First Year Seminar—FRPG 188J
Caribbean Dreams

Spring 2009

Class Meetings: Tuesdays, 12:40-2:10 pm Carnegie 112
Thursdays, 1:15-4:15 pm Carnegie 207

Faculty: Dr. Evelyn Powell Jennings
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Course Description:
What images come to mind at the mention of "the Caribbean"? For many of us from chilly, northern climates, the Caribbean evokes scenes of escape from the daily grind, warm sunshine, and sandy beaches – a paradise. Yet, one of the region's largest exports is people. Why do so many natives of this supposed paradise leave their homes? The Caribbean is also the site of one of the poorest countries in the Western Hemisphere (Haiti), one of the few socialist economies left in the world (Cuba), almost a dozen languages, and significant ecological, human, and cultural diversity. This course will explore some of the historical roots of the Caribbean's diversity and the challenges faced by its nations and peoples today. We will use a wide range of materials to critically engage and analyze some of the visions and dreams of Caribbean peoples for their homelands and some of the myths and images of the region imposed by outsiders. Some of the questions we will address include: How has migration affected both the migrants and those left behind? How has the region's history of colonialism and enslavement affected current notions of race and ethnicity in the Caribbean? Is tourism a viable and sustainable development strategy for Caribbean nations? Students will also be able to define their own questions of interest on these themes as the basis for a research project and will present their findings orally and in writing.

Required Texts:
Bronfman, Alejandra. *On the Move: The Caribbean since 1989.* London & New York: Zed Books, 2007.
Danticat, Edwidge. *Brother, I'm Dying.* New York: Alfred A. Knopf, 2007.
Davis, James P. *The Rowman & Littlefield Guide to Writing with Sources.* 3rd ed. New York: Rowman & Littlefield, 2007.
Hacker, Diana. *A Pocket Style Manual.* 5th ed. Boston & New York: Bedford/St. Martin's, 2008.
Heuman, Gad. *The Caribbean*. London: Hodder Arnold, 2006.

An English pocket dictionary: *American Heritage* or *Webster' Collegiate* are good choices.

Assignments & Grades:

Class preparation & participation		30%
Reading summaries (2)	(6%)	
Reading group oral report on Danticat book	(5%)	
Class discussion & participation	(19%)	
Primary source paper on *Mary Prince*		15%
Draft	(5%)	
Final	(10%)	
Final Research Project		55%
Stage 1 activities: [includes topic definition, thesis formulation, source evaluations & analysis, annotated bibliography, oral report on visual sources]	(15%)	
Stage 2 activities [argument outline, section draft, full draft]	(20%)	
Stage 3 activities [oral presentation on research & final, revised paper, research portfolio & self-reflection essay]	(20%)	

A fuller description of all these assignments and their evaluation critieria will be handed out in class.

Since the university's grading scale is divided into .25 increments, I include the following chart to help you understand the correlation between the 100 point scale for class assignments and the 0.0-4.0 university scale.

96-100	4.0	68-70	2.0
92-95	3.75	65-67	1.75
88-91	3.5	62-64	1.5
84-87	3.25	59-61	1.25
80-83	3.0	55-58	1.0
77-79	2.75	0-54	0.0
74-76	2.5		
71-73	2.25		

FYS Research Project Learning Goals:
With respect to research skills specifically, our learning goals for the spring are that students should:

- Be introduced to ways of conducting productive and imaginative inquiry and research in order to become a part of the various conversations surrounding issues.

- Learn to differentiate among the various ways that information is produced and presented, between popular and scholarly journals and books, between mainstream and alternative publications, between primary and secondary sources.

- Learn how to evaluate and synthesize information, whether gathered from traditional sources, e.g., books and journals, or from websites or electronic media.

- Begin to develop the skills of critical analysis in the interpretation and use of information gathered from any source.

- Be introduced to the ethical obligations that scholars have to both responsibly represent their sources and inform their readers of the sources of their information, as well as learning, and being held responsible for the proper use of, the conventions of scholarly citation and attribution.

- Present the results of your research in written, spoken, visual and/or other forms that demonstrate the ability to communicate effectively using the conventions of the mode of communication adopted.

FYP/FYS Program Philosophy & Goals:

A residentially-based, interdisciplinary first-year program is an ideal environment for beginning the four-year process of developing the complex intellectual and social skills that are at the heart of a liberal education and the habits of considered values and engaged citizenship that such an education should produce. The First-Year Program (FYP) and First-Year Seminar (FYS) are the core of our institutional commitment to improving your ability to engage in critical inquiry and research, to design and deliver written, spoken and/or visual texts that demonstrate rhetorical sensitivity, and to be sophisticated readers, listeners, and viewers of the texts of others. We believe that these same competencies can help develop your ability to communicate across differences (e.g., race, gender, sexual orientation, class, ethnicity, political views) as you find ways to live and learn together in the residence halls and as engaged and ethically reflective citizens both during and after your college years. These goals should be understood as the first step in our work with you over a four-year process of helping you to meet the University's Aims and Objectives.

We hope to help you see that writing, speaking, research, and interacting with others are rhetorical endeavors. Effective communicators are, by definition, rhetorically sensitive. Rhetorical sensitivity means understanding that all communication, whether formal or informal, involves having to make choices about your messages, whether written, spoken, or visual. To become an effective communicator, you need to recognize that the creation of a meaningful and powerful message involves both a creator and an audience, and that therefore the voice you adopt in your communication, and the audience you imagine yourself communicating to, matter a great deal in creating your message. The choices you make in writing and speaking are central in determining how people read and hear your voice. Becoming conscious and reflective about those choices, and their ethical dimensions, is a central goal of the FYP and FYS.

Working with you so that you become more rhetorically sensitive means that you should be increasingly able to assess the requirements of a particular task and make intentional decisions about which mode or modes of communication and inquiry would be most effective in addressing it. To do so, you must develop specific writing, speaking, research, and technological competencies. To accomplish these goals, the FYP and FYS will present you with assignments that ask you to engage in a process that involves **recognizing** the rhetorical situation**, planning** communication strategies to address the task at hand, **composing and presenting** the message, and then engaging in **critical assessment** of your own work and that of others. The results of that assessment process will allow you to rethink, restructure, and revise your work. We further recognize that this process is not linear and that the effective creation of texts requires that you move back and forth among these four elements of the message creation process.

This is why we require that your writing and speaking assignments be "projects" that include preparatory exercises and multiple drafts or rehearsals, all of which ask you to continue to reflect critically on the choices you have made in constructing your message.

This process of increased rhetorical awareness and skill development is at the heart of the philosophical and pedagogical perspectives that inform the work of the FYP and FYS. Because this process both transcends and integrates a variety of specific skills, the program has a philosophical commitment to designing assignments that ask you to integrate various modes of communication in furtherance of the higher-level rhetorical goals in which they are situated.

To ensure that the program is meeting its stated goals, all FYP and FYS syllabi are read by other faculty in the program to determine if they include a variety of assignments that forward the writing, speaking, research, and literacy goals of the program. All FYP and FYS courses have to be approved by faculty in the program before they are offered.

COURSE POLICIES AND REQUIREMENTS

Attendance and participation:
This is an interactive class and you are expected to engage actively in class discussion, learning exercises and group activities. In order to participate, you must be present!

Attendance is therefore mandatory. You are allowed a *total* of 4½ hours of unexcused absences for any reason for the entire semester. That means that missing a Thursday seminar session is the equivalent of missing two Tuesday classes because it is a three hour session. Thereafter, each 1½ hours of absence will lower your final grade at my discretion, except in the extraordinary case of excused absences. Please note that the list of possible, excused absences is very short--university-sanctioned and documented extracurricular activities or documented, verifiable emergencies. It is courteous to let me know beforehand if you are going to be absent, but does not constitute an excuse.

Lateness is disrespectful to both your professors and your classmates. Therefore, *three* (3) late arrivals will count as an absence. If you arrive after I take attendance, you are responsible for letting me know so I can make the necessary corrections, otherwise you will be considered absent.

Effective participation is an integral part of our work this semester and part of your final grade. Mere presence in class does not guarantee a good participation grade. There are several components that are crucial for effective participation in this class. They are:

1. **Professional behavior**. Our classroom should be friendly, relaxed, and fun, but we are engaged in serious work at the same time. Therefore we must be respectful of each other at all times. All cell phones and electronic devices must be turned off during class time (not just on vibrate). Another important aspect of respect and professionalism is keeping appointments with me, our FYS mentor, and your classmates when you are working on class assignments.
2. **Careful preparation**. It is impossible to participate effectively if you have not prepared for class. You are expected to have completed all reading and writing assignments by the start of class on the days they are listed on the syllabus. You must also bring all relevant readings, notes, paper, and writing tools to each class session. The two reading summaries and the oral report by your Danticat reading group listed on the syllabus will be included in your preparation grade.

3. **Engaged participation**. There are many ways to demonstrate engaged participation including active listening, thoughtful questioning and responding to others' ideas, and working collaboratively on group assignments. Your class participation grade will also include a tally of your in-class writing assignments, peer reviews of classmates' writing, and engaged participation in class discussion activities. Keep in mind that the person who talks the most is not necessarily the most engaged and effective participant. It is often more effective to listen carefully first, then help the group to see things in a new way, or make points or connections that have not yet been raised.

Academic Honesty & Ethical Scholarship

All scholars rely on and incorporate the work of others into their own oral, visual, and written work. This semester one of our goals is to learn how to carefully and ethically acknowledge and represent the sources we use to guide our thinking and construct arguments in our oral, visual, and written work. Below is SLU's academic honor code so you will be clear on your own responsibilities as an ethical scholar.

THIS SECTION PERTAINING TO THE ACADEMIC HONOR COUNCIL is ***not confidential***. Your signed acknowledgment of the code will be placed in your permanent student file. The Academic Honor Code cited below was designed by students and approved by the elected student government, the Thelomathesian Society, on February 26, 1992.

All students at St. Lawrence University are bound by honor to maintain the highest level of academic integrity. By virtue of membership in the St. Lawrence community, every student accepts the responsibility to know the rules of academic honesty, to abide by them at all times, and to encourage all others to do the same.

Responsibility for avoiding behavior or situations from which academic dishonesty may be inferred rests entirely with the students. Students should be sure to learn from faculty what is expected as their own work and how the work of other people should be acknowledged.

Academic Dishonesty, according to the *Student Handbook*: includes any dishonest conduct in connection with any academic (including research) course, program, or work.

1. It is assumed that all work submitted for credit is done by the student unless the instructor gives specific permission for collaboration.
2. Cheating on examinations and tests consists of knowingly giving or using, or attempting to use unauthorized assistance during examinations or tests.
3. Dishonesty in work outside of examinations and tests consists of handing in for credit as original work that which is **not** original, where originality is required.
4. Falsifying research methods, data, and/or results constitutes academic dishonesty.

The following constitute examples of academic dishonesty:

a) *Plagiarism:* Presenting as one's own work the work of another person—words, ideas, data, evidence, thoughts, information, organizing principles, or style of presentation — without proper attribution. Plagiarism includes paraphrasing or summarizing without acknowledgment by quotation marks, footnotes, endnotes, or other indices of reference (cf. Joseph F. Trimmer, *A Guide to MLA Documentation*).
b) Handing in false data, reports or results in connection with any research project or experiment.
c) Handing in a book report on a book one has not read.

d) Falsification of attendance records of a laboratory or other class meeting.
e) Supplying information to another student knowing that such information will be used in a dishonest way.
f) Submission of work (papers, journal abstracts, etc.) which has received credit in a previous course to satisfy the requirement(s) of a second course without the knowledge and permission of the instructor of the second course.
g) The above list is not exhaustive. In the event there is a question as to whether alleged conduct falls within the scope of the Academic Honor Code, the vice president and dean of academic affairs' determination shall be final.

Claims of ignorance and academic or personal pressure are unacceptable as excuses for academic dishonesty. Students must learn what constitutes one's own work and how the work of others must be acknowledged." (*St. Lawrence University 2008–2009 Student Handbook*, pp. 148–153.)

All intentional and unintentional acts of academic dishonesty may result in disciplinary action. Recommendations of disciplinary action may include a failing grade on the work in question, a failing grade in the course, disciplinary probation, suspension from the University, or expulsion from the - University.

More information on academic integrity, including the Academic Honor Council's Constitution, can be found at: http://www.stlawu.edu/acadaffairs/academic_honor_policy.pdf. For information about academic integrity or the Academic Honor Council issues, contact the Dean's Office at x5993.

ORAL & WRITTEN ASSIGNMENTS

Class Preparation and Participation Assignments:
Our class work this semester includes both oral and written tasks to help us understand and evaluate our various class materials (readings, films, web sources) and to think through questions and issues collectively. For instance, you might be asked to work with a partner to summarize a portion of the day's readings and compare it with the argument made by an author we have read previously. Your group might then report on your discussion with an oral summary or writing up a short paragraph. Or after viewing part of a film in class I might ask you to free write your impressions and questions as a prelude to our class discussion of the film. **In-class oral and writing assignments cannot be made up if you are absent.**

At mid-semester time I will let you know your participation grade to date and we can meet to discuss strategies for improvement if needed.

Reading summaries:
These summaries are also part of your participation grade. They are to be short (maximum of two pages), formal, written syntheses of the assigned readings for a given day. A more detailed assignment sheet for these summaries will be handed out in class.

Primary Source Analysis Paper:
In week two of the course we will read *A History of Mary Prince, A West Indian Slave.* This narrative by an enslaved woman from the Anglophone (English-speaking) Caribbean will be the basis for a 5-page paper that examines this piece as a historical source about Caribbean slavery. The process of producing the final 5-page paper will have several steps:

1. a careful reading and class discussion of the narrative
2. a reading summary on the narrative and its connections to our readings in the *Caribbean* textbook
3. some library research on the author and the publication history of the book
4. the reading of one scholarly article on the narrative
5. a class workshop to outline your paper
6. a full draft subject to review by a classmate and by me that is fully documented in Chicago Manual of Style citation format
7. a final revised version of the paper fully documented and cited

A more detailed assignment sheet will be handed out in class.

Final Research Project:
A major part of our work this semester will be your research project devoted to a topic of your choosing on one of the following themes in the field of Caribbean studies:

1. Migration – emigration, immigration, Caribbean communities outside the region
2. Economic development – i.e. trade, tourism, resources
3. History & memory – memoir, commemoration, history tourism and museums

Your final paper may take several forms and its focus may be historical or contemporary. If you are interested in a historical topic it should be centered on the nineteenth or twentieth century. If you are interested in a contemporary topic (late 20th or 21st century) you may write an academic essay or a piece of creative non-fiction. In both of these cases the paper must be based on substantial research and must move beyond exposition (just the facts, m'am) to a thesis and argument supported with carefully documented and analyzed evidence from your research. We will examine models of all these types of writing in class to help you plan and organize your own paper.

The assignments and evaluation of this research project are broken down into stages.

Stage 1: In this stage you will devote time in and out of class to defining and refining your topic and thesis as well as identifying, evaluating, and reporting on the sources you are using to explore your topic and thesis. By the end of Stage 1 you will produce a draft outline that includes: a statement of topic, a working thesis, an outline, and an annotated bibliography of sources identified as useful to date. This part of the process will involve significant time spent in the library learning how to search for a range of sources (primary & secondary, print and web-based, scholarly & popular) in different databases, in the periodicals collection, and in the stacks.

Stage 2: This stage of your work will be devoted to thinking through and articulating your thesis and argument orally and in writing. You will write up and discuss in class an outline of your argument, a polished draft of a 5-page portion of your paper, and a full draft of the entire paper with full citations that is 10 pages long plus a bibliography.

Stage 3: During this stage of your project you will make final revisions to your argument and evidence and present your findings in a formal oral report the last week of class and in a final, written version of your paper due on Wednesday May 6th. When you hand in your paper you will also turn in your research portfolio and a 2-page self-reflection on your semester's work.

Research Portfolio:
One of our main goals this semester is to learn and practice the skills and habits of effective and responsible research and scholarship. To do so you must be organized and deliberate in keeping track of your sources and our assignments. You must keep track of your searches, sources, and notes in a ring-type, research binder and you must save all of your written work for the semester in digital (disk, flash drive and/or P:drive) and hard copies. Hard copies of all your periodical and web sources should also be in your binder. The hard copies of all written work (including outlines and drafts) should be organized **chronologically** in your binder. You must bring your research portfolio with you for each of your individual meetings with me listed on the syllabus.

More detailed assignment instructions on the various components of these assignments and their deadlines will be handed out and discussed in class.

Policies and guidelines for all formal, written assignments:
All our formal, written assignments should be typed in 12-point, New Times Roman font, double spaced, paginated, and stapled with an appropriate title where required. In this class all citations should follow the Chicago Manual of Style citation style of **footnotes** (no in-text citations) and bibliography. See Diana Hacker, *A Pocket Style Manual*, pages 196-230.

All the due dates for these assignments are firm and non-negotiable. They are due **at the beginning of class** on the days they are noted in the syllabus or in my office by the prescribed time. **Please be aware that I will not accept any late work except in extraordinary circumstances, usually with prior approval. Please note that printer problems 20 minutes before class do not count as extraordinary circumstances. I always prefer hard copies of our assignments. If we agree that you will submit something electronically, it will be completely at your own risk. If I cannot open, print, or access it for whatever reason, you lose.**

Resources:
When you need assistance with your writing and/or oral presentations, please use the resources available to you on campus.

WORD Studio:
The Munn Center for Rhetoric and Communication maintains The WORD Studio in ODY Library—a place to get feedback from peers on assignments in Writing, Oral communication, Research, and Design of visual projects. You can come for a consultation to plan a paper or presentation (you don't need anything but a blank piece of paper!); to find ways to improve the ideas, organization, and style of a draft; to videotape and review a presentation rehearsal; to practice a PowerPoint presentation, and more. Peer tutors are not proofreaders or editors who silently "fix" your work for you; instead, they are trained to have a conversation with you about ways you can fix problem areas yourself and become better overall communicators. You may use The WORD Studio for consultations on assignments for any of your courses, although for FYS assignments you should first seek out your course mentor during his or her office hours.

The WORD Studio is open Monday through Thursday, 8:30 a.m. to 11:00 p.m.; Friday, 8:30 a.m. to 4:00 p.m.; and Sunday, 1:00 p.m. to 11:00 p.m. You may also IM the Studio during regular hours with quick questions about grammar, citation, and style: *SLUword*. The Studio's web address is: http://www.stlawu.edu/writing/. You can call for an appointment at ext.5727.

Professor's office hours:
Feel free to stop by my office hours (see page 1) whenever you have questions or concerns about the course or your progress in it. It is almost always better to come sooner rather than later; never wait until the night before an assignment is due to begin getting help from me, the mentor, or the WORD Studio.

Mentor's office hours:
Amanda Bramble is our FYS mentor this semester. As a mentor, she is trained to assist you in writing, oral communication, and research. Amanda can help you brainstorm about ideas for an assignment, rehearse a presentation, narrow your thesis for a paper, strengthen your argument and organization in an essay, or work on stylistic and grammatical problems. Her job is *to help you learn how to do these things yourself*. She is a tutor, not your personal editor! You are free to consult with Amanda during her office hours and at her convenience. <u>You must schedule any sessions with Amanda outside of her posted office hours in advance: she cannot accommodate last-minute requests before an assignment is due</u>.

Resources for students with disabilities:
If you have a documented disability that requires individualized arrangements, please let me know as soon as possible so you can have the best possible experience in this class. Be sure also to contact Mr. John Meagher in the Office of Academic Services for Students with Special Needs for the appropriate paperwork, information, and assistance.

Class Schedule

JANUARY 20 Course Introduction

22 Themes and Questions
Readings: Heuman, *The Caribbean*, Ch. 16, pp. 161-172.
Bronfman, *On the Move*, Intro., pp. 1-11.
Assignment: Find out something about each author, keep track of where you found the information, and be prepared to discuss.

ODY session—reference resources with librarian Rhonda Courtney

27 Encounters and Plantings
Readings: Heuman, pp. 1-44.
Excerpts from Columbus, Cugoano, & Voyage of Hannibal [ANGEL]
Assignment: Reading summary due.

Film: The Last Supper on campus network

29 Mary Prince
Readings: *The History of Mary Prince*
Supplement to Mary Prince [ANGEL]

ODY session--scholarly articles & journals
Primary vs secondary sources

FEBRURY	3	Slavery & Resistance Readings: Heuman, pp. 45-77. Assignment: Reading summary due on *Prince* and connections to a topic on Caribbean slavery in the Heuman text.
	5	Ending Slavery in the Americas Readings: Heuman, 78-95. Baumgartner, B. "The Body as Evidence…" [ANGEL] Assignments: Bring all your notes on Heuman chapters, *Mary Prince*, and Baumgartner article. Paper outlining workshop
	10	Peer Review of Prince Papers Assignment: Draft of *Prince* paper due—bring <u>two</u> copies to class.
	12	Redefining Freedom Readings: Heuman, pp. 96-128. Excerpts on Garvey and Rastafarians [ANGEL]
	17	Challenges to Economic Development & Political Sovereignty Readings: Heuman, pp. 129-160.
	19	Migration & Transnational Citizenship Readings: Bronfman, *On the Move*, pp. 15-38. Assignments: Write up and bring to class at least two ideas for final project topics. ODY session using library searches to refine topics.
(Friday)	**20**	**Final versions of *Mary Prince* papers due in my office (Piskor 217) by 4pm.**
	24 26	No formal class meetings 2/24 or 2/26. Readings: Danticat, *Brother, I'm Dying*, entire text View film: *The Agronomist* Assignments: Meet with your reading group to discuss film & book and prepare your reading group oral report. Meet with our mentor, Amanda, to discuss your topic and preliminary list of sources.
MARCH	3	Reading Group Reports & Class Discussion Assignment: Group oral reports on Danticat, film, & history of Haitian migrations
	5	Hispanophone Migrations Readings: TBA Workshop on bibliography and annotations.

	10	A Socialist Vision & Global Capitalism Readings: Bronfman, pp.39-62.
	12	Refining Theses, Arguments, & Evidence Assignment: Bring draft of your thesis and argument outline Workshop on thesis and argument outlining
	17 19	SPRING BREAK
	24	Drugs & Politics Readings: Bronfman, pp. 63-85. Assignment: Argument outline and annotated bibliographies due.
	26	Individual meetings—bring research portfolios
	31	Technologies of Globalization in the Caribbean Readings: Bronfman, pp. 86-107. Mohammed, P. "A Different Imagination" [ANGEL]
APRIL	2	Peer Review Session & Prep of Visual Source Report Assignment: Section draft due. Bring visual source.
	7	Evaluating Visual Sources Assignment: Oral report on visual source from your research.
	9	Individual meetings on section drafts FULL DRAFTS OF PAPERS DUE—bring your research portfolio
	14	History & Memory Bronfman, pp. 107-118.
	21	Workshop on preparing final oral presentation of research Assignment: Bring outline for presentation & ideas for visual elements.
	23	Individual meetings on drafts & research presentations—bring portfolios
	28	RESEARCH PRESENTATIONS
MAY	6	FINAL PAPERS, SELF-REFLECTION ESSAYS, & PORTFOLIOS DUE Piskor 217 by 4pm.