES & CREATING METADATA (Due April 5 at 10 am)

This assignment asks you to examine how photography historically has constructed the raced subject and recommend enhanced metadata for the library catalogue entry. Successful suggestions will be added to library metadata.

Final Assignment (Due 26 April)

Students will plan and develop a section/path of the collaborative Scalar site for the class that develops and explicates a particular intersection, connection, or overlaps of the two migrations under study in the class using material addressed in class and/or presented in PbWorks.

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

Attendance is particularly important to this class because it is intercollegiate, and we are coordinating with students on three other campuses and occasionally have guest lecturers, hands-on workshops on DH tools, and sessions in Special Collections to examine archival materials. More than one absence undermines the coherence of the class. However, absences are sometimes necessary due to illness and crises of various sorts. If you need to miss class, contact me before the class if possible to explain and if not contact me after the class. 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>

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

Technology: Please bring your laptop to class. This class will use Canvas for receiving grades and mailing. It will use PBWorks as a repository for the syllabus, for student home pages, and communications across campuses. Students will use Scalar throughout the semester and for their final project which will be collaborative as well as google maps and Zotero. Necessary skills will be taught in class or students will receive resources such as videos or archived webinars.

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). 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. This may be an electronic copy.

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 (also available via dLOC)*

Kerry Young, *Pao*

Ismith Khan, *Jumbie Bird*

Olive Senior, *Dying to Better themselves*

Gaiutra Bahadur *Coolie Woman*

Eric Walrond, *Tropic Death*

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:

UF Policies:

UNIVERSITY POLICY ON ACCOMMODATING STUDENTS WITH DISABILITIES: Students requesting accommodation for disabilities must first register with the Dean of Students Office (<http://www.dso.ufl.edu/drc/>). The Dean of Students Office will provide documentation to the student who must then provide this documentation to the instructor when requesting accommodation. You must submit this documentation prior to submitting assignments or taking the quizzes or exams. Accommodations are not retroactive, therefore, students should contact the office as soon as possible in the term for which they are seeking accommodations.

UNIVERSITY POLICY ON ACADEMIC MISCONDUCT: Academic honesty and integrity are fundamental values of the University community. Students should be sure that they understand the UF Student Honor Code at <http://www.dso.ufl.edu/students.php>.

**** NETIQUETTE: COMMUNICATION COURTESY:** All members of the class are expected to follow rules of common courtesy in all email messages, threaded discussions and chats. [Describe what is expected and what will occur as a result of improper behavior [See Sample Netiquette Document](#)]

Getting Help:

For issues with technical difficulties for E-learning in Sakai, please contact the UF Help Desk at:

- Learning-support@ufl.edu
- (352) 392-HELP - select option 2
- <http://1ss.at.ufl.edu/help.shtml>

****** Any requests for make-ups due to technical issues **MUST** be accompanied by the ticket number received from LSS when the problem was reported to them. The ticket number will document the time and date of the problem. You **MUST** e-mail your instructor within 24 hours of the technical difficulty if you wish to request a make-up.

Other resources are available at <http://www.distance.ufl.edu/getting-helpfor>:

- Counseling and Wellness resources
- Disability resources
- Resources for handling student concerns and complaints
- Library Help Desk support

Should you have any complaints with your experience in this course please visit <http://www.distance.ufl.edu/student-complaintsto> submit a complaint.

Grading Scale

A 94-100 (4.0)	C 74-76* (2.0)
A- 90-93 (3.67)	C- 72-73 (1.67)
B+ 87- 89 (3.33)	D+ 70-71 (1.33)
B 84-86 (3.0)	D 64-69 (1.0)
B- 80-83 (2.67)	D- 62-63 (0.67)
C+ 76-79 (2.33)	E 61 or below (0.0)

* 80 is the minimal passing grade

Grading Rubrics will be added for each assignment on PbWorks

	<p>INTRODUCTION: Overlapping Diasporas, Archives, and</p>
<p>Week 1 5 Jan.</p>	<p>Reading</p> <ul style="list-style-type: none"> • Trouillot, Ralph-Michel, “The Power in the Story,” <i>Silencing the Past</i> (Boston,: Beacon Press • Lowe, Lisa. <i>Intimacies of Four Continents Chapter 1</i> Durham; Duke UP, 2015, pp. 1-41. • Fiormonte, D. “Towards a Cultural Critique of Digital Humanities,” http://www.academia.edu/1932310/Towards a Cultural Critique of Digital Humanities <p>Writing assignment due: Address questions on the reading form and bring to class in electronic format</p> <p>In class work: Introduction to PB Works Set up a home page with a brief profile of yourself including an image. Listing your program and interests . .</p>
<p>Week 2</p>	<p>Archive Trouble: The Experience of Enslaved and Indentured Women</p>
<p>12 Jan.</p>	<p>Readings:</p> <ul style="list-style-type: none"> • Shepherd, Verene. <i>Maharani 's Misery</i>. • Hartman, Saidiya. “The Dead Book” in <i>Lose Your Mother</i>, pp. 136-154. <i>E-Reserves</i> • Rajkumari Singh, “Per Aije: A Tribute to the First Immigrant Woman,” pp. 189-190. <p>Possibly: Risam, Roopika, “Social Justice and Digital Humanities,” http://criticaldh.roopikarisam.com/ (may be a text we would like to discuss with all groups and include)</p> <p>Assignment #1: Reading the Colonial Archive Part 1 due (may be revised)</p> <p>DH Question: What DH projects and archives are available on Indentured Indian women vs. Enslaved Women (in class)</p> <p>DH Resource: UK National Archives Research Guide: http://www.nationalarchives.gov.uk/help-with-your-research/labourers</p>

Week 3	<p>Finding the Silver Voice in an Imperial Archive class meets in Special Collections</p> <p>Shared Class with UM 1:00-2:00 scott Nygren</p>
19 Jan	<p>Assignment #1 : Reading the Colonial Archive Part 2 due (may be revised)</p> <ul style="list-style-type: none"> i. Vargas Betancourt, Margarita, "Finding the Silver Voice: Afro-Antilleans in the Panam University of Florida" http://ufdc.ufl.edu/IR00003593/00001read combined paper and s ii. Risam, Roopilka. "Beyond the Margins: Intersectionality and the Digital Humanities." (http://www.digitalhumanities.org/dhq/vol/9/2/000208/000208.html) iii. Cobham-Sander Rhonda, "The Background" in West Indian Literature by Bruce King <p>First half meeting in Special Collections with Margarita Vargas-Betancourt to examine the Panama C< Dr. Vargas-Betancourt's essay, "Finding the Silver Voice."</p> <p>2nd half : INTRODUCING DH & SCALAR- Paige Morgan, University of Miami <i>Scalar Organizing Question: What does it mean to think overlapping: diasporas, disciplines, chronol</i></p>
Week 4	<p>Competing Narratives of the Canal Construction Shared class with UM, UWI, and Amherst</p>
26 Jan.	<p>In class Activity: meet UWI Cavehill and Amherst College classes /Establish Groups/ Discuss <i>Digger</i> groups leading discussion/ (Diggers is available in Library West on reserve and I have a copy. Please arrange to watch the film ar</p>

	<p>Writing/Collaboration Assignment for Wiki Due</p> <p>With partner(s) from UF: prepare response to <i>Diggers</i> and <i>Against All Odds</i> using Trouillot and Post key question and brief statement on wiki page for the day and on your home page. Be prep; campuses.</p> <p>Homework:</p> <p>Watch:</p> <p style="padding-left: 40px;">a. Roman, Fortune <i>Diggers</i> (Film) (90 minutes) (on reserve in Library West/also (</p> <p style="padding-left: 40px;">b. <i>Against All Odds</i>, Narrated by Leonard Nimoy (9.12 minutes)</p> <p>http://www.dailymotion.com/video/x2mwc7g</p> <p>Read:</p> <p>Olive Senior <i>Dying to Better themselves</i>: Introduction pp. 1-21 and chapter 4 “Who Went and Why,”</p> <p>In class Activity: Meet Up between 1-2pm</p> <ul style="list-style-type: none"> •Meet UF, UWI Cavehill, and Amherst College classes •Establish Groups of 4; 1 student from each campus •Discuss <i>Diggers</i> and <i>Against All Odds</i>- Student groups leading discussion
Week 5	<p>Counter Archive, Narrative, Map: Eric Walrond’s Modernist Narrative of the Construction Shared class with UM, UWI, and Amherst</p>
2/2 Shared class with UM, UWI, and Amherst	<p>Readings:</p> <p>Walrond, Eric. <i>Tropic Death</i></p> <p>Frederick, Rhonda. “Mythographies of Panamá Canal Migrations: Eric Walrond’s ‘Panama Gold’” in <i>Circulation of Cultures within the Caribbean</i>, pp. 43-76. E-Reserves</p> <p>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. ISSN: 15452476. https://muse.ihu.edu/login?auth=0&type=summary&url=/journals/journal_of_latin_american</p> <p>INTRODUCTION OF DIGITAL MAPPING: Helene Huet, UF (Video And Lecture) Between 1</p>
Week 6	<p>Olive Senior: A History of Narrating the Canal: Fiction, Poetry, Non-Fiction</p>

2/8 Olive	Senior Public Reading(Please attend) 4:00 pm in the Judaica Suite
2/9	<p>OLIVE SENIOR: NARRATING THE CANAL: FICTION, POETRY, NON-FICTION Shared «</p> <p>Readings due:</p> <ul style="list-style-type: none"> • “Window” in <i>Discerner of Hearts</i> E-reserves • “Searching for Grandfather” in <i>{Talking of Trees}</i>, • “All Clear 1928,” in <i>Gardening in the Tropics</i> • “Lily, Lily,” in <i>The Arrival of the Snake Woman</i> • <i>Dying to Better themselves</i>, Part IV and one other chapter TB A <p>Wiki Assignment: Post question and explanation of the Question for Olive Senior to wiki page for the Dinner with Oliver Senior</p>
Week 7	<p>A Jamaican National Romance of Panama</p> <p>Shared class with UM, UWI, and Amherst</p>
2/16 Shared class with UM, UWI, and Amherst	<p>Assignment #2 / Mapping Tropic Death Due</p> <p>Group presentations and discussion of Assignment across campuses 1-2 pm.</p> <p>Readings due;</p> <ul style="list-style-type: none"> • De Lisser Herbert. <i>Susan Proudleigh</i> in www.dloc.com (can be downloaded as a pdf) <p>Kincaid, Jamaica. “The Glass House” in <i>My Gardening Book</i>, pp. 143-152</p> <ul style="list-style-type: none"> • Watch/Listen: “One Two Three Four Colon Man A come” http://www.youtube.com/watch?v=czQi7S6iMrs <p>Recommended: “The Literary Side of H.G. de Lisser (1878-1944).”Jamaica Wiki 17.4 (1984-85):2-9. dLOC.com: http://www.dloc.com/UF00090030/00Q45</p>
Wk 7	<p>INDO CARIBBEANS ENTER MODERN CARIBBEAN LITERATURE</p> <p>Shared class with UM, and Amherst</p>
2/23	<p>Readings:</p> <ul style="list-style-type: none"> • Wahab, Amar. “Mapping West Indian Orientalism: Race, Gender and Representations of Indi Century British West Indies,” <i>Journal of Asian American Studies</i> 10:3 (October 2007), pp. 283

	<ul style="list-style-type: none"> • Ismith Khan, <i>Jumbie Bird</i> • Naipaul, V.S. “His Chosen Calling” in <i>Miguel Street</i>, pp. 24-31. • Selvon, Samuel. “Turning Christian” in <i>Jahaji Bhai: An Anthology of Indo-Caribbean Literati</i> 21. <p>Introduction of ASSIGNMENT 3: WORKING WITH NEWSPAPERS Missy Roser, Amherst College Shared Archives-Local Campuses, Shared Events-Tri-Campus Chinese Riots in Jamaica 1918 /Hosay Riots-1884/ Culebra Cut-1884-1904</p>
Wk 8	Spring Break 1 March
Wk 9	INDO-CARIBBEAN WOMEN WRITERS & ARCHIVAL TROUBLE
Mar 8	<p>UF reading: Gaiutra Bahadur <i>Coolie Woman</i> Please watch this talk by Bahadur http://dartcenter.org/event/book-talk-coolie-woman-with-saiitra-b Lisa Outar (2011): “Tropical longing: the quest for India in the early twentieth- Century Caribbean,” / 2:4, 464-481</p>
Wk 10	Chinese Immigration
Mar 15	<ul style="list-style-type: none"> • Lee Loy, Anne-Marie, “The Chinese Show as Nation Theatre in West Indian Fiction <i>Canthun</i> • “Light in the Shop” (Story), <i>Small Axe</i>, No. 2 (1997), pp. 103-108. E-Reserves • “A Summer’s Tale” (Story), <i>Journal of Caribbean Literature</i>, Voi 6. 3 (Spring 2010), pp. 117- • Mr. Chin’s Property s/x Salon March 2014 http://smallaxe.net/wordDress3/discussions/2014JIT • Richard Fung “My Mother’s Place.” (Film on reserve in Library West) <p>VIEW Visual Materials: Cheuk Kwan, “Trinidad” <i>Chinese Restaurants</i></p>

	<p>Chong, Albert. <u>“Aunt Winnie’s Story.”</u> (Slides) Please click through all 9 slides. (Click “Next Work” next slide.)</p> <p>orrest, A. S. <u>“A Negro Nurse with Chinese Children”</u> (Painting) from the travelogue, <i>The West Indies</i></p> <p>ASSIGNMENT 2 Due: Working with Newspapers</p>
<p>Week 11</p>	<p>CHINESE CARIBBEAN NARRATIVES AND IMAGES</p> <p>Shared class with UM, UWI, and Amherst</p>
<p>March 22</p>	<p>Readings:</p> <p>Kerry Young <i>Pao</i> (first half)</p> <ul style="list-style-type: none"> • Short Story: Shinebourne, Jan Lo, “The Berbice Marriage Match” In <i>The Godmother a</i> • Mirzoeff, Nicholas. “The Shadow and the Substance: Photography and Indexicality in . Fusco and Brian Wallis (eds.), <i>Only Skin Deep: Changing Visions of the American Self In</i> Photography, (New York: Abrams, 2003) <p>.</p> <p>Watch Laurie Taylor, <i>dLOC Guide : Enhancing Metadata & Creating</i> <i>Context</i> http://ufdcimages.uflib.ufl.edu/AA/00/01/60/41/00002/dLQC_ScholarsMetadata_2013_vid.ei</p> <p>Review: Vargas Betancourt, Margarita, “Finding the Silver Voice: Afro-Antilleans in the Panama Can: University of Florida” http://ufdc.ufl.edu/IR00003593/00001read combined paper and slides.</p> <p>Class on Metadata: Margarita Vargas Betancourt & Laurie Taylor, University of Florida</p> <p>UF meets in Special Collections</p> <p>view</p>

Week 12 March 29	<p>Finish <i>Pao</i></p> <p>Review Special Issue <i>oiAnthurium</i> 12.1 (2105), ed. By Anne-Marie Lee-Loy</p> <p>http://scholarlyrepository.miami.edu/anthurium/vol12/iss1/1/</p> <ul style="list-style-type: none"> Prater, Tzarina T., “<u>Look Pon Likkle Chiney Gal’</u>: Tessanne Chin, The Voice, and Dig Special Issue <i>oiAnthurium</i> 12.1 (2105) <p>WATCH</p> <ul style="list-style-type: none"> <u>Tessanne Chin on YouTube</u> <u>Dutty Berry on Tessanne Chin on YouTube</u>
Week 13 April 5	<p>Work on Final Project</p> <p>Assignment #4 Due: Workshop and discussion of Metadata assignment</p>
April 12	Work on Final Project
April 19	Work on Final Project