

Leah Rosenberg

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LIT 6236: “Colonization in Reverse”: Reading and Teaching Anglophone Caribbean Literature Spring 2021

Mondays: periods 9-11 (4:05 -7:05 pm)

Via [zoom](#)



George Lamming



Olive Senior



Claude McKay

Course Description

Even as the new emphasis on hemispheric and Atlantic studies, and global anglophone literature has acknowledged the central role of the Caribbean, anglophone Caribbean literature has struggled for recognition in the English curriculum. Yet, students encounter Caribbean literature in many of their English classes, from 20th century American literature and Victorian studies to Science Fiction. It is at once marginal and integral. In *Teaching Anglophone Caribbean Literature*, Supriya Nair remarks that “the most challenging aspect of teaching anglophone Caribbean literature is often the most promising one as well: how it bridges different cultures, Western and non-Western, since its history is influenced by multiple intellectual traditions.”

This course explores some of the bridges Nair refers to by introducing students to the history of anglophone Caribbean literature and the contributions of anglophone Caribbean to

such consequential politico-aesthetic movements as modernism, the Harlem Renaissance, the Negritude Movement, postcolonial literature, queer literature, and science fiction. The goal is to equip students to teach Caribbean literature within their respective field of expertise. I aim for each class to address students' interests and questions, the scholarly reception of each literary work and its contribution to literary movements. In regard to teaching, I would like us to consider a variety of contexts (or classes) for teaching the work as well as objectives for teaching the work in a given context along with possible activities and assignments.

The goal for the semester is that we as a class produce teaching materials that students can use in future teaching. Students will make their materials available to other class members, so that by end of the class, we have a repository of resources for teaching. In this process, I would like to explore digital tools for teaching Caribbean literature, such as Zotero bibliographic software, Perusall, and ArcGIS Story Map. I will therefore encourage us to experiment with these tools. I have set up an open library in Zotero for the class with the objective of assessing whether we find it useful to keep a shared annotated bibliography and whether we think the tool can be useful for teaching research skills to undergraduates.

If you would prefer to write a research paper, please contact the instructor, and we can arrange research assignments in lieu of teaching assignments for the class.

Course Goals

At the end of the semester, students will be able to

1. Describe central aspects of Caribbean history (slavery, colonialism, migration) and discuss their significance
2. Describe key concepts, themes, tropes, styles, and concerns of Caribbean literary discourse
3. Provide an overview of the history of anglophone Caribbean Literature
4. Discuss the scholarly reception of each literary text
5. Enhance research skills and skills in finding and assessing teaching materials
6. Explain the main contributions of Caribbean literature to British and US literary traditions as well as international cultural movements such as modernism
7. Produce teaching materials for teaching Caribbean literature (or history) at the college-level, including a syllabus, teaching guides, assignments, and lesson plans
8. Produce a shared repository of teaching materials
9. Locate and assess online teaching resources for Caribbean literature
10. Assess strategies for digital tools for teaching Caribbean literature

Requirements

Presentation

Each week we will have a scholarly discussion of the readings in the first half of class and in the second half of class, we will explore approaches to teaching the materials. Each student will be responsible for part of leading discussion, identifying and annotating one additional scholarly source and a teaching resource, or intertext, and proposing ideas

for how to teach the materials for the week. (This might include discussing a potential course or unit in which to teach the material, objectives for teaching the material, and an in-class activity or other assignment.) This presentation as well as the annotations, and suggestions for teaching will be the foundation for the portfolio. Students develop teaching materials in subsequent weeks and discuss their progress with the class.

Portfolio

A curated collection of the teaching materials you produced for this class with a reflective essay @ 2-3 pages. Most of the portfolio will likely focus on the text that you chose to present on; however, it may include materials on other primary sources and topics as well. The portfolio should include the following or their equivalent: a syllabus, a teaching guide or similarly substantive teaching resource (such a podcast, video lecture, or DH exhibit), a lesson plan, an assignment, and an annotated list of two digital teaching resources and two scholarly articles or books. The goal is for students to produce teaching materials that will be of most use, so substitutions are possible. Please contact the instructor if you would like to produce other resources for the portfolio – or the presentation.

Objectives for Weekly Classes/Weekly Assignments

In weeks, when no one presents, students and the instructor will share the responsibilities of the presenter: analytic response to the primary reading; annotation or critical summary of scholarly work; identifying teaching resources; and proposing ideas for teaching the material). We will sign up for a particular task during the previous class. This work will constitute the response assignment for the week.

Class Archive and The Digital Library of the Caribbean

We will share completed teaching resources, so that everyone in the class may use them in the future. Successful assignments may also be contributed to the Digital Library of the Caribbean (www.dloc.com). We will start by keeping our materials on the class google drive and use a google doc as a table of contents to keep track materials produced for the class. We can discuss using a different platform.

Assignments

Requirement	Points	Due date
1. Participation	100	Ongoing throughout semester. This includes a minimum of two conferences with the instructor. One will be in the first two weeks of class, so I can discuss your research interests and goals and one later in the semester to discuss your presentation and other projects
2. Weekly Response	300	Weekly short assignment. These may be annotations via Perusall, a short-written response to the reading, or other contribution to class discussion such as suggestions for

		teaching objectives. See objectives for weekly classes above. (20 points each week)
3. Runaway Slave Ad assignment	50	Complete the assignment plus 1-paragraph reflection on it.
4. Presentation Sign up by 25 January on google doc for the class	50	See description above
1. Portfolio Due 29 April	(500)	A curated collection of your teaching materials you produced for this class that will contain the items below or their equivalent.
2. Reflective Essay @ 3 pages	50	Discussion of your goals and thoughts concerning the teaching materials you have created and chosen for the portfolio
3. Lesson Plan	50	
4. Teaching Guide	150	A teaching Guide or other resource such as video lecture, podcast, or DH project that assists instructors in teaching a novel or significant event in Caribbean history
5. Annotated list of three resources for teaching	50	List in your portfolio and include in class Zotero library
6. Annotated list of three scholarly works	50	Annotated list of two scholarly works (articles, books, or DH project) relevant to your syllabus. List in your portfolio and include in class Zotero library
7. Assignment	50	A writing or activity for teaching
8. Syllabus or other Teaching Resource	150	Syllabus on a topic of your choosing that includes a main text or unit on Caribbean literature.

Course Schedule

I have drafted a schedule of readings below. Your first assignment is to read the syllabus and consider if there are topics and authors you would like to see on the syllabus. Please write a brief introduction to yourself that states your research and teaching interests and makes suggestions for the syllabus. We can then discuss how best to shape the syllabus to students' interests in our first session.

Module 1: The Historical Importance of the Caribbean and Its Literature	
Class Date	Reading & Assignments due
January 11	<ol style="list-style-type: none"> 1. Introduction: post a short introduction to yourself to provide your research interests and, if you would like, your reasons for taking the class. Please post to Canvas discussion board. <p>Readings:</p> <ol style="list-style-type: none"> 2. Guerra, Lillian, "WHY CARIBBEAN HISTORY MATTERS" 3. Derek Walcott's Nobel Prize Speech, "The Antilles: Fragments of Epic Memory" 4. Louise Bennett reading "Colonization in Reverse" text and video (start @ 4:35 minutes)

5. Olive Senior' reading "[Meditation on Yellow](#)" at UF. She was giving a talk about her work on West Indian Migration to Panama to build the canal and ended the talk with this poem. Please start listening at 43: 40. The text of the poem is available here: "[Meditation on Yellow](#)"
6. Cobham Sander, "The Background" *West Indian Literature* edited by Bruce King (1999 edition) pp.11-26.

Module 2: Caribbean Slave Narratives

January 18
No Class

1. The History of Mary Prince (107 pgs) Perusall
2. The Narrative of Clara," and Anonymous Koromantyn Men, "Narrative of Koromantyn Negroes after Tacky's Rebellion." Edwards, Bryan. The History, Civil and Commercial, of the British Colonies in (the West Indies. Dublin: 1793, vol. 2, pp. 57-67 pp. 56-92. Perusall * Look for my note about where to start and stop in the text
3. Aljoe, Nicole. "Introduction: "So Much Things to Say": The Creole Testimonies of British West Indian Slaves." *Creole Testimonies: Slave Narratives from the British West Indies, 1709-1838*. Palgrave MacMillan, 2012, pp. 1-25.
4. Sharpe, Jenny. "'Something Akin to Freedom': The Case of Mary Prince." *Differences: A Journal of Feminist Cultural Studies*, vol. 8, no. 1, Duke University Press, Mar. 1996, p. 31.

With your partner: Comment on one of the following DH resources related to slavery:

[Early Caribbean Slave Narratives" Digital Exhibit Early Caribbean Digital Archive](#) (Digital Exhibit produced by ECDA, closely related to Aljoe's work)

[Slave Revolt in Jamaica, 1760-1761](#)

[A Cartographic Narrative](#) (I suggest this project because addresses Tacky's Rebellion in which the Koromantyn men Bryan Edwards interviews participated)

[Two Plantations](#)

[Enslaved Families in Virginia and Jamaica](#) (This Website introduces the work of Richard Dunn's *The Tale of Two Plantations* and presents some of the main distinctions between slavery in the United States and the British West Indies and might be useful if one teaches Mary Prince in a course that includes slave narrative from the United States)

Further reading:

Paquet, Sandra Pouchet. "The Heartbeat of a West Indian Slave: The History of Mary Prince." *African American Review*, vol. 26, no. 1, Johns Hopkins University Press, Spring 1992, p. 131. EBSCOhost, doi:10.2307/3042083.

Module 3: Redressing the Colonial Archive	
January 25	<p>Reading:</p> <ol style="list-style-type: none"> Hartman, Saidiya. "Venus in Two Acts." <i>Small Axe</i>, vol. 12, no. 2, Duke University Press, July 2008, pp. 1–14. Trouillot, Ralph-Michel, "The Power in the Story," <i>Silencing the Past</i> (Boston: Beacon Press, 1995), 1-30. Fuentes, Marisa J. <i>Dispossessed lives: Enslaved women, violence, and the archive</i>. University of Pennsylvania Press, 2016. Introduction and chapter 1 <p>Writing:</p> <ol style="list-style-type: none"> With Partner: Transcribe one add on the Barbados Runaways Project and complete the exercise: https://www.zooniverse.org/projects/averyblankenship/barbados-runaways/classify <p>Additional Resources</p> <p>Levi, Amalia S., and Tara A. Inniss. "Decolonizing the Archival Record about the Enslaved: Digitizing the Barbados Mercury Gazette." <i>archipelagos 4*</i> (2020).</p> <p>P. Gabrielle Foreman, et al. "Writing about Slavery/Teaching About Slavery: This Might Help" community-sourced document, September 29, 2020, https://docs.google.com/document/d/1A4TEdDgYsIX-hlKezLodMIM71My3KTN0zxRv0IQTOQs/mobilebasic.</p>
Module 4: <i>Banjo</i>: Claude McKay and West Indians in the Harlem Renaissance	
February 1	<ol style="list-style-type: none"> Read Parascandola, Louis J. "Introduction." "Look for Me All Around You": Anglophone Caribbean Immigrants in the Harlem Renaissance. Detroit, 2005. Pp. 1-47. McKay, Claude. <i>Banjo</i> Mckay, Claude. "A Negro Writer to his Critics" <i>The Passion of Claude McKay</i> (New York: Schocken Books, 1973) ed. Wayne Cooper: 132-39. Edwards, Brent. "Vagabond Internationalism: Claude McKay's Banjo" <i>The Practice of Diaspora: Literature, Translation, and the Rise of Black Internationalism</i>" (ch. 4) (2003),
Module 5: <i>The Emigrants</i>: Windrush Writers and Modernism	
February 8	<ol style="list-style-type: none"> Lamming, George. <i>The Emigrants</i> Watch Windrush part 1 or the <i>Stuart Hall Project</i> John Akomfrah

	<p>3. Gikandi Simon. "Introduction: Modernism and the Origins of Caribbean Literature." <i>Writing in Limbo: Modernism and Caribbean Literature</i>. Cornell UP, 1992, pp. 1-32</p> <p>Additional resources: Gilroy, Paul. <i>There Ain't No Black in the Union Jack</i></p> <p>Brown, J. Dillon <i>Migrant Modernism</i>. U of Virginia Press, 2013. (Introduction, chapter 1)</p>
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Module 6: *Lonely Londoners*: Windrush Writes London and English Literature

<p>February 15</p>	<ol style="list-style-type: none"> 1. Selvon, Sam. <i>Lonely Londoners</i>. 2. Mcleod, John. "Locating postcolonial London." 3. Courtman, Sandra In Praise of Love and Children: Beryl Gilroy's arrival story 4. Hall, Stuart. "Calypso kings." <i>The Guardian</i> 27 June 2002. 5. London is the Place for Me: Trinidadian Calypso in London, 1950-1956 (Listen to at least three songs on this CD) <p>Additional resources:</p> <p>Perspectives on the Windrush generation scandal: an account by Amelia Gentleman With the two responses: Interview with Judy Griffith ; response from David Lammy</p>
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Module 7: *Jane Eyre* and Jean Rhys: Caribbean Modernism Writes Back

<p>February 22</p>	<ol style="list-style-type: none"> 1. <i>Wide Sargasso Sea</i> 2. Spivak. "Three Women's Texts and a Critique of Imperialism' <i>Critical Inquiry</i> 12(1), 1985. 3. Emery, Mary Lou. "The Poetics of Labor in Jean Rhys's Global Modernism." 4. Hulme, Peter. "The Locked Heart: The Creole Family Romance of <i>Wide Sargasso Sea</i>."
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Module 8: Foundations in the Black Lesbian Feminist and Queer Caribbean Literary Traditions

<p>March 1</p>	<p>Roxane Gay, "The Legacy of Audre Lorde"</p> <ol style="list-style-type: none"> 1. Lorde, Audre. <i>Zami</i> <p>"Uses of the Erotic: The Erotic as Power."</p>
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Module 9: *Abeng*: A Biomythography of Jamaica

<p>March 8</p>	<ol style="list-style-type: none"> 1. Cliff, Michelle. <i>Abeng</i> 2. ---. "Clare Savage as a Crossroads Character" (pp. 263-65)
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	<ol style="list-style-type: none"> 3. Silvera, Makeda. "Man, Royals and Sodomites: Some Thoughts on the Invisibility of Afro-Caribbean Lesbians," in <i>Piece of my Heart: A Lesbian of Colour Anthology</i>. Ed. Makeda Silvera. (Toronto, 1991). pp 14-26. 4. King, Rosamond. "More Notes on the Invisibility of Caribbean Lesbians" in Thomas Glave. <i>Our Caribbean</i>. pp. 191-196.
Module 10: Research Week	
March 15	
Module 11: Limbo: Serious Environmental Comedy	
March 22	<p>Figueroa, Esther. <i>Limbo</i> --- Fly Me to the Moon (film) (possible discussion with Figueroa. The postcolonial area group is inviting Figueroa to show her film, <i>fly me to the Moon</i> but the plan is not yet confirmed.)</p>
Module 12: Ventriloquist's Tale: Caribbean Indigeneity	
March 29	<p>Melville, Pauline. <i>Ventriloquist's Tale</i> Braz, Albert, "The Other Postcolonial Wars: Amerindians versus Coastlanders in <i>The Ventriloquist's Tale</i>" <i>Nair Teaching Anglophone Caribbean Literature</i>, 29-45</p>
Module 13: <i>Cereus Blooms at Night</i>: Indo-Caribbean Women In and Beyond a Colonial History of Sexual Violence	
April 5	<p>Shani Mootoo <i>Cereus Blooms at Night</i> Brinda Mehta, "Sexuality, violence and the female body erotic" Chapter 6, <i>Diasporic (dis)locations: Indo-Caribbean women writers negotiate the kala pani</i> -- pp 192-226</p>
Module 14: Midnight Robber: Caribbean Afro-Futurism	
April 12	<ol style="list-style-type: none"> 1. Nalo Hopkinson <i>Midnight Robber</i> 2. Nalo Hopkinson, Alondra Nelson, "Making the Impossible Possible: An Interview with Nalo Hopkinson" <i>Social Text</i>, 71 (Volume 20, Number 2), Summer 2002, pp. 97-113 3. Read text and watch third clip (1:48 minutes): "Midnight Robber" Traditional Mas Archive 4. <i>Midnight Robber</i> 5. Honoré, Brian. "The Midnight Robber: Master of Metaphor, Baron of Bombast." <i>TDR</i> (1988-), vol. 42, no. 3, The MIT Press, 1998, pp. 124-31. In class: Watch excerpt: <i>Mas Man: Peter Minshall, Trinidad Carnival artist</i> (Minshall mentioned in the novel (29). I have requested this to be made available streaming but if that is not possible, we can use the Youtube segments: https://www.youtube.com/watch?v=1MATTFc8cVs
Module 15:	
April 19	Presentations of Portfolio materials
April 29	Portfolio Due

Course Policies

All students must do the following to receive participation credit for this course:

- 1) **Abide by [the UF Student Honor Code](#).** The Honor Code requires students to neither give nor receive unauthorized aid in completing all assignments. Violations include cheating, plagiarism, bribery, and misrepresentation. Plagiarism is a serious violation of the Student Honor Code. Examples of plagiarism include presenting information from other resources as your own or citing phony sources or quotations to include in your assignments. Information on how to avoid plagiarism can be found on the Writing Studio's website [here](#). Assignments containing plagiarized materials will receive a zero. The Honor Code defines plagiarism violations as follows:
***Plagiarism.** A Student must not represent as the Student's own work all or any portion of the work of another. Plagiarism includes but is not limited to:*
 1. Stealing, misquoting, insufficiently paraphrasing, or patch-writing.
 2. Self-plagiarism, which is the reuse of the Student's own submitted work, or the simultaneous submission of the Student's own work, without the full and clear acknowledgment and permission of the Faculty to whom it is submitted.
 3. Submitting materials from any source without proper attribution.
 4. Submitting a document, assignment, or material that, in whole or in part, is identical or substantially identical to a document or assignment the Student did not author.
- 2) **Behave respectfully toward your classmates and instructor.** UF students come from diverse cultural, economic, and ethnic backgrounds. This means that you will likely encounter ideas that may differ from your own. Relish this by showing respect. Disrespectful behavior in class will result in dismissal from the class period and will be counted as an absence. Your professor should be addressed appropriately by her formal title as either Professor or Doctor Yan and communications with her should be professional.
- 3) **Abide by UF's policy regarding sexual discrimination and sexual harassment.** UF provides an educational and working environment that is free from gender discrimination and sexual harassment for its students, staff, and faculty. More about UF policies regarding harassment can be found [here](#).
- 4) **Notify the instructor of any need for specific accommodations at the beginning of the semester.** The University of Florida complies with the Americans with Disabilities Act. Students requesting accommodations should first register with the Disability Resource Center (352-392-8565 or [website](#)) for access to resources and accommodations. Students should also be in contact with the Dean of Students through U Matter, We Care (umatter@ufl.edu) regarding general accommodation needs across courses. If you have a serious family and/or medical emergency you should be timely about contacting both (1) the Dean of Students via U Matter, We Care and (2) Disability Resource Center so that all of your faculty are well-prepared to accommodate your need.
- 5) **Maintain good communication.** Keep up-to-date email and announcements. Email your instructor (rosenber@ufl.edu) in case of emergency or if you have other concerns

about your ability to complete assignments or attend.

- 6) **Complete submission of all assignments by their stated deadlines and in specified format.** Late assignments will receive a 10% grade deduction per 24 hours the assignment is late after the deadline. Incomplete assignments, including reflections, will receive partial credit appropriate to effort expended. Double-check your submissions after you have put them on Canvas to ensure you have uploaded the appropriate files. **You may ask for an extension on any major assignment once a semester, if you make a request for extension in advance of a deadline via email (email me at rosenber@ufl.edu).** If you need additional extensions, please email me, or schedule an office hour to discuss the matter.

- 7) **Complete online faculty evaluations** at the end of the course. Students are expected to provide professional and respectful feedback on the quality of instruction in this course by completing course evaluations online via GatorEvals. [Click here for guidance on how to give feedback in a professional and respectful manner.](#) Students will be notified when the evaluation period opens and can complete evaluations through the email, they receive from GatorEvals, in their Canvas course menu under GatorEvals, or via ufl.bluera.com/ufl/. [Summaries of course evaluation results are available to students here.](#)

- 8) **University policy about recorded courses:** Our class sessions may be audio visually recorded for students in the class to refer back and for enrolled students who are unable to attend live. Students who participate with their camera engaged or utilize a profile image are agreeing to have their video or image recorded. If you are unwilling to consent to have your profile or video image recorded, be sure to keep your camera off and do not use a profile image. Likewise, students who un-mute during class and participate orally are agreeing to have their voices recorded. If you are not willing to consent to have your voice recorded during class, you will need to keep your mute button activated and communicate exclusively using the "chat" feature, which allows students to type questions and comments live. The chat will not be recorded or shared. As in all courses, unauthorized recording and unauthorized sharing of recorded materials is prohibited.