

# HIST 106: Atlantic World

Instructor: Chelsea Berry  
Summer 2018, Second Session

MTWR 1:00-3:00

ICC 106

Office: **TBD**

Office Hours: **TBD**

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## COURSE DESCRIPTION

The 1492 voyage of Christopher Columbus created the first sustained link between the eastern and western Atlantic, opening new worlds of possibility, transformation, and unforeseen consequences that continue to reverberate today. From the late fifteenth to the mid-nineteenth centuries, peoples from Europe, Africa, and the Americas created a dense and distinct web of connections centered on the Atlantic Ocean—it is these interactions, often violent, and their changes over time that make up Atlantic history. This course will be an exploration of this history and the people who lived it: traders, religious leaders, soldiers, sailors, and slaves. We will immerse ourselves in their worlds through close readings of many different kinds of primary sources, including texts, objects, and images. Over the course of the session, we will examine several major themes, including: encounters, conquests, and cultural adaptations; the Columbian exchange; slavery and the transatlantic slave trade; and the Age of Revolutions. Above all, we will focus on the circulation of people, goods, and ideas.

## LEARNING GOALS

Over the course of this session, students will:

- I. Develop a greater understanding of the Atlantic World and the many peoples, goods, and ideas that circulated through it
- II. Develop an appreciation for the importance of history to the wider public, and practice communicating history to this audience
- III. Analyze and critique primary and secondary sources and synthesize different kinds of evidence to create an original interpretation of the past

## COURSE REQUIREMENTS AND GRADING

Over the course of this session, we will all work together on one overarching project: designing a Museum of the Atlantic World. Each assignment builds and contributes to this group effort, and you will shape the exact contours of the project. All assignments must be submitted through Canvas by the times listed for each. All written work must be written in 12 pt. Times New Roman font, double-spaced, with 1” margins. Please pay attention to the word limits—these are not suggestions. It is an important skill to be able to communicate your ideas concisely. Word limits do not include footnotes and bibliographies (for more information, see Appendix A).

- I. Active participation in class [25%]
  - a. *See below for a description of what active participation looks like*
- II. Primary Source Analysis [max 600 words, 10%]: **Friday July 13 (due by 11:59 pm)**
  - a. *On the first day of class you will be given a packet containing different kinds of primary sources relating to early encounters in the Atlantic world. Choose three (one from each column) and write an essay that 1) analyzes each source individually, and 2) assesses how their combination puts forward an interpretation of Atlantic encounters.*
- III. Exhibit Critique [max 600 words, 10%]: **Tuesday July 17 (due by 11:59 pm)**
  - a. *As the museum curatorial committee, your team has decided to scout two different existing exhibits in DC relating to conquests in the Americas: “The Great Inka Road” at the National Museum of the American Indian, and “Exploring the Early Americas” at the Library of Congress (on the first day of class your team will divide up the assignments). Write a report for your team that 1) reviews the exhibit as an exhibit and a work of history (the historical interpretation, the effectiveness of the presentation, engagement with the public, etc.), and 2) offers suggestions, based on your work on conquest in the Atlantic, for how to improve it. NB: make sure to give yourself enough time (at least an hour) to explore your exhibit fully.*
- IV. Museum Proposal [max 1,000 words, 15%]: **Friday July 20 (due by 11:59pm, presentation in class Monday July 23)**
  - a. *Each member of your team will be responsible for drafting a plan for the museum, and for reading each others’ drafts before reconciling and choosing a plan together on Monday the 23<sup>rd</sup>. Your proposal should include:*
    - i. *A mission statement (why does the public need this museum? Why does Atlantic history matter?)*

- ii. *A plan for the overarching historical interpretation and its connection to the organization of the museum (chronological, thematic, geographic?)*
  - iii. *A short list of five permanent exhibits you think are most important to include and why.*
- V. **Exhibit Portfolio [40% total]**
- a. *As part of the Museum of the Atlantic World, each member of the team will be responsible for designing a portfolio for their own permanent exhibit with the following components:*
    - i. *An introductory text [max 1,500 words] that makes a historical interpretation of the topic; explains why it was chosen, and how it fits into the wider scope of Atlantic history*
    - ii. *A list of 30 primary sources (10 each of texts, images, and objects), each with a brief description [2-3 sentences each, not including a title] explaining its context and significance*
    - iii. *An annotated bibliography of 5 books or articles by historians [max 150 words for each] that puts your interpretation in conversation with theirs*
  - b. **Choose Portfolio topic (in class Monday July 23)**
  - c. **Draft Portfolio [15%]: Monday July 30 (due by 11:59 pm, peer review in class Thursday July 2)**
  - d. **Final Portfolio [25%]: Wednesday, August 8 (due by 11:59 pm, presentation in class Thursday, August 9)**

### **Course Readings**

You only need to purchase one book for this course. It is available in the bookstore and will also be put on reserve in Lauinger Library. All other course readings will be available on Canvas.

*Major Problems in Atlantic History*. Edited by Alison F. Games and Adam Rothman. Boston: Wadsworth, 2007.

### **COURSE POLICIES**

#### ***Accommodations for Students With Disabilities***

If you have a disability that may affect your academic work or well being and for which accommodations may be necessary, you should contact me within the first few days of the class with documentation from the Academic Resource Center; I can then arrange for your needs to be met.

#### ***Sexual Misconduct and Harassment***

I fully support survivors of sexual assault, harassment, or misconduct. I cannot be a confidential resource, as University Policy requires me to report any disclosures of sexual misconduct to the Georgetown's Title IX Coordinator. This does not automatically trigger an investigation—that choice would be entirely up to you. There are several confidential resources on campus if you would like assistance and support. For more information please go to: [www.sexualassault.georgetown.edu](http://www.sexualassault.georgetown.edu)

#### ***Academic Integrity***

- In this class, we will be working with diverse sources and it is crucial to use evidence from these sources with integrity. Deliberately ignoring evidence that does not fit with your argument or selectively misquoting sources in ways that twist their meaning are forms of academic dishonesty.
- Proper citations are not just a formality: they are a fundamental cornerstone of historical writing as they allow readers of your work to consult the same evidence you did and evaluate your interpretations and arguments based on that evidence. I have put together a guide to help you know when to cite and how to do it properly in Appendix A: Citing in History Papers. If you are ever in doubt, ask me!
- Plagiarism is passing off someone else's ideas as your own—intellectual theft—and it is a very serious breach of academic integrity. Any plagiarism will result in the automatic failure of the assignment in question and will be reported to Georgetown's Honor Council.

### ***Participation and Attendance***

Most of our class time will be spent discussing themes and events in the history of the Atlantic World and analyzing primary and secondary sources together. These discussions, and the work of designing our own museum, will be a group effort. It is therefore important both for your own learning and to help your peers in discussion that you come to class prepared: arrive on time; bring your completed readings, notes, and ideas; and be ready to ask questions, interact with each other, and come up with new ideas.

We all have busy lives and I understand that. Everyone can have a single unexcused absence in the session with no questions asked: use it wisely. *Two dates (Monday July 23 and Thursday August 2) are exceptions to this rule because these are days for the group presentation of your museum proposal and the peer workshop on your final paper proposals.* Any unexcused absences beyond this will diminish the benefits of working through ideas with your peers and therefore adversely affect your participation grade. If you have three or more unexcused absences beyond the above allowance, you will not pass this class. Circumstances for excused absences include emergencies and illnesses (with a doctor's note). If you do miss a class, make sure you get notes from one of your peers.

### ***Classroom Etiquette***

Being a part of this class means you chose to be here. Please respect that choice and the choices of your peers. Texting, checking your email, and browsing the Internet are not only rude, but will hurt your ability to effectively engage with the class. Even worse, these activities are distracting to people sitting around you and can take away from what they are trying to learn. So please, for everyone's sake, *turn your phones to silent and put them away during class.* You may use computers to take notes in lecture and to reference readings in discussion if you wish. Know thyself: if you suspect the Internet will tempt you, turn your wifi off.

### ***Late Papers***

This summer course is very compressed. In order for me to be able to give you useful feedback by the time your next writing assignment is due, it is crucial that you turn in your papers in a timely fashion. You must submit your museum proposal and draft portfolio promptly so your peers have time to read carefully and prepare thoughtful feedback. Submitting late work for these

assignments is unfair to your peers and will result in a letter grade deduction for each day late. For the primary source analysis and exhibit critique, I will consider *brief* extensions on a case-by-case basis.

### ***Appealing a Grade***

You can discuss a grade with me if you think it does not fairly reflect your work. To help me review your work, I would first need you to write me a paragraph explaining why (based on your arguments, use of evidence, etc.) you believe the grade is unfair.

If you are ever confused about a comment on your papers, please don't hesitate to ask! You are also always welcome to come to office hours to get additional feedback on how to improve your work.

### ***Communication and Contact***

I encourage you to come office hours, whether you have a specific question, or want to discuss something from class further, or simply to say hello. I hope to see all of you at least once during the session. If you can't come during my regular hours but do want to meet, please email me and we can work out an appointment. Email is good for emergencies or to schedule such an appointment, but not very useful for substantive questions—for these, you should come to office hours. Please keep in mind that I am unlikely to read and respond to email on nights and weekends.

## **COURSE SCHEDULE**

Almost every day will be a mix of lecture and discussion. The readings listed under each day must be completed *before* coming to class, as they will drive and inform ideas in our class discussions. Please note that this includes our first meeting.

### **M July 9: Introduction: What is Atlantic History?**

Readings:

- Martin Lewis, “Inventing Oceans,” *MPAH*, 3-10.
- Alfred W. Crosby, “The Discovery of the Atlantic,” *MPAH*, 10-16.

### **T July 10: Expanding Trade and Empires**

Readings:

- Toby Green, *The Rise of the Trans-Atlantic Slave Trade in Western Africa*, Chapter 1 Culture, Trade, and Diaspora in Pre-Atlantic Western Africa. [Canvas]
- David Northrup, *Africa's Discovery of Europe*, Chapter 1 First Sight—Lasting Impressions. [Canvas]
- Philip D. Curtin, “Sugar Comes to the Atlantic Islands,” *MPAH*, 48-54.

Primary Source(s):

- “The Pope Supports Portugal's Conquest of Ceuta, 1436,” *MPAH*, 32.
- “A Portuguese Expedition Meets Resistance in Gambia, 1455,” *MPAH*, 32-33.
- Excerpt from the Aztec *Roll of Tributes*, [Canvas].
- Map from Catalan Atlas (1375) of Mansa Musa's pilgrimage to Mecca. [Canvas]

- Afro-Portuguese ivory artifacts at The MET (link to the website below and on Blackboard). Please read the brief essay that accompanies the artifacts, and make sure you click on the images to examine them in greater detail.
  - [http://www.metmuseum.org/toah/hd/apiv/hd\\_apiv.htm](http://www.metmuseum.org/toah/hd/apiv/hd_apiv.htm)

### **W July 11: Transatlantic Encounters and Conquests**

Readings:

- Inga Clendinnen, “The Culture of Conquest,” *MPAH*, 81-86.
- Alida C. Metcalf, *Go-Betweens and the Colonization of Brazil*, Chapter 2 Encounter.

Primary Source(s):

- “Columbus Arrives in the ‘Indies,’ October 11, 1492,” *MPAH*, 33-35.
- “A Spanish Jurist Explains the Legitimacy of Conquest, 1510,” *MPAH*, 56-58.
- “Cortés Marvels at a World of Wonders, 1518-1520,” *MPAH*, 58-61.
- “A Conquistador Praises Malinche, c. 1570,” *MPAH*, 72-73.

### **R July 12: Conquest Societies in the Iberian Americas**

Readings:

- Susan Migden Socolow, “How Conquest Shaped Women’s Lives,” *MPAH*, 86-91.
- Alida C. Metcalf, *Go-Betweens and the Colonization of Brazil*, Chapter 3 Possession.

Primary Source(s):

- “Two Spaniards Debate the Conquest and the Nature of Americas, 1547-1553,” *MPAH*, 65-69.
- “Mexica Nobles Protest the Burdens of Spanish Rule, 1556, 1560,” *MPAH*, 69-72.

### **F July 13**

**Primary Source Analysis due by 11:59 pm**

### **M July 16: Competition and Migration**

Readings:

- Wim Klooster, “Northern Europeans Invade the Americas,” *MPAH*, 111-115.
- Benjamin Schmidt, “The Dutch Rebels and America,” *MPAH*, 115-121.

Primary Source(s):

- “Walter Raleigh Justifies the Voyage to Guiana, 1596,” *MPAH*, 102-104.
- “An Indian Describes the French Alliance, 1633,” *MPAH*, 107-109.
- “Dutch and Africans Triumph in Angola, 1647,” *MPAH*, 109-110.
- Excerpts from John Exquemelin, *The Buccaneers of America* (1684), [Canvas].

### **T July 17: The Columbian Exchange**

**Exhibit Critique due by 11:59 pm**

Readings:

- Marcy Norton, “Acquiring the Taste for Chocolate,” *MPAH*, 146-151.
- Carney and Rosomoff, *In the Shadow of Slavery*, Chapter 6: The Africanization of Plantation Food Systems. [Canvas]

Primary Source(s):

- “Indians Respond to Epidemics in New France, 1637, 1640,” *MPAH*, 129-134.

- Excerpt from Florentine Codex (1569), [Canvas].

### **W July 18: Culture, Religion, and Atlantic Creoles**

Readings:

- Nancy M. Farriss, “Catholic Saints Among the Maya,” *MPAH*, 276-281.
- Toby Green, “Building Creole Identity in the African Atlantic,” [Canvas].

Primary Source(s):

- “The Dutch West India Company Recruits Jews to the ‘Wild Coast’ of America, 1657,” *MPAH*, p. 267-268.
- Kongolese Christian artifacts at The MET (link to the website below and on Blackboard). Please read the brief essay that accompanies the artifacts, and make sure you click on the images to examine them in greater detail.
  - [http://www.metmuseum.org/toah/hd/acko/hd\\_acko.htm](http://www.metmuseum.org/toah/hd/acko/hd_acko.htm)

### **R July 19: The Trans-Atlantic Slave Trade**

Readings:

- John Thornton, “Cannibals, Witches, and Slave Traders in the Atlantic World,” [Canvas].

Primary Source(s):

- “Slaves Endure the Middle Passage, 1693,” *MPAH*, 167-170.
- Excerpt on the enslavement of Ayuba Suleiman Diallo, from Thomas Bluett, *Some Memoirs of the Life of Job* (1734), Section II. [Canvas]

### **F July 20**

***Museum Proposals due by 11:59 pm***

### **M July 23:**

***Museum Proposal group discussion and presentation in class***

***Choose individual exhibits for portfolio in class***

### **T July 24: Labor in the Americas**

Readings:

- Philip Morgan, *Slave Counterpoint*, Excerpts from Chapter 3 Fieldwork and Chapter 4 Skilled Work, [Canvas].

Primary Source(s):

- “Indians Toil in Guatemala, 1648,” *MPAH*, 197-200.
- “Employers Advertise for the Return of Runaways in Pennsylvania, 1739-1753,” *MPAH*, 232-235.
- “Manoel da Silva Ferreira’s Slaves Propose a Treaty, 1806,” *MPAH*, 237-239.
- 1685 Code Noir (English translation). [Canvas]

### **W July 25: Resistance and Rebellion**

Readings:

- Peter Linebaugh and Marcus Rediker, “The Atlantic’s Working Class,” 240-248.

Primary Source(s):

- “Slave Miners Revolt in New Spain, 1766,” *MPAH*, 235-236.

- John Gabriel Stedman, *Narrative of a Five Years Expedition against the Revolted Negroes of Surinam*, Chapter 20, 389-411. [Canvas]

### **R July 26: Circulation Part 1: Commodities in the Atlantic World**

Readings:

- Dennis O. Flynn and Arturo Giráldez, “What Did China Have to Do with American Silver?” *MPAH*, 211-216.
- J. H. Galloway, “What Did the Dutch Have to Do with Sugar in the Caribbean?” *MPAH*, 216-223.

Primary Source(s):

- Images of Atlantic Commodities, [Canvas].

### **M July 30: Circulation Part 2: Individual Paths in the Atlantic World**

*Draft Exhibit Portfolio due by 11:59 pm*

Readings:

- Jon Sensbach, “Black Pearls: Writing Black Atlantic Women’s Biography.” [Canvas].
- Natalie Zemon Davis, *Women on the Margins: Three Seventeenth-Century Lives*, Chapter 3 Metamorphoses: Maria Sibylla Merian. [Canvas].

### **T July 31: Imperial Wars and Reforms**

Readings:

- Pamela Voekel, “Constraints on Reform,” *MPAH*, 309-315.
- J. R. McNeill, “Constraints on War,” *MPAH*, 315-320.
- Timothy Shannon, “Dressing for Success on the Mohawk Frontier,” [Canvas].

Primary Source(s):

- “Imperial Wars Challenge Colonial Subjects, 1738-1757,” *MPAH*, 294-299.
- “Spain Reasserts Control over Colonial Affairs, 1768, 1770,” *MPAH*, 300-303.
- “Colonial Subjects Resist Reform, 1765, 1781,” *MPAH*, 304-308.
- Eighteenth-century portraits of Iroquois diplomats. [Canvas].

### **W Aug 1: Age of Revolutions Part 1**

Readings:

- Benedict Anderson, “Where Did American Nationalism Come From?” *MPAH*, 343-347.
- Andrew Jackson O’Shaughnessy, “Why Did the British West Indies Remain Loyal?” *MPAH*, 347-353.
- John K. Thornton, “What Were the Africans in St. Domingue Fighting For?” *MPAH*, 378-384.

Primary Source(s):

- “The United States and Haiti Declare Independence, 1776, 1804,” *MPAH*, 325-328.
- “Refugees Flee from Revolutions, 1779-1809,” *MPAH*, 328-332.
- “A South American Revolutionary Looks to the Future, 1815,” *MPAH*, 338-340.
- Haitian Declaration of Independence (1804). [Canvas]

### **R Aug 2:**

\*\*\* *Professor Berry out of town, substitute TBD* \*\*\*



***Draft Exhibit Portfolio peer review***

**M Aug 6: Age of Revolutions Part 2**

**\*\*\* Professor Berry out of town, substitute TBD \*\*\***

Readings:

- Laurent Dubois, *Avengers of the New World*, Chapter 4 Fire in the Cane; Chapter 8 The Opening; Epilogue: Out of the Ashes.

Movie (in class)

- *Egalite for All: Toussaint Louverture and the Haitian Revolution*, PBS Documentary.

**T Aug 7: Abolition of the Slave Trade and its Ironies**

Readings:

- Eltis, “Was Abolition of the U.S. and British Slave Trade Significant in the Broader Atlantic Context?” [Canvas]
- Gordon, “The Abolition of the Slave Trade and the Transformation of the South-Central African Interior during the Nineteenth Century” [Canvas]

Primary Source(s):

- “The King of Asante Explains the Importance of the Slave Trade, 1820,” *MPAH*, 388-390.

**W Aug 8: New Migrations**

***Final Exhibit Portfolio due by 11:59pm***

Readings:

- Robin Law, “The Evolution of the Brazilian Community in Ouidah.” [Canvas]

Primary Source(s):

- “A Journalist Describes an Immigrant Vessel, 1849-1850,” *MPAH*, 430-432.
- “The British Empire Welcomes Chinese Workers, 1862-1864,” *MPAH*, 432-435.
- Debates on African Colonization in the 19<sup>th</sup> Century U.S. Press: Frederick Douglass, “Colonization” (1849); Egomet, “A Glance at ‘Topsey’s’ Home” (1853)

**R Aug 9: Changing Relationships and Legacies**

***Exhibit Portfolio Presentations in Class***

Primary Source(s):

- “The British House of Lords Debates Reparations for Slavery, 1996,” *MPAH*, 459-463.
- “Mathew Coon Come Condemns the Economic Status of First Nations People, 2001,” *MPAH*, 463-465.
- “Sarah Baartmann Goes Home, 2002,” *MPAH*, 466-468.

## Appendix A: Citing in History Papers

Historians use the note and bibliography form of Chicago Style. Chicago Style can seem strange at first if you are not used to it, but seeing it work in context can help. Citations are crucial because they tell readers where they can find and check the evidence for your arguments.

How do you know when to cite? For starters, you need a citation every time you directly quote a source:

*According to Luis de Cadamosto, while at first “perplexed by the loud noise,” the Gambians soon “lost their fear” and continued firing at the Portuguese boats.<sup>1</sup>*

Note that the footnote goes at the end of the sentence and that the page number refers to the page in *MPAH*, not the original source. Having the specific page number from the page that your example comes from, not a general page range, is essential. Remember, the goal is to allow a reader to find the exact same source that you read.

Citations are also required whenever you paraphrase an example from a source:

*While the Vikings and Skrellings could not understand each other’s language, the Portuguese travelled up the Gambia with interpreters who could communicate with the archers.<sup>2</sup>*

Note that the citation for both sources are included in the same footnote (separated by a semi-colon) and that after the first time you cite a source, you can use the abbreviated footnote form.

My examples so far have been from primary sources published in *MPAH*, an edited volume. Examples for the footnote, abbreviated footnote, and bibliography entries for other kinds of sources (books, books with multiple authors, journal articles, newspapers, etc.) can be found in the Chicago Style Quick Guide (on Canvas).

Finally, you need a bibliography at the end for each of your sources. Note that the formatting is different from the footnotes (hanging indent, period separating information, page range for the entire excerpt, etc.).

## BIBLIOGRAPHY

“A Portuguese Expedition Meets Resistance in Gambia, 1455.” In *Major Problems in Atlantic History*, edited by Alison F. Games and Adam Rothman, 32-33. Boston: Wadsworth, 2007.

“The Vikings Explore North America, c. 1010.” In *Major Problems in Atlantic History*, edited by Alison F. Games and Adam Rothman, 25-27. Boston: Wadsworth, 2007.

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<sup>1</sup> “A Portuguese Expedition Meets Resistance in Gambia, 1455,” in *Major Problems in Atlantic History*, ed. Alison F. Games and Adam Rothman (Boston: Wadsworth, 2007), 32.

<sup>2</sup> “A Portuguese Expedition Meets Resistance in Gambia,” 33; “The Vikings Explore North America, c. 1010,” in *Major Problems in Atlantic History*, ed. Alison F. Games and Adam Rothman (Boston: Wadsworth, 2007), 26.