



## CIEE Global Institute – Cape Town

<b>Course name:</b>	Atlantic Crossings
<b>Course number:</b>	SOCI 3101 CTSA
<b>Programs offering course:</b>	Cape Town Open Campus
<b>Open Campus Track:</b>	Language, Literature & Culture Track
<b>Language of instruction:</b>	English
<b>U.S. semester credits:</b>	3
<b>Contact hours:</b>	45
<b>Term:</b>	Fall 2019

### Course Description

Anchoring the course in Cape Town and its position in Atlantic history, this course provides participants with a glimpse of the deep, rich, and seemingly infinite histories that make up the history of the Atlantic Ocean. While this course is primarily an exploration of Atlantic studies, it clarifies the relationship between migration studies, refugee studies, diaspora studies and contingent disciplines because of its focus on crossing. In terms of transculturation and transnationalism, we now study the intricate and fascinating connections between various crossings. This course is thus interested in cross-Atlantic circulations and circuits. We will trace, for example, the ways in which political philosophies unleashed by the French revolution influenced the Haitian Revolution and how these ideas in turn made their way to the Cape Colony. We will get impressions of how the music of Satchmo, Bessie Smith, Billie Holiday, Ella Fitzgerald Joe Lewis and Sugar Ray Robinson was not only popular in South Africa's townships in the 1950s because its high aesthetic and entertainment values, but more relevantly how this music inspired cultures of resistance and political action in apartheid South Africa that, in turn, inspired civil rights activists in the 1960s. More recently, the #RhodesMustFall movement coincided with the #BlackLivesMatter movement, which, in turn, became a source of inspiration for the #FeesMustFall protests on South African campuses during 2015-2016. "Atlantic Crossings" looks at push-and-pull factors for crossing, the difference between voluntary and forced crossing, and the mobility and adaptability of people, flora, fauna, ideas, goods and diseases. While giving students a strong grounding in the social and intellectual contexts of "Atlantic crossings," this course reviews this rich history of interaction – the taking-with vs the leaving-behind, the transitioning, transforming, and the shared experience of immigrating.



## **Learning Objectives**

By completing this course, students will be able to:

- Rigorously engage seminal texts, key ideas and debates around using the frame of the Atlantic world as a lens of analysis.
- Interrogate and formulate how Atlantic crossings occur at both a physical and metaphorical level.
- Knowledgeably appraise a variety of case studies that exemplify significant impacts that Atlantic crossings have had on both sides of the Atlantic in the fields of politics, economics, and culture.
- Critically compare and contrast their subjective experiences within the physical and cultural crossings between Africa and America

## **Course Prerequisites**

Interest in history as a field of study. This course is a 3000-level course and students are generally expected to have been exposed to cultural studies and some critical theory, in addition to history.

## **Methods of Instruction**

The methods of instructions in this course are deliberately diverse and interactive. In terms of reading alone, we will read from Lawrence Hill's novel *Someone Knows My Name*, we will read poems, scholarly articles, oral history transcriptions, newspaper articles, blogs, and social media. In addition, music plays a role each week, and so does film. Each week begins with a 'poem of the week' and a 'song of the week,' for example, that informs the arch of learning of the respective week. As many guest speakers as possible are scheduled to co-teach certain sessions in order to afford as many viewpoints as possible. Students are expected to prepare thoroughly for class as each session contains student-facilitated activities, and the quality of discussion depends on level of preparation. In addition to student-led learning, each session of this course contains a lecture component, a guided discussion component and a viewing component. Plenty of writing exercises in class help students generate genuine paper and project topics. Students are requested to take the initiative to maintain strands of conversation through the discussion



thread on Canvas. To process, engage and build on lecture material, students frequently work in small groups to accomplish collaborative learning tasks. Finally, excursions to Seapoint Promenade, the Slave Lodge, and Kirstenbosch Gardens in Cape Town will provide important opportunities for learning. In addition to the scheduled class times, it may be necessary to schedule 2 film screenings. Attendance at these is not mandatory, but students who do not attend take responsibility for watching *Sankofa* and *Mama Afrika* through their own means.

### **Assessment and Final Grade**

1.	2 Reflection Papers:	20%
2.	Context Presentations:	20%
3.	2 Quizzes:	20%
4.	Final Project:	20%
5.	Participation:	20%
	TOTAL:	100%

### **Course Requirements**

#### *2 Reflection Papers, 1000 words each*

These papers ask for a reflective analysis of two of the poems studied during this course. In addition to responding generally to the poem, the student should connect and reflect on theme(s) that somehow pertain to his/her personal history or experience of coming to Cape Town. In addition, both reflections must somehow consider Aimé Césaire's statement, "Poetic knowledge is born in the great silence of scientific knowledge."

#### *2 Context Presentations*

Each student must prepare 2 context presentations during week 2, 3, 4 or 5. For both presentations, students work in pairs, but it is not permitted to work with the same partner for both presentations. Presentations should be 10-15 minutes long. Each team also submits a one-



paragraph abstract or summary of the reading, or a specific highlight from the reading, the night before the presentation is scheduled to happen during class.

- (a) One context presentation is about the novel *Someone Knows My Name* by Lawrence Hill (2007). In pairs, students present, contextualize and engage an excerpt from *Someone Knows My Name*. Through close reading and extraction of historical information, one goal of every presentation should be to help the class understand an aspect about Atlantic history.
- (b) the other context presentation should be about any of the assigned readings or viewings listed or mentioned in this course. As with the presentations on *Someone Knows My Name*, it is important to not only introduce and contextualize a topic from the reading, but also to formulate a discussion prompt that will help facilitate a short discussion after each presentation.

#### *2 Quizzes, online, 1.5 hour each*

The 2 quizzes will pertain to readings of week 1-3 and weeks 4-5 respectively. They will be made up of 4 short essay questions. The quizzes will open on canvas for a 6-hour period on their respective due dates, even though it only takes approximately 1.5 hour to complete each quiz. Students may refer to their notes and course materials.

#### *Final Project, 2000 words*

This course incorporates several narrative genres, including film, poetry, music and oral history. This is because it is so central to the learning outcome of this course for the student to appreciate the many diverse narrative modes that people have used in order to express their experience and memory of their Atlantic crossing. Each mode, or genre, allows for a unique kind of transmission of information, experience, memory; all genres make up the Atlantic archive. For the final project, students experiment with one mode/genre to address a particular theme of interest that pertains to 'Atlantic crossings.' Choose one of the below and write an accompanying essay about the background and process of completing the process. During session 6.2 every student presents a component of their project. The entire project, essay included, should amount to 2500 words.

Choose one of the projects below:

- Compose a *song* about the Atlantic and/or Atlantic crossings



- Write a *poem* or a collection of poems about the Atlantic and/or Atlantic crossings
- Create a *mini-documentary* or fictitious film about the Atlantic and/or Atlantic crossings
- Record or document an oral history project, podcast or *digital story-telling* project about the Atlantic and/or Atlantic crossings

In addition to the song/ poem/ documentary/ digital story-telling project, write an essay to explicate your process. So for example, if the word count of your song amounts to 500, write a 2000-word essay to go with it. If your poems add up to, say, 1000 words, then a 1500-word essay should accompany the poems. For the documentary and digital story-telling project, it will be required to submit a script in addition to the digital file. The script should amount to 2500 words total.

Criteria for evaluation:

- 1) Background research is evident; student demonstrates deep engagement with a particular topic and initiative to self-educate about it. Student rigorously engages key ideas and debates that were introduced through the course
- 2) Knowledgeable appraisal of one or more impacts that an Atlantic crossing has had in the fields of politics, economics and/or culture.
- 3) Strong and confident command of language, especially in the use of vocabulary that has been widely contested, application of academic vocabulary that was introduced during the course, and word choice overall.
- 4) Willingness to explore both, the possibilities and limitations of the chosen artistic mode/genre.
- 5) Overall cohesion and purposefully structured or juxtaposed ideas facilitate the transmission of a complex topic.
- 6) Adequate referencing and crediting.

### *Participation*

Participation is valued as meaningful contribution in the digital and tangible classroom, utilizing the resources and materials presented to students as part of the course. Meaningful contribution requires students to be prepared in advance of each class session and to have regular attendance. Students must clearly demonstrate they have engaged with the materials as directed, for example, through classroom discussions, online discussion boards, peer-to-peer feedback (after presentations), interaction with guest speakers, and attentiveness on co-curricular and outside-of-classroom activities.



**Attendance Policy**

Regular class attendance is required throughout the program, and all unexcused absences will result in a lower participation grade for any affected CIEE course. Due to the intensive schedules for Open Campus and Short-Term programs, unexcused absences that constitute more than 10% of the total course will result in a written warning.

Students who transfer from one CIEE class to another during the add/drop period will not be considered absent from the first session(s) of their new class, provided they were marked present for the first session(s) of their original class. Otherwise, the absence(s) from the original class carry over to the new class and count against the grade in that class.

For CIEE classes, excessively tardy (over 15 minutes late) students must be marked absent. Attendance policies also apply to any required co-curricular class excursion or event, as well as to Internship, Service Learning, or required field placement. Students who miss class for personal travel, including unforeseen delays that arise as a result of personal travel, will be marked as absent and unexcused. No make-up or re-sit opportunity will be provided.

Attendance policies also apply to any required class excursion, with the exception that some class excursions cannot accommodate any tardiness, and students risk being marked as absent if they fail to be present at the appointed time.

Unexcused absences will lead to the following penalties:

<i>Percentage of Total Course Hours Missed</i>	<i>Equivalent Number of Open Campus Semester classes</i>	<i>Minimum Penalty</i>
Up to 10%	1 content class, or up to 2 language classes	no warning or grade penalty, but participation may be impacted depending on the lesson format.



10 – 20%	2 content classes, or 3-4 language classes	warning letter must be sent, and the student gradebook is marked down by 3%. Participation may have an additional grade impact depending on the lesson formats.
More than 20%	3 content classes, or 5 language classes	student fails course and is notified in writing

### Weekly Schedule

#### **Week 1      The Americas**

Class 1:1      Orientation (Where are we?), Introductions (Who are we?)

In addition to getting to know each other, this session provides an overview of the course, especially its objectives and learning goals. The session facilitates active listening skills and conversation about what America means to us, how we conceptualize and visualize America, and how we trace personal history of crossing in our personal family backgrounds. A major take-away from this first session is a list of working definitions of contested concepts such as Africanism, pan-Africanism, transnationalism or Americanism.

#### Required Viewing (after class)

“The Hamilton Mix Tape: Immigrants (We Get the Job Done)” by K’naan

“This is America” by Childish Gambino

“Hawaii ’78” by Israel ‘Iz’ Kamakawiwo’ole

“Somos Sur” by Ana Tijoux and Shadia Mansour

“Borders” by M.I.A.

“This Land” by Gary Clark Jr

#### Required Reading



Poem of the Week: "The Scar" by John Hewitt

Class 1:2      Excursion to Two Oceans Aquarium

Let's begin our course by the Atlantic Ocean. After a tour of the aquarium where we will learn about the ocean as ecological system, we will take a short ride to Mouille's Point/Green Point park to build cohort community and discuss "Atlantic Freedom." After this session, students should have a broad understanding of what Atlantic Studies is/ is not; students will also have clarity about what the course expects, and how to pace the workload for it. Laurent Du Bois's major argument in "Atlantic Freedom" has to do with the ethics of positionality and a crisis of historical conceptualization. He raises our awareness about the production of history and the archive, in this case the Atlantic history and archive. Leaning on the Haitian thinker Jean Casimir, Laurent Dubois asks, when you write the story of Columbus arriving in what the indigenous people then called Ayiti, you have to make a decision: are you on the boat or on the shore?"

#### Required Reading

DuBois, Laurent. "Atlantic Freedoms" available at:  
<https://aeon.co/search?utf8=%E2%9C%93&q=Laurent+Dubois>

Hill, Lawrence, *Someone Knows My Name*, New York/ London: W.W. Norton& Company, 2017, pp. 0-3.

#### Suggested Reading

J. R. McNeill, 'Envisioning an Ecological Atlantic, 1500–1850' in *Nova Acta Leopoldina*, Vol. 114, No. 390 (2013), pp. 21–33.

Philip E. Steinberg, 'Of other seas: metaphors and materialities in maritime regions' in *Atlantic Studies*, Vol. 10, No. 2 (2013), pp. 159–169.

Aaron Spencer Fogleman, 'The transformation of the Atlantic World, 1776–1867' in *Atlantic Studies*, Vol. 6, No. 1 (2009), pp. 5–28.



**Week 2      The Shore**

Class 2:1      Contact Zones

Drawing from Mary Louise Pratt's seminal work, *Imperial Eyes: Travel Writing and Transculturation*, this session builds familiarity with Pratt's theoretical concept of "contact zone." Viewing the Atlantic as a giant contact zone, "spaces where cultures meet, clash and grapple with each other" (Pratt, 1991) lays the foundation for other debates, concepts and frameworks that have by now fused into the overall Atlantic discourse. This session introduces students to some of the major debates and contributions to the field, including the Red Atlantic, Paul Gilroy's "Black Atlantic" (1993), Joseph Roach's "circum-Atlantic performance" (1996) and Sertima's research on pre-Columbian contact between the Americas and Africa.

Required Reading

Poem of the Week: from Kamau Brathwaite's *The Arrivants*

Short excerpt from:

De las Casas, Bartolome, "A Short Account of the Destruction of the Indies" available at [http://nationalhumanitiescenter.org/pds/amerbegin/contact/text7/casas\\_destruction.pdf](http://nationalhumanitiescenter.org/pds/amerbegin/contact/text7/casas_destruction.pdf)

Van Sertima, Ivan, *They Came Before Columbus*, New York: Random House Press, 1976, pp.1-18; 261-271.

Hill, Lawrence, *Someone Knows My Name*, New York/ London: W.W. Norton & Company, 2017, 3-13.

Required Listening

Song of the Week: Dar Kom die Alibama

Required Browsing

<https://guides.library.harvard.edu/blackatlantic#s-lq-box-13499147>

Suggested Reading

Pratt, Mary-Louise, *Imperial Eyes: Travel Writing and Transculturation*, New York: Routledge, 1992.



Lucy Evans, 'The Black Atlantic: Exploring Gilroy's legacy' in *Atlantic Studies*, Vol. 6, No. 2 (2009), pp. 255–268.

Alan Gregor Conley, 'That Turbulent Soil: Seafarers, the "Black Atlantic," and Afro-Caribbean Identity' in Jerry H. Bentley, Renate Bridenthal, and Kären Wigen (eds.), *Seascapes: Maritime Histories, Littoral Cultures, and Transoceanic Exchanges* (Honolulu: University of Hawai'i Press, 2007), pp. 153–168.

## Class 2:2 Transculturation, Creolization and Transnationalism

Now that we established that the Atlantic is both, a literal space and a socially constructed space, and that in these space(s) correlate to Pratt's contact zone, we turn our focus to the circulation of cultural capital, knowledge networks and liberation ideologies. In preparation for our trip to the Slave Lodge, this session's lecture component exposes students to the history of contact at the Cape, paying particular attention to circulation as opposed to mere transfer through contact. We will trace, for example, the ways in which political philosophies unleashed by the French revolution influenced the Haitian Revolution and how these ideas, in turn, made their way to the Cape Colony. To show how this cross-cultural/ intercultural relationship is in fact several centuries old. The scope of this course, and session 2:2 only allows for two case studies, the aforementioned 1803 Haitian revolution and the *Black Jacobins*, and the case study of Afrika Bambaata and the Zulu Nation (1993), which took its inspiration from the history of Zulu people when it contributed to the founding of Hip Hop in the South Bronx. The Hip Hop revolution that began in the US then emigrated (or disseminated?) throughout the world, and, arguably, Cape Town became the cradle in which South African Hip Hop was born. This Hip Hop then again makes its way to the USA.

### Required Reading

Jacobs, Rayda, *The Slave Book*, Cape Town: Kwela Books, 1998, 1-5.

Kabir, Ananya Jahanara, "Oceans, cities, islands: sites and routes of Afro-diasporic rhythm cultures," *Atlantic Studies*, Vol. 11, No. 1 (2014), 106–124.

Hill, Lawrence, *Someone Knows My Name*, New York/ London: W.W. Norton & Company, 2017, 24-44.

### Suggested Reading

Garner, Steve, "Atlantic Crossing," *Atlantic Studies*, Vol. 4, No. 1 (2007), 117–132.



Pacey, Bett, "The emergence and recognition of moffies as popular entertainers in the Cape Minstrel Carnival," *South African Theatre Journal*, 27:2, (2014), 111-124.

Class 2:3 co-curricular excursion to Slave Lodge and Company Gardens, Cape Town

The tour of the Slave Lodge museum and the surrounding Company Gardens will generate much food for thought as it comprises an overwhelming history lesson that begins around 1650. Cape Town became an international nexus point; being a port city, a refreshing station, and trade hub along major trade routes shaped Cape Town as a global City. After visiting the Slave Lodge, we will discuss our preliminary impressions of how Cape Town figures in Atlantic history.

#### Required Reading

Hill, Lawrence, *Someone Knows My Name*, New York/ London: W.W. Norton & Company, 2017, 53-61.

#### Suggested Reading

Linebaugh, Peter and Marcus Rediker, *The Many-headed Hydra: Sailors, Slaves, Commoners, and the Hidden History of the Revolutionary Atlantic* (Boston: Beacon Press, 2000), pp. 1–7 and 327–354.

Ward, Kerry "‘Tavern of the Seas’? The Cape of Good Hope as an Oceanic Crossroads during the Seventeenth and Eighteenth Centuries' in Jerry H. Bentley, Renate Bridenthal, and Kären Wigen (eds.), *Seascapes: Maritime Histories, Littoral Cultures, and Transoceanic Exchanges* (Honolulu: University of Hawai'i Press, 2007), pp. 137–152.

Worden, Nigel, 'Armed with Swords and Ostrich Feathers: Militarism and Cultural Revolution in the Cape Slave Uprising of 1808' in Richard Bessel, Nicholas Guyatt and Jane Rendall (eds.), *War, Empire and Slavery, 1770–1830* (Houndmills: Palgrave Macmillan, 2010), pp. 121–138.

Ulrich, Nicole, 'Cape of Storms: Surveying and rethinking popular resistance in the eighteenth-century Cape Colony' in *New Contree*, No. 73 (Nov., 2015), pp. 16–39.

*Due: Reflection Paper 1*

**Week 3      The Waves**

Class 3:1      Waves of Pain, Waves of Memory



This week we take a historical birds' eye view of instances where a massive surge of people crossed the Atlantic. There is a question whether people from, say, India are also part of the Atlantic crossing history; India does not border the Atlantic Ocean and yet India's Diaspora has largely crossed the Atlantic. In this session we will learn about India's Diaspora in the Americas as well as the so-called potato famine of the 1840's, during which more than a million people left the shores of Ireland to settle in the United States. As we consider various viewpoints on these major events, the discussion component of this session asks participants to complicate the definitional parameters of concepts like diaspora, citizenship, belonging, or nation state.

#### Required Reading

Poem of the Week: poems by Lucille Clifton

Cantwell, John Davis. "A great-grandfather's account of the Irish potato famine (1845-1850)" *Proceedings (Baylor University. Medical Center)* vol. 30,3 (2017): 382-383.  
Available at: <https://www.ncbi.nlm.nih.gov/pmc/articles/PMC5468053/>

Kelly, John. *The Graves Are Walking*, New York: Henry Holt & Company, 2012, pp. 5-31; 286-300.

Hill, Lawrence, *Someone Knows My Name*, New York/ London: W.W. Norton & Company, 2017, 81-89.

#### Required Listening

Song of the Week: The Girl I left Behind Me// Spailpin Fanaugh

#### Suggested Reading

Berlatsky, Noah, "What Movies About Slavery Teach Us About Race Relations Today," *The Atlantic*, 2 Jan 2014, available at: <https://www.theatlantic.com/entertainment/archive/2014/01/what-movies-about-slavery-teach-us-about-race-relations-today/282734/>



Further expanding the metaphor of waves, this session reviews major moments in history that exemplify a circulation of contact across the Atlantic, as opposed to a one-way or two-way street transfer of something. We will review the abolitionist movement, the history of West Indian immigration to England, as well as the connection between the civil rights movement and the anti-apartheid movement. Students will work in small groups in order to engage more deeply with one of the readings that are due for this session.

Required Reading (read a minimum of ONE)

Selvon, Sam, *Lonely Londoners*, Essex: Longman, 1956, 23-35.

Mpofu-Walsh, Sizwe, "The game's the same: #MustFall moves to Euro-America," in Susan Booysens (ed.), *Fees Must Fall: Student Revolt, Decolonisation and Governance in South Africa*, Johannesburg: Wits University Press, 2016, 74-86.

Weston, Randy, *African Rhythms: The Autobiography of Randy Weston*, Durham: Duke University Press, 2010, 135-139.

Hill, Lawrence, *Someone Knows My Name*, New York/ London: W.W. Norton & Company, 2017, 187-207.

Required Listening

"Strange Fruit" (Billie Holiday and Rene Maran versions)

Uhuru Afrika album by Randy Weston

*Due: Quiz 1*



## **Week 4      The Ocean Floor**

Class 4:1      History of an ocean, ocean of History

We begin this week with the heavy and heavily disturbing visualization of the Atlantic ocean as literal burial ground. Short excerpts from *Feeding the Ghosts* will offer a glimpse into the lives of thousands and thousands of people who were thrown overboard during their crossing. People were thrown overboard for many reasons, and many jumped themselves, choosing death over slavery. After bringing this massive tragedy into focus, the lecture component of this session then gives an overview of ways in which this burial ground has functioned as a symbolic space in literature, film and performance arts. One major way in which the ocean floor has functioned symbolically connects to topics like forgetting, burying the past and all its untold stories, and disappearing in an ocean of history. To prevent untold stories from 'sinking to the ocean floor' there is a constant need to recuperate stories, revise the discourse, build cross-Atlantic understanding. To exemplify this, the session ends with an immersion into the relationship between indigenous people of the Americas and those that crossed the Atlantic. We will specifically learn about Afro-Mexicans and the Spanish-speaking black Atlantic, but we will also pay attention to highly specific communities such as the re-located Pieds Noirs (repatriates from former French colonies in Africa), who were resettled in Paraguay, Brazil and Argentina.

### Required Reading

Poem of the Week: *Coolie Odyssey* by David Dabydeen

Cohen, Robin (ed.), *Global Diasporas: An Introduction*, London/ New York: Routledge, 2008, 60-68.

Buffalo, Tamara, "Knowing All My Names," in *Crossing Waters, Crossing Worlds*, (eds) Tiya Miles and Sharon P. Holland), North Carolina: Duke University Press, 2006, 218-225.

D'Aguiar, Fred, *Feeding the Ghosts*, New York: The Ecco Press, 1997, 3-23, 74-77.

Hill, Lawrence, *Someone Knows My Name*, New York/ London: W.W. Norton & Company, 2017, 214-229, 279-288.

### Required Listening

Song of the Week: *Calypso and Haiti, I'm Sorry* by David Rudder



### Suggested Reading

Parmar, Inderjeet, "American foundations and the development of international knowledge networks," *Global Networks*, Vol. 2, No. 1 (2002), 13–31.

Nematya Blyden, "This na true story of our history": South Carolina in Sierra Leone's historical memory," *Atlantic Studies*, Vol. 12, No. 3 (2015), 355–370.

Choi, Sung-Eun, *Decolonization and the French of Algeria: Bringing the Settler Colony Home*, Cambridge: Palgrave Macmillan, 2015.

### Class 4:2 Ship-wrecked Relationships

This session explores the specific relationship between African-Americans and Irish-Americans during the 19<sup>th</sup> century. We will study the life of Frederick Douglass, particularly his time in Ireland, in order to appreciate dimensions of a cross-Atlantic relationship that so productively challenges ideas about race and ethnicity. This will connect us back to the idea of 'tired, poor and huddled masses,' the famine in 1840s Ireland, and the circulation of abolitionist ideas. We will read several excerpts from *Someone Knows My Name* to supplement our understanding of the abolitionist movement as the first international human rights campaign, predating the United Nations by a hundred years.

### Required Reading

Kelly, Brendan, "Frederick Douglass and Ireland: In His Own Words' – A Compelling Account of a Historical Moment," *The Irish Times*, 22 Sep, 2018.

Hill, Lawrence, *Someone Knows My Name*, New York/ London: W.W. Norton & Company, 2017, 298-302, 325-335, 352-361, 368-380, 391-400.

### Required Viewing

Frederick Douglass and the White Negro (2008), directed by John J. Doherty

*Due: Reflection Paper 2*

### **Week 5 (Im)migrants and Global Citizens**

Class 5:1 Tired, Poor, and Huddled Masses



This week we review what we know vs what we want to know about Ellis Island and the Statue of Liberty, which is undoubtedly one of the most enduring symbols of the US as multicultural space. This session interrogates how the call for tired and poor immigrants, which is engraved at the base of Lady Liberty, clashes so strongly with current sentiments about immigrants and immigration in the United States. We compare this with xenophobic sentiments in South Africa and arrive at the question of how to be a global and national citizen at the same time.

#### Required Reading

Poem of the Week: "The New Colossus" by Emma Lazarus

Gikandi, Simon, "Globalization and Claims of Postcoloniality," *The South Atlantic Quarterly*, Volume 100, Number 3, Duke University Press, 2001, 627-658.

Sichone, Owen, "Xenophobia & Xenophilia in South Africa: African Immigrants in Cape Town," in Pnina Werbner (ed), *Anthropology and the New Cosmopolitanism: Rooted, Feminist and Vernacular Perspectives*, Bloomsbury Publishing, 2015, 309-324.

#### Required Listening

Song of the Week: "We are the World" by Michael Jackson

#### Suggested Reading

Marilyn Lake, 'From Mississippi to Melbourne via Natal: the invention of the literacy test as a technology of racial exclusion', in Ann Curthoys and Marilyn Lake (ed.), *Connected Worlds: History in Transnational Perspective* (Canberra: Australian National University E Press, 2005), 209–230.

Alexander, M. Jacqui, *Pedagogies of Crossing*, Durham: Duke University Press, 2005, 181-196.

Class 5:2

Seeds and Roots

This session will take place at the Kirstenbosch Gardens where we will learn about the many species of plants and animals that now make up ecosystems in South Africa. After considering the transportation and dissemination of seeds (plant species), we will learn about the global dissemination of diseases that continues to be a consequence of Atlantic



crossings. The transmission of biological products (fauna, flora, and pathogens) have radically influenced and reshaped the Atlantic world, collaterally leading to the creation of what Alfred Crosby has referred to as 'neo-Europes'. While it is not risk-free to make the metaphorical connection here, we will conclude this session by positing the immigrant body as a host and transmitter of both, disease and culture. We will then analyze how this body adapts to its new environment, and how it grows roots and bears seeds in symbolic ways.

#### Required Reading

Crosby, Alfred W., *Ecological Imperialism: The Biological Expansion of Europe, 900-1900*, Cambridge: Cambridge University Press, 2004, 1-7.

#### Suggested Reading

Crosby, Alfred W., "Virgin Soil Epidemics as a Factor in the Aboriginal Depopulation in America," *The William and Mary Quarterly*, Vol. 33, No. 2 (Apr 1976), 289–299.

Johnson, Nuala, C., *Nature displaced, nature displayed: order and beauty in botanical gardens*, London: I. B. Taurus, 2011.

Hondagneu-Sotelo, Pierrette, *Paradise Transplanted: Migration and the Making of California Gardens*, Oakland: University of California Press, 2014.

Compton, Robert, H., *Kirstenbosch: garden for a nation*, Cape Town: Tafelberg, 1969.

Swanson, M.W., "The sanitation syndrome: Bubonic plague and urban native policy in the Cape colony, 1900–1909," *Journal of African History*, Vol 18, (1977), 387–410.

Johnston, Katherine, "The constitution of empire: place and bodily health in the eighteenth-century Atlantic," *Atlantic Studies*, Vol. 10, No. 4 (2013), 443–466.

#### Class 5:3 Cross-Atlantic Solidarity and Cosmopolitanisms

After debriefing our Kirstenbosch excursion and generating a synthesis of course material, we open up a discussion about what multiculturalism, international solidarity, transnationalism, global citizenship and cosmopolitanism means to us. Students will workshop the bearing these terms have within their specific academic discipline and career.

#### Required Viewing

Mama Afrika (2011), directed by Mika Kaurismaki



### Required Listening

Song of the Week: African Convention by Miriam Makeba

*Due: Quiz 2*

*Due: Context Presentations are scheduled during weeks 2, 3, 4, 5.*

## **Week 6      Africas and Americas**

### **Class 6:1      Hyphen-Americans**

In the spirit of Cape Town's surfing culture, we will apply the metaphor of the surf-board to the hyphen between something and American. Even when we say Native American and the hyphen is absent, we are qualifying the adjective 'american' with an-*other* adjective. In this course we managed to scratch the surface of African-American, Irish-American and Native American history; it was beyond the scope of this course, and beyond the scope of any Atlantic Studies program, to do justice to the diversity of told and untold, published and unpublished, recorded and undocumented, and the remembered, mis-remembered then re-remembered stories that make up the Atlantic experience. This session symbolically imagines a position on the hyphen between the implied pre-American heritage and a citizenship to the United States. The final lecture triangulates between literal (passport), cultural, and consumer citizenships while also facilitating a discussion about identity formation and belonging.

### Required Reading

Poems of the Week: 'Emmett Till' and 'Prophecy' by Aimé Césaire

Khan, Aisha, "Material and Immaterial Bodies: Diaspora Studies and the Problem of Culture, Identity, and Race," *Small Axe*, 2015, Vol 19, Number 3 (48): 29-49.

Hill, Lawrence, *Someone Knows My Name*, New York/ London: W.W. Norton & Company, 2017, 450-462.

### Required Listening



Song of the Week: African Convention by Miriam Makeba

*Due: Final Project*

Class 6:2      Final Projects and Conclusions

During our last session we will show-case highlights of the course and each student will present a portion of their final project.

## Readings

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Johnson, N. C., *Nature displaced, nature displayed: order and beauty in botanical gardens*, London: I. B. Taurus, 2011.

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## **Films**

Mama Afrika (2011) by Mika Kaurismaki

Sankofa (1993) by Haile Gerima

Sing Your Song (2011) by Susanne Rostock

## **Online Resources**

<https://guides.library.harvard.edu/blackatlantic#s-lq-box-13499147>

<https://www.poetryfoundation.org/collections/144265/poems-on-immigration>

<https://www.okayafrica.com/>

<http://chimurengachronic.co.za/>



<https://africasacountry.com/>