

ISLANDS OF GLOBALIZATION
Critical Perspectives from the Pacific and the Caribbean



Images by K. Teaiwa of IOG team members at Sigatoka sand dunes

What does globalization look like from the perspective of islanders in the Pacific and Caribbean? How have these two oceanic regions been forged out of indigenous histories, colonial transformations and creative island survival strategies? What do they have in common and what is different? What kinds of ideas and materials flow between them?

This graduate seminar seeks to understand the nature and consequences of globalization when viewed from the perspective of islands, paying special attention to how Pacific and Caribbean cultures creatively engage with global forces. Participants will use innovative cross-regional research strategies to examine the diverse histories, experiences and ideas that increasingly define these “islands of globalization”.

Islands of Globalization is offered in collaboration with a similar seminar at Cornell University taught by Elizabeth DeLoughrey <emd23@cornell.edu>, and UH students will use web-based video and text technologies to interact with counterparts there and possibly at

the University of the South Pacific and the University of the West Indies. Some of the Cornell students will visit UH 19-24 March.

The seminar will be coordinated by Terence Wesley-Smith (Center for Pacific Islands Studies, Moore 211, <twsmith@hawaii.edu), and Gerard Finin (Pacific Islands Development Program, East-West Center, <FininJ@EastWestCenter.org>). Guest discussants include Prof. Katerina Teaiwa (Center for Pacific Islands Studies, teaiwa@hawaii.edu), Dr. Esther Figueroa (independent filmmaker with Juniroa Productions Inc, efigs@aol.com), Dr. Tarcisius Kabutaulaka (PIDP), and Scott Kroeker (PIDP, KroekerS@EastWestCenter.org).

Islands of Globalization is part of the Ford-funded research and instructional project of the same name based at the Pacific Islands Development Program at the East-West Center and the Center for Pacific Islands Studies at UH. More information is on our website at www.movingislands.net.

Structure of seminar:

1. Students or guest discussant introduces theme and leads discussion or in-class activity.
2. 15 minute food break.
3. Discussion of weekly readings or film viewing.

Every week students will do readings and participate in class discussions and activities. Attendance is mandatory for registered students. There will be one fieldtrip scheduled during class period in week 11. Students will present the results of their research projects in Weeks 17 and 18.

Readings

Assigned readings will be made available in xeroxed or electronic form and will include articles, poetry and fiction. Occasionally a website will be assigned to review. A few alternate readings may be used for the ones currently listed on this syllabus and students are welcome to make their own suggestions as well. All readings are expected to be completed by the week listed in the syllabus. Each week focuses on a different historical and contemporary feature of the Pacific and Caribbean.

Required text

Jamaica Kincaid, *A Small Place*, Penguin Books (1988)
(This book is not yet in the UH Book Store. It will be available for purchase later in the semester).

Assignments and Assessment

Leading class discussion	10% sign up
Write up on Waikiki field exercise	15% due week 13
Film critique	10% due week 15
5 two-page reflection papers or other media (art, film, etc.)	20% any week
End of semester presentation	15% weeks 16& 17
Research project	30% proposal week 8, final product week 18

All research projects can be in written form or power-point CD, video, music or artwork with short written description and references. A written paper should use the Chicago style of referencing, and be at least 10 double-spaced pages in length. Research projects should explore class themes and be comparative in nature (i.e include Pacific and Caribbean materials). Short project proposals are due by Week 8 (2/27). The final product is due on 5/09/06.

In Weeks 16 and 17 all students must give a short presentation or performance (20 minutes) based on their research projects that incorporate class themes.

All reflection papers should be at least two double-spaced pages and be based on weekly readings and films. They may include music or visuals.

A number of films are listed among the assigned class materials. Students are required to attend public screening of these eight films (to be arranged), or to view them in the Wong Audiovisual Center in Sinclair Library *prior to the relevant class session*. Students will write a 5-page critical review essay that discusses least two of these films (one about the Caribbean, one about the Pacific) with reference to course themes. The review is due in Week 15 (4/17).

Grading: 95-100% = A+, 90-95% = A, 85-90% = A-, 80-85% = B+, 75-80% = B, 70-75% = B-, 60-75%= C

WEEKLY SESSIONS

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

-Derek Walcott

PART I: GLOBALIZATION AND OCEANIC CONSCIOUSNESS

Week 1 (1/09) Orientation

Introducing the project, student introductions; seminar expectations and requirements.

In-class viewing of *Life and Debt*, a film by Stephanie Black

Week 2 (1/16) Holiday

Begin week 3-4's readings

Week 3 (1/23) What is globalization?

This week we will talk about the many definitions of globalization. An understanding of the application of the term allows us to imagine alternatives that are empowering for islanders.

Discussant: Jerry Finin

Arjun Appadurai, "Grassroots Globalization" in *Globalization* edited by Appadurai.
Stewart Firth, "Globalization and the Pacific agenda" in *The Contemporary Pacific*, 2000.
Stewart Firth, "The impact of globalization on the Pacific Islands", 2005.
Norman Girvan, "Societies at risk? The Caribbean and global change", Management of Social Transformation, Discussion Paper Series, #17, 1997
Victoria S. Lockwood, "The Global Imperative and Pacific Island Societies" in *Globalization and Culture Change in the Pacific Islands*, 2004.
AG Hopkins, "The history of Globalization and the globalization of history," in *Globalization in world history*, 2002.
Teresita Martinez-Vergne and Franklin Knight, "Introduction" in *Contemporary Caribbean Cultures and Societies in a Global Context* edited by Knight and Martinez-Vergne, 2005.
Branislav Gosovic, "Intellectual Hegemony in the Context of Globalisation" in *Globalisation: A Calculus of Inequality. Perspectives from the South*, edited by Benn and Hall (2000).

Film: Advertising Missionaries

Week 4 (1/30) Theorizing Oceanic connections (Caribbean)

How do scholars, artists and thinkers in the Caribbean imagine their own region and similarly, which histories, experiences and ideas influence their work? How do they incorporate the diaspora in their work?

Antonio Benitez-Rojo, *The Repeating Island*, 1996, Introduction and selected chapters
Paul Gilroy, "The Black Atlantic: modernity and double consciousness," 1993.
Dick Hebdige, *Cut n Mix*, 1987, selected chapters

**45 minute introductory video conference with Cornell participants; initiate planning for the Waikiki exercise in Week 11 (to be continued via the Blackboard website).

Week 5 (2/06) **Theorizing Oceanic connections (Pacific)**

How do scholars and artists in the Pacific imagine a regional community? Which histories, experiences, debates and ideas influence the existence of the regional imaginary we call "Oceania"? How do they incorporate diasporic populations in their work?

Discussant: Tarcisius Kabutaulaka

Wendt, Albert, "Towards a new Oceania," *Mana review*, Jan 1 1976.

Hau'ofa, Epeli, "The Ocean in us," *Contemporary Pacific*, Fall 1998.

Subramani, "The Oceanic Imaginary," *Contemporary Pacific*, Spring 2001

Caroline Sinavaiana-Gabbard, "Modeling Community: a response to 'The Oceanic Imaginary,'" *Contemporary Pacific*, Spring 2001

Vilsoni Hereniko "David and Goliath: a response to the Oceanic Imaginary," *The Contemporary Pacific*, Spring 2001.

(Re)visioning Knowledge Transformation in the Pacific: a response to Subramani's 'The Oceanic Imaginary,' " in *The Contemporary Pacific*, Spring 2001.

Week 6 (2/13) **Transoceanic connections: linking the Pacific and Caribbean**

In this session we explore similarities and differences between the two oceanic regions, as well as the historical, political, cultural, and economic strands that connect these island societies today.

Discussant: Esther Figueroa

Elizabeth Deloughrey, "The litany of islands, The rosary of archipelagoes: Caribbean and Pacific archipelagraphy," *ARIEL*, January 2001

H. Hoetink, "'Race' and Color in the Caribbean" in *Caribbean Contours*, edited by Sidney W. Mintz and Sally Price.

Vilsoni Hereniko "Representations of Cultural Identities" in *Tides of History* edited by Howe, Kiste and Lal.

Wendt, Albert. "Inside us the dead," in *Remembrance of Pacific Pasts*, Robert Borofsky, ed. 2000.

Read *Cut n Mix* pp.1-34

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Videotape (to be viewed in class): Elizabeth DeLoughrey's powerpoint presentation: "The History of Desert Island Myths"

Week 7 (2/20) HOLIDAY – NO CLASS

PART II: THE MOVEMENT OF PEOPLES, IDEAS AND THINGS

Week 8 (2/27) Colonial transformations: Plantations

Both the Pacific and Caribbean were ruled by European and American colonizers with specific business interests that transformed the islands and made them into the places they are today. The movement of labor was crucial for the consolidation of colonial power and in this session we imagine all the lives transformed by such forces. In this session we also consider how colonial transformations often centered on the cultivation of particular crops or the extraction of local resources. Labor dynamics centered around the mass production of crops such as bananas, pineapple and sugar while in other islands, minerals and other resources were extracted to support economic developments across the globe.

Richard Drayton, “The collaboration of labor: slaves, empires and globalization in the Atlantic world,” in *Globalization in world history*, 2002.

Benitez-Rojo, Antonio. “From the plantation to the plantation,” in *The Repeating Island*, Sidney Mintz, *Sweetness and power*, Chapters 1 and 2, 1985.

Cynthia Enloe, “Carmen Miranda on my mind: international politics of the banana,” in *Bananas, beaches and bases*, 1989

1 hour videoconference: Jon Okamura (Ethnic Studies, UH)

Week 9 (3/06) Militarism and militourism

Discussion of both regions as sites for military activities and tourism.

Jamaica Kincaid *A Small Place*, 1988

Teresia Teaiwa “Bikinis and other s/pacific n/oceans” in *Voyaging Through the Contemporary Pacific* edited by Hanlon and White.

Cynthia Enloe extracts from *Bananas, beaches and bases* and *Maneuvers* (pdf)

Hone Tuwhare, “Nor Ordinary Sun” (pdf)

Terenesia, “Bad Coconuts” (cd)

Film: Home on the Range

Week 10 (3/13) Indigeneity and militourism

Indigenous responses to militarization and the tourist economy, with special reference to Hawai`i.

Haunani-Kay Trask, *From a Native Daughter* (selected readings)

Haunani-Kay Trask, *We are not happy Natives* (CD-ROM), 2002

Held, McGrew et al, “The Expanding Reach of Organized Violence” in *Global Transformations* (pdf) (selected readings)

Cynthia Enloe extracts from *Bananas, beaches and bases* and *Maneuvers* (pdf)

1 hour videoconference: general discussion of relevant themes

Week 11 (3/20) Field exercise: Waikiki

One of the primary economic strategies for islands in both regions is to support and develop tourism. This week we will reflect on Waikiki as a particular kind of globalized place with resonances across the Pacific and Caribbean. With the help of an excellent website created by downwind productions we will consider the ways in which Waikiki contains layers of history that have made it into a global icon for a particular kind of tourist paradise. This session will be conducted in Waikiki and include a field exercise that will be handed out in class.

Coordinated by Katerina Teaiwa

Explore *Historic Waikiki* website at www.downwindproductions.com
Griffen, Vanessa. "Afternoon in Town," in *Lali*, 1980.
Malifa, Sano. "To the woman selling handicrafts" in *Nuanua*, 1995.

Week 12 (3/27) SPRING BREAK

PART III: (POST)COLONIAL STRATEGIES AND CREATIVE SURVIVAL

Week 13 (4/03) Postcolonial contexts

As a consequence of colonialism many of the islands emerged as particular kinds of postcolonial places. In the independent countries development and modernity transformed local spaces into urban or peri-urban centers. Islanders either moved to cities or even further to former colonial centers of power seeking work, education and a better life for their families. In this session we imagine contexts in which islanders struggle to survive their postcolonial realities.

Antonio Benitez-Rojo, "The Caribbean and post-modernity," in *The Repeating Island*, 1996.
Jean Mitchell, "Killing Time" in a Postcolonial Town: young people and settlements in Port Vila, Vanuatu" *Globalization and Culture Change in the Pacific Islands*, 2004.
Helen McBain, "Challenges to Caribbean Economies in the Era of Globalization" in *Contemporary Caribbean Cultures and Societies in a Global Context* edited by Knight and Martinez-Vergne, 2005.

Film: Kilim Taem, 1998.

Week 14 (4/10) Regionalisms

A discussion of different forms of regional cooperation in the two regions, with particular reference to the political, economic, cultural, or other forces propelling these initiatives.

Discussant: Scott Kroeker (link up with Patsy?)

Readings TBA

Week 15 (4/17) Culture Moves: music, dance and the arts in the Caribbean and Pacific

Undoubtedly music, dance and the arts are strengths in island cultures. The Caribbean has generated countless musical genres including reggae, hip hop, dancehall, ska and calypso. Caribbean music has definitely had a massive global impact. For example, reggae in the Pacific has become a local staple and generated many Pacific versions. In this session we consider the histories that have created these now globalized musical forms and the contemporary economic conditions that continue to produce them. The Pacific has many of its own musical traditions but it has also integrated and generated musical styles from the Caribbean including reggae and hip hop. This week we explore this contemporary phenomenon and also consider the political and economic contexts in which they operate. Students are also asked to bring in music or visuals related to the week's theme to share in class discussions.

Discussant: Katerina Teaiwa

Kenneth M. Bilby, "The Caribbean as a musical region," *Caribbean Contours*, 1985.

Cut n Mix pp. 35-159

Philip W. Scher, *Carnival and the formation of a Caribbean transnation*, 2003.

Griffen, Vanessa. "The Concert," *Pacific Islands Monthly*, Mar 1 1973.

Philip Hayward, *Sound Alliances*, 1998, selected chapters

Ian Boxhill, "Atlantic meets Pacific: music as an element of struggle in Aotearoa/ New Zealand," *Critical Criminology*, 1996.

Kuʻyaloʻha Hoʻyomanawanui, "From Ocean to O-shen: some aspects of rap, reggae and hip hop in Hawai'i," unpublished.

Jorge Giovannetti, "Jamaican Reggae and the Articulation of Social and Historical Consciousness in Musical Discourse" in *Contemporary Caribbean Cultures and Societies in a Global Context* edited by Knight and Martinez-Vergne, 2005

Film: *The harder they come*, 1972

Week 16 (4/24) Student presentations on research projects

Week 17 (5/01) Student presentations on research projects

**Week 18 (5/09) End of semester gathering: Hale
Halawai, EWC**