

## GLOBAL CARIBBEAN

Instructor: Chelsey L. Kivland  
E-Mail: Chelsey.l.kivland@dartmouth.edu  
Phone: (603) 646-3334  
Office: Silsby 410  
Office Hours:

### Overview

Paradise or plantation? Cultural destination or economic periphery? Capitalist birthplace or IMF delinquent? From the Columbian conquest to contemporary tourism, the Caribbean has borne the burdens and opportunities of being an intercontinental crossroads. Colonial governments, enslaved Africans, indentured servants, and foreign settlers have all made the Caribbean an exemplar of modernity and globalization—for better or worse. Drawing on social scientific, literary, and policy texts, this course offers an historically deep and geographically broad anthropology of the Caribbean.

We will examine the colonial and postcolonial Caribbean, with a focus on the transnational processes of exploitation and development that have shaped the islands' cultures and histories. We will simultaneously explore "local" ideas about nationhood, labor, art, race and gender/sexuality, which both justify and challenge these processes. We will tuck between the past and the present, in order to better understand the relationship between historical and contemporary forces; and we will travel across islands with different colonial histories and languages, in order to better understand their points of convergence and divergence within a shared Caribbean landscape.

### Goals

- Describe with confidence the key theoretical players, issues, and approaches in the anthropology of the Caribbean.
- Demonstrate knowledge of Caribbean history and cultures as related to global processes of development and exploitation.
- Articulate and appreciate the ways people of the Caribbean have interpreted and responded to these global processes.
- Develop the analytic and research competencies to produce a quality research or policy paper.

### Requirements

- **Contribution to Discussion** (10% of grade)
- **Discussion Prompts** (30%)
- **Research Project and Presentation** (60% of grade)

### Books & Films

- *A Small Place*, Jamaica Kincaid
- *Worker in the Cane*, Sidney Mintz
- *Brother, I'm Dying*, Edwidge Danticat
- *Life and Debt*, Stephanie Black
- *Coolies, Sailors, and Settlers*, PBS
- *The Toured*, Julie Pritchard Wright
- *Dancehall Queen*, Rick Elgood

### Rules

- RESPECT!
- No **laptops or phones** should be used in class unless you have my permission.
- Uphold Dartmouth's Principles of the Community, <http://student-affairs.dartmouth.edu/policy/principles-community#honor>
- Give credit where credit is due, as specified in Dartmouth's Academic Honor Principle
- Speak up! If you have any issue (e.g., religious observance, family duties, disability, illness) that hinders your participation in this course, please see me to make arrangements as soon as possible.)
- Please be patient with e-mail. I try to respond within 24hrs of your message.

### Milestones

- Paper Proposal TBD
- Mid-Term TBD
- Seed Paper or Outline TBD
- Final Paper

## COURSE REQUIREMENTS

---

### I. Contribution to Discussion (10% of grade)

This class will be run as a seminar. It will consist of purposeful discussions, with lecturing on background material as appropriate. Therefore, your preparation and participation are key. I will evaluate your contribution to discussion based on how well you engage in and inspire constructive conversation and debate among your classmates. If you are not participating in discussion, you may be called upon to offer your opinion. I will provide feedback as needed and ask you to engage in self-assessment. You must attend class to fulfill this requirement, but attending class alone will not suffice.

### II. Reading Responses and Discussion Prompts (30% of grade)

Students will prepare three short responses to the readings (2 single-spaced pages). In a paragraph or two, write a succinct summation of the main points raised in the readings. Then detail at least three “talking points” for discussion, such as questions, critiques, or “ah-ha” moments. Talking points should be drawn specifically from quotes or paraphrases of points in the readings, and you are expected to provide citations. Your response needs to show that you read *all* the readings for that day, and ideally, that you understand them in the context of other class material. You must prepare your response before class and hand it in on the day of the readings. If you have prepared a response, you can expect to be called on to jumpstart, elaborate, or reorient class discussion. No additional research or reading is expected. A total of three responses must be turned in *before week ten*. These will be graded on a check scale: (1) check plus: your response is clearly formulated, accurate, and in addition to demonstrating a sound understanding of the reading/concepts, makes novel insights about their relevance to other readings or real world issues; (2) check: your response is mostly correct, demonstrates familiarity with the reading, but fails to interpret the readings in relation to their scholarly or policy implication; (3) check minus: the response demonstrates some familiarity with reading, but contains errors, is incompletely or awkwardly formulated, or does not move beyond summary; (4) zero: you did not turn in something that qualifies as a response.

### III. Course Paper (60% of grade)

Students will either write an independent research paper or a collaborative policy paper. All papers must make substantive use of course readings and include additional materials gathered through independent research. Class time will regularly be devoted to covering the information and skills you need to complete this assignment successfully. This task is broken down into three graded components.

**Track 1. Independent Research Paper.** Students in this track will write a research paper (10 to 12 pages, excluding title page, abstract, and references) on a relevant and manageable topic. Research papers will address some aspect of Caribbean social life. You should use class readings where appropriate but should also refer to other academic sources. A short paper proposal (1-2 single-spaced pages) describing your topic and your approach is due in class the first session of week five. This proposal will be checked for completion. In the first session of week seven, you will submit an annotated bibliography (10 sources) and a “seed paper” (4 pages), which will define the problem or area you want to address, identify the intellectual debate that is relevant to it, and engage in some preliminary analysis of your material. This seed paper will be graded, and it will provide the basis for your final paper. Final papers will be due in the last class session. The components are weighted as follows: (i) Proposal (5% of grade); (ii) Seed Paper (20%); (iii) Final Paper (30%); (iv) Presentations (5%).

**Track 2. Collaborative Policy Paper.** Working in small groups (two to three students), students will write a policy paper (20 pages, excluding title page, abstract, and references), which addresses a social problem, provides an anthropologically informed analysis, and proposes an intervention. While you should use class readings for the paper as necessary, it is expected that the bulk of source material will come from independent research. Successful policy papers will not be of the one-size-fits-all variety but will display an understanding of the problem and means of intervention within a rich cultural and historical context. A paper proposal (about 5 pages) describing your topic and approach, as well as group tasks, is due in class the first session of week five. The outline will be graded, and it will provide the basis for your final paper. In the first session of week seven, each student will submit a descriptive outline of their task, and the research group will submit an annotated bibliography (20 sources). This assignment will be graded, and it will provide the basis for your final paper. Final papers will be due the last day of finals. The components are weighted as follows: (i) Proposal (5% of grade); (ii) Descriptive Outline (20%); (iii) Final Paper (30%); (iv) Presentations (5%)

**Presentations.** The last class sessions will be devoted to presentations about your final papers. These presentations are meant to provide a forum for sharing your research and offering areas for further inquiry. Format and length will depend on paper format.

*Library Research Assistance.* Amy Witzel, Baker-Berry's anthropology bibliographer, can help with library research at any stage of your project. She will be visiting our course, but feel free to contact her directly with questions or to schedule an appointment [Amy.L.Witzel@dartmouth.edu]. During THE term, she will hold office hours [TBD] in the Anthropology Lounge (401 Silsby).

## PRINCIPLES OF THE COMMUNITY

---

### Respect

A core social value throughout the Caribbean and in anthropology is *respect*. Acting with respect means honoring the worth of each person and their contributions to the community. In the classroom, this translates as listening to each other with attentiveness, sincerity, and appreciation. It means recognizing that our diverse backgrounds and perspectives broaden our understandings of social issues, and that by fostering open, honest, and thoughtful debate with our classmates, we are enriching our knowledge of the world and our abilities to collaborate for meaningful social change.

### Academic Honor Principle

You are reminded that the Honor Principle applies to all work done in and outside of class. Research papers and take-home essays, if applicable, must contain citations to any content obtained from others. For guidelines, see "Sources and Citations at Dartmouth," <http://writing-speech.dartmouth.edu/learning/materials/sources-and-citations-dartmouth>. Unless otherwise specified, you are encouraged to discuss the course material with other students outside of class, but the work you submit for exams, essays, papers, and presentations must be written by you, reflect your ideas and conclusions, and contain citations to other sources where appropriate.

### Students with Disabilities

Students with learning, physical, or psychiatric disabilities enrolled in this course that may need classroom accommodations or accessibility services are encouraged to make an office appointment to see me as soon as possible, and no later than the end of the second week of term. All discussions will remain confidential, although the Student Accessibility Services office may be consulted to discuss appropriate implementation of any accommodation requested.

### Religious Observances

Some students may wish to take part in religious observances that fall during this academic term. Should you have a religious observance that conflicts with your participation in the course, please come speak with me before the end of the second week of term to discuss appropriate accommodations.

## COURSE SCHEDULE

---

Readings are listed in the order they should be read. All films and readings (except those from required books) are on Canvas.

### **Week One: Interpreting the Caribbean**

#### **Th Jan 4**

*The Caribbean as Analytic*

Trouillot, Michel-Rolph, "North Atlantic Fictions: Global Transformations, 14-92-1945," In *Global Transformations*

Hall, Stuart, "Myths of Caribbean Identity"

Kahn, Aisha, "Journey to the Center of the Earth: The Caribbean as a Master Symbol"

### **Week Two: Burdens of Modernity**

#### **Tu Jan 9**

*Legacies of Slavery*

Dubois, Laurent, "Independence," In *Haiti: The Aftershocks of History*

Trouillot, Michel-Rolph, "An Unthinkable History," In *Silencing the Past*

#### **Th Jan 11**

*Legacies of Colonialism*

Kincaid, Jamaica, *A Small Place*

### **Week Three: Meaning and Misery in Labor**

#### **Tu Jan 16**

*Endless Plantation*

Mintz, Sidney, *Worker in the Cane*

#### **Th Jan 18**

*Indentured Servitude*

Shepherd Verene, "Constructing Visibility: Indian Women in the Jamaican Segment of the Indian diaspora"

Film: *Coolies, Sailors, and Settlers*

### **Week Four: The Many Faces of Development**

#### **Tu Jan 23**

*Planning Development*

Catanese, Anthony V., "Rural Poverty and Environmental Degradation in Haiti, Occasional Paper on Environment and Development, 1991"

Government of Haiti, "Strategy of Social and Economic Reconstruction, 1994"

Collier, Paul, "Haiti: From Natural Catastrophe to Economic Security, A Report to the Secretary General of the United Nations, 2009"

**Th Jan 25**

*Reconfiguring Development*

Kivland, Chelsey, "Philosophy: Respect," In *Street Sovereigns: Young Men in Search of the State in Urban Haiti*

Smith, Jennie, "The Gwoupman Peyizan" and "Beyond Democracy and Development," In *When the Hands are Many*

Film: Life and Debt

**Week Five: Pathology and the Creole Body****Tu Jan 30**

*Spirits as Moral Barometers*

Farmer, Paul, *AIDS and Accusation* (Ch. 7, 8, & 9)

\* Paper Proposals Due

**Th Feb 1**

*Rituals of Power*

Farmer, Paul, *AIDS and Accusation* (Ch. 19 & 20)

Brown, Karen McCarthy, "Making Wanga: Reality Constructions and the Magical Manipulation of Power"

**Week Six: To Tour and Be Toured****Tu Feb 6**

*Paradise Gone Awry*

Gregory, Steven, "Men in Paradise: Sex Tourism and the Political Economy of Masculinity," In *Race, Nature, and the Politics of Difference*

Stout, Noelle, "Smarter Than You Think: Sex, Desire, and Labor Among Hustlers," In *After Love*

Film: The Toured

**Th Feb 8**

*Rethinking Tourism*

Burac, Maurice, "The Struggle for Sustainable Tourism in Martinique, 2006"

Catherine M. Cameron and John B. Gatewood, "Beyond Sun, Sand and Sea: The Emergent Tourism Programme in the Turks and Caicos Islands, 2008"

**Week Seven: Arts of Domination and Resistance****Tu Feb 13**

*Carnival Politics and Poetics*

G.T. Ho, Christine, "Popular Culture and the Aestheticization of Politics: Hegemonic Struggle and Postcolonial Nationalism in Trinidad Carnival"

Kivland, Chelsey, "Carnival Bands, Popular Politics, and the Craft of Showing the People in Haiti."

\*Seed Paper or Descriptive Outlines Due (both with annotated bibliographies)

**Th Feb 15**

*Bodies of Power or Subversion?*

Stolzoff, Norman, "Run Come Inna the Dance: The Dancehall Performance," In *Wake the Town and Tell the People*

Film: Dancehall Queen

**Week Eight: Diaspora**

**Tu Feb 20**

Potential Hood Visit

**Th Feb 22 – Deb Thomas Visit**

*Reframing Diaspora*

Gilroy, Paul, “Diaspora, Utopia, and the Critique of Capitalism,” In *There Ain’t No Black in Union Jack*

Brown, Jacqueline Nassy, “Black Liverpool, Black America, and the Gendering of Diasporic Space”

**Week Nine: Diaspora, cont.**

**Tu Feb 27**

*Life as Dyaspora, or Neither Here Nor There*

Danticat, Edwidge, *Brother, I’m Dying*

**Th Mar 1**

*Presentations*

**Week Ten: Putting It All Together**

**Tu Mar 6**

*Wrap Up and Presentations*

\*Final Papers Due