Caribbean Crossings:
Mobility and (In)hospitality in the 20th and 21st Centuries

"Where are your monuments, your battles, martyrs?
Where is your tribal memory? Sirs,
in that grey vault. The sea. The sea
has locked them up. The sea is History."

(Walcott, Derek. "The Sea is History." 1979)

Course description:
In this course we examine the different art forms that reflect the pathways and challenges of Caribbean migrants during the period after the 1946 law of departmentalization in the overseas departments of Guadeloupe and Martinique, and with the beginning of the Duvalier regime (1957) in the Haitian context. Particular attention is paid the Caribbean as a diverse region historically and culturally marked by migratory flows, from places of origin, and transit, to destination or return. We investigate the concepts of exile, migration, and (in)hospitality interrogating their
instability, adjustability, and instrumentalization in local and global contexts. We will focus on the various art forms which highlight, shape, and challenge in their own way distinct understandings of mobility and hospitality: in particular novels, short stories, theater, visual arts, and TV shows. Some themes include: the brain drain of Haitian intellectuals, activists, and artists during the Duvalier regime; migration from French overseas departments to Hexagonal France (BUMIDOM) between the years 1963 and 1981; US policy towards Haitian “boat people” in the 1980s and early 1990s; and the Caribbean diaspora history and cultures in France, the Caribbean, and North America in the early 21st century.

Note about Doyle Seminars:
This course is a Doyle Seminar, part of the Doyle Engaging Difference Program, a campus-wide curricular initiative, and gives faculty the opportunity to enhance the student research component of upper-level seminars that address questions of national, social, cultural, religious, moral, and other forms of difference. The Doyle Seminars are intended to deepen student learning about diversity and difference through enhanced research opportunities, interaction with thought leaders, and dialogue with the Georgetown community and beyond.

Learning Goals:
- French 339 provides students with a strong background in the mid-20th to early 21st history of migration in the Caribbean, as well as its global ramifications. This course will enable students to appraise ways in which the movements of people and cultures have historically influenced artistic expression as well political and social elements in the Caribbean.
- French 339 is a discussion-based course, writing intensive course, which will focus on the development of critical thinking, and advanced oral and writing proficiency.

Learning Outcomes:
By the end of the course, students will be able to:
- have learned to integrate literary, cultural and theoretical approaches to their study of a body of visual and written texts (visual art; TV shows; theater; novels and short stories; essays; and contemporary criticism);
- have produced analytical and critical essays that demonstrate their advanced proficiency in academic writing in French through the competent use of complex structures and stylistics;
- have produced written essays, which demonstrate an advanced understanding the ways in which Caribbean fiction and nonfiction works account for and (re)imagine migrants’ experiences.

Course materials (available at the bookstore, unless otherwise noted. Texts marked with an asterisk when they will be posted on Canvas as PDFs):
Literary Texts:
- *Chauvet, Marie-Vieux. Amour (from Amour, Colère et Folie) (1968) (nouvelle)

TV Show:
*The episode will be available on sharestream or other streaming services.*

Keep in mind that:
- All other materials (texts, website links, assignments) will be posted on Canvas as the semester progresses.
- All readings must be brought to class in HARD COPY, unless otherwise indicated. Preparing in hard copy allows for a careful, active reading of the text in French, which includes looking up and noting key vocabulary, marking passages that you do not understand, and annotating the text in ways that enhance your comprehension.
- Select historical texts will be placed on reserve at Lauinger.

Grading and Assessment:
- Oral Presentation %10
- Discussion Questions on Canvas %10
- Reaction journals %15
- Preparation & Participation %20
- Midterm Paper %20
- Final Paper %25

Grading Scale:
- A+ 98%
- B+ 88%
- C+ 78%
- D+ 68%
- A 93%
- B 83%
- C 73%
- D 63%
- A- 90%
- B- 80%
- C- 70%
- D- 60%

Coursework:
*Discussion questions and all other assignments will be posted on Canvas each Wednesday for the following week.*

Oral presentation (in pairs).
Students will present an aspect of a secondary article and discuss its critical approach to the author and / or primary source for the unit.
**Discussion questions on Canvas.**
Two students will post a critical question with the goal of launching discussion for each class (unless otherwise specified) starting week 2. A question can be accompanied by a passage from the text (up to a paragraph). Questions receive full credit. However, I will evaluate them on a scale of 1-5 to give feedback on the critical relevance of the students’ questions and language precision.  
*Order of turn will be determined in alphabetical order, unless there are volunteers.*

**Reaction journals.**
The reaction journal is a regular written exercise that allows students to reflect on the weekly material, and on reading and writing about the representation of migrant Caribbean identities more broadly. Students will write one journal entry due each Friday starting week 2. Reaction journals will be graded at random three to five times during the semester depending on class size. In the journal entry, students (1) identify a key passage (from a single line up to a full paragraph with page numbers clearly indicated, or a scene from the TV show) from the weekly material; (2) briefly contextualize the passage/scene; (3) analyze its thematic and/or rhetorical significance.

Journal entries must be typed, in good French, double-spaced, 150-200 words (in addition to the selected passage). Students must post their journal entry by Friday of each week by 9am. Grading rubrics are provided and explained to students during the first week of class.

**Preparation and Participation.**
- Arrive on time with all materials necessary for the particular unit;
- Complete readings; prepare and organize your notes for class;
- Pay attention in class; ask and answer questions on a regular basis; contribute to group discussion and activities;
- Be respectful of your classmates’ ideas;
- Attendance is vital to a productive class experience for everyone. After two unexcused absences (other than a family/medical/personal emergency), your participation grade will be lowered by one grade; it will continue to be lowered half a grade for each subsequent absence.

**Midterm Paper.**
This project consists of a 4-5-page analytical paper in which you analyze a specific passage from one of the primary course materials studied (so far) and explain how the latter is relevant to the themes of the course (exile, migration, and hospitality) that you will define in the context of your analysis.

**Final Paper.**
This project consists of a research paper of at least 8-10 pages in which you investigate and make an argument about a particular theme or question studied in the course.

**Honor Code:**
All students must conform strictly to Georgetown University’s Honor Code. All work that is turned in to the professor must be completed by the student and by the student alone. Plagiarism or use of any and all automated translators or computer-assisted writing tools (e.g., “Grammar Check”) is considered cheating. A student will receive an F in the class AND will be reported to the Honor Council if it comes to the instructor’s attention that he or she has plagiarized or used computer-assisted writing tools. Absolutely no exceptions will be made.

**Students with disability policy:**
Students with disabilities should contact the Academic Resource Center (Leavey Center, Suite 335; (202) 687-8354; arc@georgetown.edu; http://ldss.georgetown.edu/index.cfm) before the start of classes to allow their office time to review the documentation and make recommendations for appropriate accommodations. If accommodations are recommended, you will be given a letter from ARC to share with your instructors. You are personally responsible for completing this process officially and in a timely manner. Neither accommodations nor exceptions to policies can be permitted to students who have not completed this process in advance.

**Instructional continuing policy:**
In compliance with the university’s Instructional Continuity Policy, all course activities will be maintained in the event of a university closure or delayed opening. During a campus “closure,” the regular class time schedule will be honored, and classes will not be cancelled except in very rare situations. Instead, students will receive instructions from their professor detailing the manner in which such a disruption is to be handled. In the event of a university “closure,” students should immediately check their email for instructions for their professor.

**Classroom recording policy:**
To ensure the free and open discussion of ideas, students may not record classroom lectures, discussion and/or activities without the advance written permission of the instructor, and any such recording properly approved in advance can be used solely for the student’s own private use.

**Writing and communications technology/media in class:**
If you have a particular need to use a laptop or tablet, please see me at the beginning of the semester. Please turn off or silence all cell/smartphones at the beginning of class. I ask you to observe this course policy as a mark of respect for the work that we do together in class. Unauthorized use of electronic devices in class will affect your participation grade.

**Important deadlines for the course:**
January 17th, 2020 - Last day to add/drop courses
April 14th, 2020 - Last day for withdrawal from course (Undergraduate and Graduate students)
March 2nd, 2020 - Midterm Paper due
March 6th, 2020 - Spring Break begins after last class
May 6th, 2020 - Final Paper due
April 28th, 2020 - Classes end
May 13th, 2020 - Undergraduate grades due
May 18th, 2020 - Graduate grades due

**Course schedule:**

**Week 1**
8 janvier
Introduction to the course, Cartographies of the Caribbean

10 janvier
Readings for historical context and theoretical background:

13 janvier
**Internal exile and longing for elsewhere under Duvalier dictatorship**

15 janvier
- Chauvet, Marie. *Amour* (pp.)
17 janvier
   - Chauvet, Marie. *Amour* (pp.)

Week 3
20 janvier – Martin Luther King Day

22 janvier
   - Chauvet, Marie. *Amour* (pp.)

24 janvier
   - Chauvet, Marie. *Amour* (pp.)

Recommended for further reading related to this unit:
   - Garraway, Doris. “Toward a literary psychoanalysis of postcolonial Haiti: desire, violence, and the mimetic crisis in Marie Chauvet’s *Amour*” (*Callaloo* 2013)

Week 4
27 janvier  “Boat People”
Introduction: Defining the Haitian “boat people”
Readings:
   - Cooreman, Gaëlle. “‘La Mer, la plage, l’épouvante’ : l’imaginaire des boat people haïtiens dans la littérature caribéenne anglophone et francophone” (*L’Esprit Créateur* 2011)
   - Shemak, April. “Interdictions and Limbo Citizens: Haitian Boat Refugee Narratives” in *Asylum Speakers* (pp. 45-87)

29 janvier
   - Ollivier, Emile. *Passages* (pp.)

31 janvier
   - Ollivier, Emile. *Passages* (pp.)

? Visit to the African American Museum (More details to follow.)

Week 5
3 février
   - Ollivier, Emile. *Passages* (pp.)
5 février
   - Ollivier, Emile. *Passages* (pp.)

7 février
   - Ollivier, Emile. *Passages* (pp.)

? Visit of Prof John Walsh (Uni of Pittsburgh) to class

Week 6
10 février
   - Ollivier, Emile. *Passages* (pp.)

12 février
   - Ollivier, Emile. *Passages* (pp.)

Recommended for further reading related to this unit:

14 février  Children of Antillean migrants
Introduction: Stories of BUMIDOM
Readings:

Week 7
18 février – (make-up for President’s Day)
   - Pineau, Gisèle. *Un Papillon dans la Cité* (pp.)

19 février
   - Pineau, Gisèle. *Un Papillon dans la Cité* (pp.)

21 février
   - Pineau, Gisèle. *Un Papillon dans la Cité* (pp.)

Week 8
24 février
- Writing workshop

26 février

28 février

Recommended for further reading related to this unit:

Week 9
1. Midterm paper due
2. Writing Diasporically

Introduction: Caribbean Diasporic Identities

4 mars – Prof au festival littéraire Atlantide. Remplaçant.e ?
- Laferrière, Dany. *Pays sans chapeau* (pp.)

6 mars – Prof au festival Atlantide. Remplaçant.e ?
- Laferrière, Dany. *Pays sans chapeau* (pp.)

Spring Break (pas cours)

Week 10
16 mars
- Laferrière, Dany. *Pays sans chapeau* (pp.)

18 mars
- Laferrière, Dany. *Pays sans chapeau* (pp.)

20 mars
- Laferrière, Dany. *Pays sans chapeau* (pp.)

Week 11
23 mars
- Laferrière, Dany. *Pays sans chapeau* (pp.)
25 mars
- Laferrière, Dany. *Pays sans chapeau* (pp.)

27 mars
- Laferrière, Dany. *Pays sans chapeau* (pp.)

**Week 12**

30 mars
- Laferrière, Dany. *Pays sans chapeau* (pp.)

1er avril
- Laferrière, Dany. *Pays sans chapeau* (pp.)

**Recommended for further reading related to this unit:**
- Charles, Jean-Claude. “L’enracinerrance” (*Boutures* 2001)

3 avril *(E)migrants in their Native Land*

**Introduction: A brief history of Hispaniola**
Readings:

**Week 13**

6 avril
- Trouillot, Evelyne. *Le bleu de l’île* (pp.)

8 avril
- Trouillot, Evelyne. *Le bleu de l’île* (pp.)

10 avril – *Easter Break* (pas cours)

**Week 14**

13 avril – *Easter Break* (pas cours)

15 avril
- Trouillot, Evelyne. *Le bleu de l’île* (pp.)

17 avril
- Atelier théâtral

**Recommended for further reading related to this unit:**
- Fumagalli, Maria Cristina. *On the Edge: Writing the Border Between Haiti and the Dominican Republic* (2015)

**Week 15**

**Caribbean Connections in NOLA**

20 avril
- Closer look at the work of visual artist BMike (http://bmike.com/)

22 avril
- Closer look at the work of painter Terrance Osborne (https://terranceosborne.com/)

**Recommended for further reading related to this unit:**

24 avril
- Conclusions; Writing Workshop

**Week 16**

27 avril
- Writing Workshop

Classes end on Tuesday, April 28, 2020.