

Tourism and Caribbean Literature
LIT 4188/Sec. 1C88 cross-listed with AFA 4931/sec. 1H41

Leah Rosenberg

Tuesday 10:40-11:30 & Thursday 10:40-12:35 in Turlington TUR 2354

Office: 4346 Turlington hall

Email: rosenber@ufl.edu

Phone: 294 2848

Office hours: Tuesday 11:40-1:00

Wednesday 3-4:20 pm and by appointment

In his Nobel Prize speech, Derek Walcott condemns tourist brochures for reducing the Caribbean's historical complexity and cultural diversity to a happy paradise. "This," he laments, "is how the islands from the shame of necessity sell themselves; this is the seasonal erosion of their identity, that high-pitched repetition of the same images of service that cannot distinguish one island from the other, with a future of polluted marinas, land deals negotiated by ministers, and all of this conducted to the music of Happy Hour and the rictus of a smile." Many contemporary Caribbean writers, such as Jamaica Kincaid and Michelle Cliff, have voiced this same protest. Contemporary literary critics see such critiques as an important challenge to the dominant neocolonial enterprise in the Caribbean and the 500-year-old colonial discourse it appropriates. In taking on tourism, critics address a central—contemporary—dilemma confronting the Caribbean: the region's dependence on tourist dollars even as the industry's economic, human, and environmental exploitation jeopardizes the region's future and undermines national sovereignty and citizenship. Yet the connection between Caribbean literature and tourism is significantly older and more fundamental than scholars suggest. Writers have commented on tourism—promoting, condemning, and strategically making use of it—and literary form has been influenced by tourism since the emergence of the industry in the late nineteenth century.

Learning Objectives

- To understand the cultural construction of the Caribbean as tourist destination, its historical development and central characteristics as expressed in British, US, and Caribbean literatures.

- To assess the relationship between tourism and the historical transformation of the Caribbean between 1900 and the present, including colonialism, globalization, independence, nationalism, and dictatorship.
- To study Caribbean writers' responses to tourism
- To gain insight into theories of tourism
- To analyze creative texts in relation to historical events.
- To develop skills of analysis of literature, film, and other texts
- To develop research skills in primary and secondary sources
- To improve writing skills

Books and Films we will study

Links to or Pdfs of other readings will be made available via PBWorks

Black, Stephanie. *Life and Debt*. (film 2001) (available on line and on reserve in Library West)

Kincaid, Jamaica. *A Small Place* book (buy)

Defoe, Daniel *Robinson Crusoe* book (buy)

Walcott, Derek. *Pantomime* (available through PBWorks)

Figueroa, Esther. *Jamaica for Sale*. (film 2009) (on reserve and there will be a class screening)

Gmelch, George *Behind the Smile: The Working Lives of Caribbean Tourism* book (buy)

Laurent Cantet. *Heading South* (film) (you are responsible for watching this. It will be on reserve and is available via amazon, Netflix, etc.)

Kalatozov, Mikhail. *Soy Cuba* (film 1964) you are responsible for watching this. It will be on reserve and is available via amazon, Netflix, etc.)

Young, Terence. *Dr. No* (film) you are responsible for watching this. It will be on reserve and is available via amazon, Netflix, etc.)

Margaret Cezair-Thompson, *The Pirate's Daughter* book (buy)

Michael Curtiz *Captain Blood* (1935) (film/ watch on your own)
 Perez, Louis. *On Becoming Cuban: Identity, Nationality, and Culture* book (buy)
 Graham Greene. *The Comedians* book (buy)

Course Requirements:

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| Attendance, Participation, and Conferences— reading quizzes will be calculated as part of your participation grade) | 20 pts |
| Wiki Contributions | 30 pts |
| Tourist Experience Paper | 10 pts |
| Class Presentation & related Wiki contribution | 10pts |
| Final Paper or project | 25pts |
| Final Paper proposal | 5 pts |

Important Deadlines

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| Home page | 15 January 10 am |
| Sign up for wiki contributions | 19 January September by class time |
| Sign up for the book you will present on | 23 January (in class/online) |
| Tourist Experience Paper | 12-13 March |
| Proposal for Final Paper | 9 April |
| Final Paper first draft due (Optional) | 22 April |
| Final Exam or Project | 28 April |

Grading for this course is consistent with UF grading policies for assigning **grade points**:<https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>.

Technology

The class will use a PBworks wiki for a website to share our work, to post the syllabus, and information about each assignment. The

PBWorks wiki will be the home for the course and you will have a homepage there where you will post everything you write for the class. We will use Canvas exclusively for the gradebook.

Requirements:

Attendance, Participation, Preparation (20%of the class grade)

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.

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.

Requirements for class attendance and make-up exams, assignments, and other work in this course are consistent with university policies that can be found in the online catalog

at: <https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx>

Participation. Participation requires contributing to class discussion—online and in class. Read the material, read student blog posts, and contribute. Take notes and be ready to discuss what you think is important about the assigned reading and

your colleagues' blog posts. You may be asked to focus on a particular aspect or section of the reading, and I will usually supply you with study questions to focus your reading. If you attend but do not participate, you will receive a "C" for attendance and participation.

You must use technology in a respectful and professional manner. This means setting your cell phone on silent 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 texts we are discussing in class and finding relevant documents on line. "Off topic" use of a computer is equivalent to an absence.

Conferences. Each student is required to meet with the instructor 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.

Assignments see PBWorks for grading rubrics for assignments Wiki contributions

A. An introduction on your home page. Include 1) a brief description of your scholarly and professional interests and anything other information you would and 2) one photograph of yourself, 3) brief discussion of *Life and Debt* and/or *A Small Place* (see assignment for this on wiki). **Please note that your homepage is essentially your blog and portfolio for the class, so everything you write for the class needs to be posted on your home page.** (5 points)

B. 3 original posts. These can be written in response to questions or topics provided by the instructor or you may choose a topic of your own. Please do include a discussion of a specific passage. You may introduce a relevant historical context or document and explains its significance to the text. The first must be completed during the first half the semester (before spring break) and one must be completed following spring break. The final one you can complete in either half of the semester. You must sign up on the syllabus page for which day you will write on. (500 words -15 points)

C. 3 Responses (75-200 words) to one of the posts and/or class discussion. These need to be posted within 24 hours of the original post or of the discussion in class. The first must be completed during the first half the semester (before spring break) and one must be completed following spring break. (10 points)

D. Read at least one original posting and response for each class. Ideally you will write a brief note or statement on your home page, but this is not required.

Students can earn up to 10 extra credit points by writing additional wiki posts contributions; however, only 3 extra points can be accrued for any given reading assignment.

If you include the original home page assignment at the beginning of the semester and the contribution you make for your mini-presentation, there are 8 required wiki contributions. You should be contributing to the wiki almost every week.

Why Wiki? (Objectives)

One central goal of the wiki is to foster intellectual exchange to improve our understanding of the course materials and relevant issues. I therefore encourage people to contribute to the wiki page in any useful way. If you would like to contribute in another way, consult with me and we can probably arrange for your work to be an equivalent to an entry or comment.

To ensure that students complete the reading and think about it.

To improve class discussion.

To supply interpretations of key scenes and themes as well as information about historical context and relevant cultural texts (songs, film, books) that are alluded to or otherwise included in the novels we read.

To provide a record and critical assessment of class discussion

To model the dialogue and exchange that characterizes scholarship.

To assist you in preparing for the midterm exam and final papers.

To communicate your ideas to me, so that I can organize the class around your insights and interests.

To hone skills in analyzing literature and critical arguments.

Paper #1: Analysis of the Experience of Tourism (4-5 page paper, 10%)
Due 3/12 (first draft/final submission 3/13)

You will need to go on one tourist trip which can be as short as a visit to the beach or a museum. I assume that you will do this over spring break but you

could do this before the break if it makes more sense for you. You will then analyze your own experience as a tourist using the analytical and other essays we have read thus far. To what extent did your experiences conform to or deviate from the theories and case studies of tourism we have read.

Mini Presentation and Wiki Contribution

Submit a brief discussion (350-500) words of your chosen research topic. This should include your main idea, specific passages in the relevant text(s) assigned for the class, and include the discussion of two relevant sources, one secondary (scholarly) and the other primary with proper MLA bibliography and link (when possible). You will make a brief presentation of your ideas and research thus far on the topic (3-5 minutes).

Paper #2: Research Paper (proposal 5%, first draft and final draft 25%)

One research paper @ 10-15 pages. You can choose any relevant and feasible research topic that addresses tourism and literature in the Caribbean or Florida. Perhaps the most important aspect of the whole project is that you have genuine and strong interest in it. You will write a proposal *for the term paper that includes a title, tentative thesis, a 250-word description of the subject and your evidence, as well as an annotated bibliography of at least three sources.* You will be required to write two drafts of this essay. I will give you comments on the first draft and encourage all students to meet with me either as you are developing your topic or writing paper – or at both times. You may turn papers in via E-Learning, but when you turn in your second draft please include the first draft with it, so that I have all the comments.

The proposal must include:

A title

A tentative thesis

250-word description of your argument

An annotated bibliography with at least three sources.

The Proposal is due 4/9

The first draft is due 4/22 (optional)

The final draft is due 4/28

General Information:

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

Students with disabilities requesting accommodations should first register with the Disability Resource Center (352-392-8565, www.dso.ufl.edu/drc/) by

providing appropriate documentation. Once registered, students will receive an accommodation letter which must be presented to the instructor when requesting accommodation. Students with disabilities should follow this procedure as early as possible in the semester.

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](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>

Students are expected to provide feedback on the quality of instruction in this course by completing **online evaluations** at <https://evaluations.ufl.edu>. Evaluations are typically open during the last two or three weeks of the semester, but students will be given specific times when they are open. Summary results of these assessments are available to students at <https://evaluations.ufl.edu/results/>.

Please note that the specific details of assignments and the schedule will change. Changes will be sent via email to the class, announced in class, and posted on the class wiki.

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| Week 1 | Globalization & Tourism | |
| 1/6 | Introduction Comparison <i>Island in the Sun</i> opening Sequence and <i>Life and Debt</i> | |
| 1/8 | Viewing <i>Life and Debt</i> dir. Stephanie Black, 2001 Reading due: Urry, John, chapter 1 <i>The Tourist Gaze</i> | |
| Week 2 | Connections: Slavery and Tourism/ Violence and tourism | |

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| 1/13 | 1. Kincaid, Jamaica. <i>A Small Place</i> | |
| 1/15 | <p>Comparison of <i>A Small Place</i> with touristic representations of Antigua</p> <p>1. <i>New Yorker</i> Tourist Ads from the 5 November 1984 issue of <i>The New Yorker</i> in which Kincaid's last piece, "To the Getty" was published before her work reappeared in the magazine in 1989:</p> <p>http://www.clas.ufl.edu/users/rosenber/LIT4183-2006/hiltonad.gif</p> <p>http://www.clas.ufl.edu/users/rosenber/LIT4183-2006/princessad.gif</p> <p>http://www.clas.ufl.edu/users/rosenber/LIT4183-2006/antigua.gif</p> <p>http://www.clas.ufl.edu/users/rosenber/LIT4183-2006/indiaad.gif</p> <p>The Antigua and Barbuda Official Tourist website:http://www.antigua-barbuda.org/</p> <p>"Antigua" pp. 202-215 in Sir Algernon Aspinall's <i>A Pocket Guide to the West Indies</i> (1907) available as pdf file and free googlebook at: http://books.google.com/books?id=CEAL1m0XHVIC&dq=Pocket+Guide+to+the+West+Indies&source=gbs_navlinks_s</p> | |
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| Week 3 | Originating Fantasies and Myths of the Caribbean | |
| 1/20 | <p><i>Robinson Crusoe</i> @ first 83 pages until he has been on the island for one year</p> <p>Sheller, Mimi. "The Binding Mobility of Consumption." <i>Consuming the Caribbean</i> chapter 1 pp. 13-35.</p> | |

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| 1/22 | <p><i>Robinson Crusoe</i> to p. 160 (another @ 80 pages) Visit to Baldwin Collection – Presentation by Baldwin Curator Suzan Alteri on the history and iterations of <i>Robinson Crusoe</i></p> | |
| Week 4 | Colonialism, Slavery, and Tourism (cont'd) | |
| 1/27 | <p><i>Robinson Crusoe</i> finish <i>Robinson Crusoe</i> Strachan, Ian. Introduction <i>Paradise and Plantation</i> pp.3-22.</p> | |
| 1/29 | <p>1. THE UTOPIANS., By: McGrath, Ben, New Yorker, 0028792X, 3/20/2006, Vol. 82, Issue 5</p> <p>2. The Present Prospect of the famous and Fertile Island of Tobago (1695) ERES (pages 1-11 and 33-50)</p> <p>3. McFee, William, "The Gates of the Caribbean."</p> | |
| Week 5 | Postcolonial Crusoe | |
| 2/3 | <p>1. Walcott, Derek. <i>Pantomime</i> (script available through PBworks)</p> | |
| 2/5 | <p>2. <i>Pantomime</i> (cont'd)</p> <p>3. MacCannell, Dean. "Sightseeing and Social Structure" in <i>Tourists and Tourism</i>, 55-70.</p> <p>4. <i>Pantomime</i>, the performance at the University of Essex 2012 https://www.youtube.com/watch?v=b1bC503njMl</p> | |
| Week 6 | The Development of Tourism in the Caribbean and the idea of the Caribbean as tropical paradise | |

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| 2/10 | <p>Tropicality</p> <ol style="list-style-type: none"> 1. Thompson, Krista. <i>An Eye for the Tropics</i> Krista Thompson pp. 1-26 and 47-85. 2. McKay's "Fetchin's Water" and My Native Land My Home." 3. Una Marson, "Sojourn" from <i>Cosmopolitan</i> (Kingston, Jamaica, February 1931, pp. 8,9,10,23 & 26) and "In Jamaica" from her collection of poetry <i>Heights and Depths</i> (Kingston, Jamaica, 1931) 4. <i>Duperley and Sons, Picturesque Jamaica with descriptive text of the Island</i> (1904)available: http://www.jarvis-psv.me.uk/20_world/02_jamaica/duperly_1920s/duperly_1920s.html | |
| 2/12 | | |
| Week 7 | Occupied Tourism and Holiday Voodoo: Tourism, Haiti, and the U.S. Occupation | |
| 2/17 | <p>Readings and Screening:</p> <ol style="list-style-type: none"> 1. Ramsey, Kate "Without One Ritual Note: Folklore Performance and the Haitian State, 1935-1946." <i>Radical History Review</i> 84 (2002): 7-42. 2. Plummer, Brenda. "The Golden Age of Haitian Tourism" 3. <i>White Zombie</i> watch online or on reserve in Library West 4. <i>Seabrook, Wm. Magic Island</i> Excerpts 5. Courlander, Harold. "Recollections of Haiti in the 1930s and '40s." <i>African Arts</i>, Vol. 23, No. 2 (Apr., 1990), pp. 60-70 | |

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| 2/19 | <p>1. Watch one travel film about Haiti in the 1940s and 1950s. Here are some possibilities</p> <p>Song of the Voodoo - A Haiti travelogue. https://www.youtube.com/watch?v=dZTmaxGP4WM https://www.youtube.com/watch?v=E8P3Y0247WQ https://www.youtube.com/watch?v=gaWIMbprLMk Centre du l'art (with subtitles) https://www.youtube.com/watch?v=5Mr1USFY3mY</p> <p>2. John and Mary Jasper, "Henry and Henrietta: the Shields Alley Twins," <i>Afro-American</i> 1933-4 Excerpts.</p> | |
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| Week 8 | "The Capital of Rum and Rhumba": Cuban Tourism Before the Revolution | |
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| 2/24 | <p>1. Louis A. Perez <i>On Becoming Cuban</i> ch.3 "Image of Identity." pp. 165-218 (on reserve)</p> <p>2. Dennis Merrill <i>Negotiating Paradise</i>: ch. 3 "The Safe Bet: Batista's Cuba."</p> <p><i>I love Lucy</i></p> <p>Episode 1:1 https://www.youtube.com/watch?v=kukhLITAD_w The Audition 6:9 https://www.youtube.com/watch?v=hMcXst The Ricardos Visit Cuba https://www.youtube.com/watch?v=V6L05twe9Mw Lucy Takes a Cruise to Havana 7:1 https://www.youtube.com/watch?v=P8rT0hQbilw&list=RDP8rT0hQbilw#t=2</p> | |
| 2/26 | | |
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| Week 9 | SPRING BREAK 28 FEB – 8 March | |
| Week 10 | The Postwar Construction of the Caribbean Mass Market Tourist Destination | |
| 3/10 | <i>Behind the Smile</i> | |

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| 3/12 | <i>Behind the Smile</i> Workshop on Paper 1 first draft due in class | |
| 3/13 | Paper #1 due (post on homepage and in Canvas) | |
| Week 11 | The Cuban Revolution and Tourism | |
| 3/17 | Evan Ward. <i>Packaged Vacations: Tourism Development in the Spanish Caribbean</i> ch.2 "Conrad Hilton." Dennis Merrill <i>Negotiating Paradise</i> ch. 4 "Paradise Lost: Castro's Cuba." Kalatozov, Mikhail. <i>Soy Cuba</i> (1964) (on reserve) | |
| 3/19 | | |
| Week 12 | Independence | |
| 3/24 | Terenece Young, <i>Dr. No</i> | |
| 3/26 | Tourism and Dictatorship Graham Greene <i>The Comedians</i> Laurent Cantet <i>Heading South</i> Kempadoo, Kamala. "For Love or Money: Fantasies and Realities in Sex Tourism." Ch. 5 in Kempadoo <i>Sexing the Caribbean</i> (Routledge 2004): 115-140. (Sakai) | |
| Week 13 | | |
| 3/31 | <i>The Comedians</i> & <i>Heading South</i> | |
| 4/2 | <i>The Comedians</i> & <i>Heading South</i> | |
| Week 14 | The Romance of Slavery II: Globalized tourism & postmodern pirates | |
| 4/7 | Margaret Cezair-Thompson, <i>The Pirate's Daughter</i> <i>Captain Blood</i> (1935) dir. Michael Curtiz | |
| 4/9 | Paper Proposals due <i>The Pirate's Daughter</i> & <i>Captain Blood</i> (Cont'd) | |
| Week 15 | Hollywood's Postmodern Pirates and Tourism / Life and Debt Updated | |

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| 4/14 | <i>The Pirate's Daughter & Captain Blood (Cont'd)</i> | |
| 4/16 | <p>Gore Verbinski, <i>Pirates of the Caribbean: The Curse of the Black Pearl</i></p> <p>Esther Figueroa <i>Jamaica for Sale</i></p> <p>Shaw, Andrea. "Tia Dalma's Portrayal in Pirates of the Caribbean." <i>Jamaicans.com</i>. June 2011a. 17 June 2013. http://blogs.jamaicans.com/ordinarya/2011/06/10/tiadalmas-portrayal-in-pirates-of-the-caribbean/</p> <p>-----, "Pirates, Dreadlocks, and Captain Jack." <i>Jamaicans.com</i>. June 2011b. 17 June 2013. http://blogs.jamaicans.com/ordinarya/2011/06/01/pirates-dreadlocks-andcaptain-jack/</p> <p>Waters, Anita. "Pirates of the Caribbean: What Version should we be listening to?" <i>Anthropology News</i> October, 2006, pages 17-18</p> | |
| Week 16 | | |
| 4/21 | <p><i>Jamaica for Sale</i></p> <p><i>Pirates of the Caribbean</i></p> | |
| | Final papers due 4/28 | |