

**THE CARIBBEAN
IN POST-COLONIAL PERSPECTIVE
ANTH 1115, Fall 2019**

**Anthropology Department
Monday/Wednesday 11:00 – 11:50am, Hale 270**
<http://lkrcarib.wordpress.com/class-lecture-notes/>
[case sensitive password: Roland19Carib]

Professor L.K. Roland (rolandl@colorado.edu)
Office: 444 Hale Hall, (303) 492-8022
Office Hours (email for appointment):
Mon 12 – 2pm, Tues 12:30 – 2pm, and by appointment

Teaching Assistants (TAs):

Clara Lee

Hale Science, Rm. 370, desk 3
Office Hours: Wed. 3:20-4:50p
email: Hwayeon.Lee@colorado.edu

Recitations:

012 5-5:50p Wed, HLMS 181
015 8-8:50a Thu, HUMN 1B70
018 8-8:50a Fri, HALE 260

Richard Bender

Hale Science, Rm. 126
Office Hours: Thu. 3:30-4:30p
eml: Richard.Bender@colorado.edu

Recitations:

011 3-3:50p Wed, HALE 260
016 5-5:50p Thu, HALE 236

Paige Edmiston

Hale Science, Rm. 335, desk 12
Office Hours: Thu. 9-10a
email: Paige.Edmiston@colorado.edu

Recitations:

013 8-8:50a Thu, HALE 240
017 9-9:50a Fri, MUEN D439

This course seeks to introduce students to the varied peoples and cultures in the Caribbean region, including the historical, colonial, and contemporary political-economic contexts, as well as the religious, migratory, and other cultural practices. The Caribbean is composed of several islands united by the experiences of indigenous decimation, European colonization, and re-population largely by imported laborers from Africa and/or Asia. The colonial/linguistic group will serve to organize our understanding of the multiple experiences in the region, however the longstanding experiences of West/non-West intermingling is the umbrella that unites the region even into the present post-colonial era of U.S. dominance of the region.

This course fulfills the **Cultural and Gender Diversity requirement** under the previous **core curriculum** in its attention to **Non-Western Cultures**, and is seeking accreditation as a **Social Science and/or Diversity** course under the new **General Education requirements**. The course readings and lectures will expose students to a region that is difficult to understand from an essentialist perspective. We shall learn that neither the West nor the non-West can be found in its “pure” form in the Caribbean. Indeed, the focus on the region’s longstanding and continuing globalizing role will serve to question how effective such fixed categories are in today’s world. So while the course will broaden students understanding of this non-Western group specifically, it will also hopefully lead them to understand the West and the non-West to be complexly integrated with one another.

This course’s primary objective is to expand students’ understandings of racial, ethnic, and gender categories. To that end, the categories of gender and race will be analyzed and deconstructed throughout the course using texts from anthropology, history, policy, film, and music.

Class Format:

Each class session will begin with musical, visual, or other imagery based in the Caribbean region in order to bring the Caribbean to life (see “Contributions” note). The professor will tie themes from the musical selection into the lecture, which will relate to the day’s readings. Recitations will ground the week’s lecture material more closely to the reading, particularly through powerpoint imagery and films. While the readings and lectures will use an emic approach that seeks an understanding of local practices on their own terms, the recitation periods will be more etic in asking students to compare and analyze their own understandings of race and gender based on personal experience in the U.S. and elsewhere.

You are expected to attend all class meetings, including lectures, films, and discussion sessions. Participation consists of being alert and taking notes during lectures, asking questions to clarify points of misunderstanding, engaging actively in recitation, and contributing meaningfully to classroom discussions. Attendance at the recitation sessions will be mandatory and recorded (more on Participation and Attendance below).

Please note: Email, the course website, and Canvas will be important components of the course. The instructor and Teaching Assistants will communicate additional course content, information about deadlines or reading strategies through the email database that the university establishes for the course. *If you don’t check your CU account, you will likely miss important information.* Likewise, the professor and TAs will welcome your questions about content or logistics via email. However, please do not abuse email. Use an appropriate subject line (not “hey” or blank) and do not say anything in email that you would not say to the professor or TA face-to-face or you may not receive a response. Questions about a writing assignment or exam should be asked at least 48-hours prior to the due date. Emailed questions after that deadline may not be answered. For useful information on how to use email to communicate with university instructors, it may be worth reading <http://m.wikihow.com/Email-a-Professor>.

Course Requirements:

- Recitation/Participation 15%
- Caribbean Portrayal/Film Analyses 20%
- Tests (2) 20%
- Midterm Exam (1) 15%
- Final Exam 30%

Final Grade Scale for ANTH 1115

A	93-100	C	73-76.9
A-	90-92.9	C-	70-72.9
B+	87-89.9	D+	67-69.9
B	83-86.9	D	63-66.9
B-	80-82.9	D-	60-62.9
C+	77-79.9	F	<60

Grades are non-disputable and may be tracked throughout the semester on CU’s new Canvas learning system (<https://canvas.colorado.edu>). ***Prior to Thanksgiving Break*** students may conference with the professor or their TA to know their overall status and to determine how to improve the final grade.

Recitation/Participation grade is based on (1) recitation **attendance**, and (2) **contributions** to recitation or lecture.

Attendance (7.5 pts) – Students are expected to be present at every recitation and are strongly encouraged to attend lecture. Your recitation instructor will capture attendance using Canvas; if you are not able to attend your assigned recitation, you may email another recitation instructor *with a cc to your instructor* to request permission to sit in (TA emails on syllabus, page 1); you will not be considered absent if you sit in another recitation. Excusable reasons for absences (such as job interviews, illness, religious observation, etc., NOT weddings, family vacations, or ski days) must be conveyed to your recitation instructor prior to the class, and be accompanied when possible with applicable documentation. **Three un-excused recitation absences will result in a ½ grade deduction** (i.e., B+ to B). In addition, **three tardy arrivals is the equivalent of one un-excused absence. PLEASE NOTE that ten (10) unexcused recitation absences will be regarded as grounds for failing the course.**

Contribution (7.5 pts) – Each student is expected to make at least one thoughtful contribution to class discussion during lecture or recitation over the course of each module; this constitutes *an average contribution (B/B+ range grade)*, students who make *better than average contributions will receive better than average grades for contribution (A-/A)*, whereas *students who make less than average contributions will receive lower than average grades (B- etc.)*. The instructors make note of contributions – and negative participation (i.e., disruptiveness, texting/surfing, sleeping) – after each class and consider them in the final grade tally (colored cardstock will be distributed in recitation for name tents). Additional ways of accruing participation credit include visiting a TA or Prof Roland’s office hours, emailing Caribbean relevant news items to Prof. Roland, or sending her a musical contribution. When emailing Prof. Roland for participation credit, it is helpful to cc your TA. **NOTE: Musical contributions** (including relevant lyrics) may be submitted electronically to Prof. Roland during the week of the class session of the lecture for which it is relevant.

Caribbean Portrayal/Film Analyses (2 analyses; 10 points each) – You are required to view the films and other Caribbean Portrayals listed below and submit 2 short analyses that consider two (2) of them in the context of course readings (4-5 pgs). The analyses are due according to your recitation via Canvas as indicated on **October/ 2/3/4** (*Pirates of the Caribbean/Egalité for All*) and **November 6/7/8** (*Anthony Bourdain/United Shades*); you may choose to replace your lowest paper grade by submitting a paper on **December 4/5/6** (*Life and Debt* and your choice of a film you did not previously consider). For each analysis, while discussing at least three assigned readings, you should consider: Who is the audience of the film? What is missing about the Caribbean societies about which you are learning? Which aspects of the readings are represented, and which are not? These assignments are opportunities to show us what you are learning in your own words!

Keep in mind that your analysis should NOT be a summary of the portrayals of the Caribbean we will be watching, but a critical interpretation: Link the films and shows to the issues discussed in lecture *and especially* the readings to present a critical analysis of the themes and main issues. *Do not simply summarize the plot.* Also, remember this is an anthropology course, not a cinema course: do not dwell on cinematography issues - focus on how the content is relevant to the themes of the course. To that end, film analyses will be evaluated based on whether they (1) are **well-written** (proofread, paginated, argument flow, citations – grammar counts if the instructor doesn’t understand) [3 points]; (2) demonstrate the student has **viewed and understood the film in the context of the prompt** [3 points]; and (3) **accurately reference relevant course readings** [4 points].

Caribbean Portrayals and Films - assigned for recitations on the date indicated unless otherwise instructed:

The **bolded films** below are available through streaming video on our course Canvas site. The other films are available through popular streaming services that are often available *free with a university email address*. Please communicate with your TA or Prof Roland *before the viewing date* if accessing these films constitutes a hardship for you.

Sept. 4, 5, or 6: ***Pirates of the Caribbean*** - Canvas videostream

Sept. 18, 19, 20: ***Egalité for All*** - Canvas videostream

Oct. 9, 10, 11: *Anthony Bourdain/Trinidad* - Season 9/Ep. 7 via Netflix OR Amazon Prime Video (for \$1.99)

Oct. 30, 31, Nov. 1: *United Shades of America: PR* - Season 2/Ep. 6 via Hulu OR Amazon Prime Video (for \$1.99)

Nov. 13, 14, 15: *Cuba and the Cameraman* - Netflix

Nov. 27, 28, 29: ***Life and Debt*** - Canvas videostream

Course Readings:

One REQUIRED book is available at **The CU Bookstore**. The remaining readings are accessible electronically through the course webpage <http://lkrcarib.wordpress.com/course-readings/> using the password **Roland19Carib** (case sensitive). I strongly recommend downloading the readings at the beginning of the term.

Roland, L. Kaifa. 2011. *Cuban Color in Tourism & La Lucha: An Ethnography of Racial Meanings*. NY: Oxford.

→Please see last page for syllabus notes on: *disability statement, religious observances, discrimination/harassment, classroom behavior, laptops/mobile phones, & honor code.* ←

Topics and Assignment Calendar:

Note 1: The reading listed on each date is to be completed for discussion *on that date*.

Note 2: An outline of each day's lecture will be posted to the course website at least 24 hours before that lecture to assist with note-taking (<http://lkrcarib.wordpress.com/class-lecture-notes/> ; password Roland19Carib); limited numbers of hard copies will be provided in lecture.

I. Colonialism and Prologue to Globalization

Mon., 8/26 Introductions, walk through syllabus

Wed., 8/28 Michel-Rolph Trouillot, "The Caribbean Region: An Open Frontier in Anthropological Theory" in *Annual Review of Anthropology* (pp. 19-42 - SKIM).

[Recitation Introductions/Syllabus/Expectations]

Mon., 9/2 ***Labor Day Holiday – NO CLASS***

Wed., 9/4 Harry Hoetink, "Race and Color in the Caribbean" in *Caribbean Contours* (pp. 55-84).

[Recitation **CARIB PORTRAYED:** Pirates of the Caribbean (per your TA!)]

(film notes at <https://sites.duke.edu/blackatlantic/sample-page/contemporary-film-and-black-atlantic/history/disneyfied-histories-disneys-intentional-inaccuracy-historical-films-and-the-black-atlantic/pirates-of-the-caribbean-the-almost-slaveless-caribbean-race-and-the-black-atlantic/>) THIS IS A SUPPLEMENTAL READING – PLEASE DO NOT PLAGIARIZE; IF YOU USE THIS SOURCE IN YOUR PAPER, YOU MUST CITE IT, BUT IT WON'T COUNT AS ONE OF YOUR 3 REQUIRED SOURCES!!]

Mon. 9/9 Jesse Cromwell, “More than Slaves and Sugar: Recent Historiography of the Trans-imperial Caribbean and Its Sinew Populations” *History Compass*. Volume 12, Issue 10, pp: 770–783.

Wed., 9/11 *Review for Test #1*

[Recitation Slideshow: Trouillot/Hoetink/Cromwell/*Review for Test #1*]

Mon., 9/16 **TEST #1**

II. Haiti and The French Caribbean

Wed., 9/18 Franklin Knight, “Haiti and the Dominican Republic” in *The Caribbean* (pp. 196-221).

[Recitation **FILM:** *Egalité for All: Toussaint Louverture and the Haitian Revolution* (available via Canvas videostream)]

Mon., 9/23 Michel-Rolph Trouillot, “Silencing the Past: Layers of Meaning in the Haitian Revolution.”

Wed., 9/25 Gina Ulysse, *Why Haiti Needs New Narratives*” (selections)
Supplemental [Haiti and Toussaint Louverture: The Response Must be a Remix]

[Recitation Slideshow: Knight/Trouillot; “1804 Hidden History of Haiti” video clip]

Mon. 9/30 Bridget Brereton, “Society and Culture in the Caribbean” in *The Modern Caribbean* pp. 85-110.

Wed. 10/2 *Review for Midterm*

[Recitation Slideshow: Ulysse/Brereton/*Review for Midterm*/**DUE DATE FILM ANALYSIS #1**]

Mon., 10/7 **MIDTERM EXAM**

III. The British Caribbean

- Wed., 10/9 Deborah A. Thomas, “Modern Blackness” in *Globalization and Race* (pp. 335-354)
[Recitation **CARIB PORTRAYED:** *Anthony Bourdain: Parts Unknown–Trinidad* (Season 9/Ep 7)
via Netflix or \$1.99 via Amazon Prime Video]
- Mon., 10/14 Gina Ulysse, “Uptown Ladies and Downtown Women” in *Representations of Blackness
and the Performance of Identities* (pp. 147-172).
- Wed., 10/16 Barry Chevannes, “Introducing the Native Religions of Jamaica” in *Rastafari and Other
African Caribbean Worldviews* (pp. 1-19).
[Recitation Slideshow: Thomas/Ulysse]
- Mon., 10/21 Christine Ho, “Popular Culture and the Aestheticization of Politics” in *Transforming
Anthropology* (pp. 3-18)
- Wed., 10/23 *Review for Test #2*
[Recitation Slideshow: Chevannes/Ho; *Review for Test #2*]
- Mon., 10/28 **TEST #2**

IV. The Spanish Caribbean

- Wed., 10/30 Ninna Sørensen, “There are no Indians in the Dominican Republic,” in *Siting Culture*
(pp. 292-310)
[Recitation **CARIB PORTRAYED:** *United Shades of America: Puerto Rico* (Season 2/Ep. 6)
via Hulu or \$1.99 via Amazon Prime Video]
- Mon., 11/4 - Sullivan, Shannon. “White Ignorance and Colonial Oppression: Or, Why I Know so
Little about Puerto Rico” (pp. 153–172)
-Listen to “On the Media” Podcast: *In Puerto Rico, What Comes Next?* (23 minutes)
[Supplemental reading: “Puerto Rican Politics Will Never Be the Same” in *Jacobin*]
- Wed., 11/6 Roland, Ch. 1-2
[Recitation Slideshow: Sørensen/Sullivan; **DUE DATE FILM ANALYSIS #2**]
- Mon., 11/11 Roland, Ch. 3-4
- Wed., 11/13 Roland Slideshow
[Recitation **CARIB PORTRAYED:** *Cuba and the Cameraman* (via Netflix)]
- Mon., 11/18 Roland Ch. 5/Epilogue
Roland Research Talk

V. Caribbean in the World

Wed., 11/20 Alex Dupuy, “The New World Order, Globalization, and Caribbean Politics” in *New Caribbean Thought* (pp. 521-536).

[Recitation **FILM:** *Life and Debt* (via Canvas videostream)]

11/25 – 11/29 **THANKSGIVING BREAK – NO CLASSES**

Mon., 12/2 Constance Sutton & Susan Makiesky-Barrow, “Migration and West Indian Racial and Ethnic Consciousness” in *Caribbean Life in New York City* (pp. 86-107)

Wed., 12/4 Stuart Hall, “Caribbean Culture Future Trends,” *Caribbean Quarterly*, 43:1-2, 25-33.

[Recitation Slideshow: Dupuy/Sutton/Makiesky-Barrow; **DUE DATE Replacement Film Analysis #3** (optional)]

Mon., 12/9 *Review for Final Exam*

Wed., 12/11 *Final Review Session*
[NO RECITATIONS – *Study for Final Exam!*]

FINAL EXAM
Sunday, December 15th
1:30 pm – 4:00 pm
HALE 270

Syllabus Notes

Note 1 – Accommodation for Disabilities: If you qualify for accommodations because of a disability, please submit your accommodation letter from Disability Services to your faculty member in a timely manner so that your needs can be addressed. Disability Services determines accommodations based on documented disabilities in the academic environment. Information on requesting accommodations is located on the [Disability Services website](#). Contact Disability Services at 303-492-8671 or dsinfo@colorado.edu for further assistance. If you have a temporary medical condition or injury, see [Temporary Medical Conditions](#) under the Students tab on the Disability Services website, or discuss your needs with me.

Note 2 – Classroom Behavior: Students and faculty each have responsibility for maintaining an appropriate learning environment. Those who fail to adhere to such behavioral standards may be subject to discipline. Professional courtesy and sensitivity are especially important with respect to individuals and topics dealing with race, color, national origin, sex, pregnancy, age, disability, creed, religion, sexual orientation, gender identity, gender expression, veteran status, political affiliation or political philosophy. Class rosters are provided to the instructor with the student's legal name. The TAs and I are happy to honor your request to address you by an alternate name or gender pronoun. Please advise us of this preference early in the semester so that they may make appropriate changes to their records. For more information, see the policies on [classroom behavior](#) and the [Student Code of Conduct](#).

Note 3 – The University of Colorado at Boulder policy on **Discrimination and Harassment**, the University of Colorado policy on **Sexual Harassment** and the University of Colorado policy on **Amorous Relationships** apply to all students, staff and faculty. Sexual harassment is unwelcome sexual attention. It can involve intimidation, threats, coercion, or promises or create an environment that is hostile or offensive. Harassment may occur between members of the same or opposite gender. Anyone who believes s/he has been sexually harassed should contact the Office of Sexual Harassment (OSH) at 303-492-2127 or the Office of Student Conduct (OSC) at 303-492-5550. Further information can be obtained at: <http://www.colorado.edu/sexualharassment/>. Any student, staff or faculty member who believes s/he has been the subject of discrimination or harassment based upon race, color, national origin, sex, pregnancy, age, disability, creed, religion, sexual orientation, gender identity, gender expression, or veteran status should contact the Office of Discrimination and Harassment (ODH) at 303-492-2127 or the Office of Student Conduct (OSC) at 303-492-5550. Information about the ODH, the above referenced policies and the campus resources available to assist individuals regarding discrimination or harassment can be obtained at <http://www.colorado.edu/odh>.

Note 4 – Honor Code: All students enrolled in a University of Colorado Boulder course are responsible for knowing and adhering to the Honor Code. Violations of the policy may include: plagiarism, cheating, fabrication, lying, bribery, threat, unauthorized access to academic materials, clicker fraud, submitting the same or similar work in more than one course without permission from all course instructors involved, and aiding academic dishonesty. All incidents of academic misconduct will be reported to the Honor Code (honor@colorado.edu); 303-492-5550). Students who are found responsible for violating the academic integrity policy will be subject to nonacademic sanctions from the Honor Code as well as academic sanctions from the faculty member. Additional information regarding the Honor Code academic integrity policy can be found at the [Honor Code Office website](#). *As regards this specific course, if the TAs or I find you plagiarizing or cheating, you will receive an "F" on the assignment and, depending on how egregious the violation, an "F" in the course.*

Note 5 – Sexual Misconduct, Discrimination, Harassment and/or Related Retaliation: The University of Colorado Boulder (CU Boulder) is committed to fostering a positive and welcoming learning, working, and living environment. CU Boulder will not tolerate acts of sexual misconduct intimate partner abuse (including dating or domestic violence), stalking, protected-class discrimination or harassment by members of our community. Individuals who believe they have been subject to misconduct or retaliatory actions for reporting a concern should contact the Office of Institutional Equity and Compliance (OIEC) at 303-492-2127 or cureport@colorado.edu. Information about the OIEC, university policies, [anonymous reporting](#), and the campus resources can be found on the [OIEC website](#). *Please know that faculty and instructors have a responsibility to inform OIEC when made aware of incidents of sexual misconduct, discrimination, harassment and/or related retaliation, to ensure that individuals impacted receive information about options for reporting and support resources.*

Note 6 – Religious Holidays: Campus policy regarding religious observances requires that faculty make every effort to deal reasonably and fairly with all students who, because of religious obligations, have conflicts with scheduled exams, assignments or required attendance. *In this class, it is required that you notify the professor of any classes, tests, or assignments that will be missed due to religious observance at least one week prior to the absence.* The instructor and the student can then determine jointly if/when missed material can be made up. See the [campus policy regarding religious observances](#) for full details.

Note 7 – Laptops/Mobile Phones: It is recognized that many students use laptops in class to take/review notes or to quickly search a topic under discussion. Should it be determined that **in-class laptops** are distracting from, rather than adding to, a productive learning environment (surfing, facebook, twitter, etc.), they will be disallowed for the abusing student(s). Depending on the classroom configuration, Prof. Roland or your TAs may choose not to permit laptops on the back row of the classroom. In their normal usage, an open laptop may be interpreted as a raised hand (i.e., you may be called on at any time). Please turn all **mobile phones** on silent/vibrate before entering class and keep it out of sight at all times; if you are expecting an urgent call, please notify the instructor before class, try to sit where you can easily exit, and leave the room when necessary without disrupting others.