



Agostino Brunias, *Linen Market, Dominica*, ca. 1780, Yale Center for British Art

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Office Hours: Vollum 121, Thursday, 3–5 PM and by appointment

The British Empire was built on migrations both forced and free, and in this course we will examine particular migration stories in wider imperial and global contexts. Some of the migrants that we will examine include settler colonists, enslaved persons, transported radicals, colonial officers, missionaries, merchants, and indentured and migrant laborers. These different categories of migrants traveled under different levels of autonomy, vulnerability, and risk. We will consider how their individual experiences and larger patterns were shaped by the political, economic, social, and cultural dynamics of empire. We will examine the structures that compelled migrants' journeys. We will consider their conditions of movement and the varying encounters migrants had with their new environments and the people who lived there. We will consider the challenge posed by diverse societies to imperial forms of rule. We will end the course by considering how migration to the metropole shaped conceptions of Britishness and belonging that were themselves shaped by imperial mobilities.

The final project for this course will be a digital exhibition, collaboratively created by students.

Objectives

Students will be encouraged to:

- Become familiar with the history of the British Empire;
- Think historically about migration, and the similarities and differences between movements of people in different times and places and for different purposes;
- Strengthen critical reading skills through discussion, interpretation, and analysis of a range of scholarly and primary sources;
- Strengthen discussion and listening skills by making productive contributions to classroom conversation;
- Develop digital humanities skills by working with metadata, creating digital content, and collaborating to create a digital exhibition.

Digital Humanities Resources

In this course, we will engage with the methods and principles of digital humanities. We will consider how digital tools and methods can shape the practice of history. The majority of the assignments are available digitally and the final project for the course is a collectively created digital exhibition. These digital resources, tools, and projects will help us engage in the traditional tasks of the historian: the contextualization of particular objects in more general economic, political, and social circumstances to explain historical events and formations.

Digital humanities workshops are integrated into the course syllabus. They will be led by:

Angie Beiriger Director of Research Services beiriger@reed.edu
(L188) Book an appointment: <https://angiebeiriger.youcanbook.me/>

Lily de la Fuente Humanities Librarian delafuente@reed.edu
(L189) Office Hours: Wednesday 3–4 PM, Thursday 9–10 AM

Trina Marmarelli Director of Instructional Technology Services marmaret@reed.edu
(ETC 219) Office Hours: Friday 3:30–5 p.m. and by appointment

There are also students who can assist you with the course content and the digital project. The LangLabbies are a group of students who provide language and media support.

LangLabbies langlabbies@groups.reed.edu

Also, a student who took the course in a prior semester is the tutor for this class. She is available to talk about the course content as well as the digital assignments.

Megan Hilton Hist 256 Tutors via IRIS

The Honor Principle and Classroom Conduct

At Reed, the honor principle governs the conduct of our community. Honor is not narrowly or negatively defined, but guides how we treat each other with fairness, respect, and dignity. These ideals must be expressed not simply in attitude, but in action.

Community requires participation, and to participate, you must attend class. If you have a reasonable excuse for missing class—religious holidays, illness, or family emergency—it is your responsibility to let me know ahead of time. Unexcused absences will negatively affect your grade, and more than one unexcused absence could lead to failing the course.

A successful conference depends on prepared and active participants. Please come to class having completed the assigned reading and taken notes on the significance of the readings for our discussion. Bring the readings, as well as a means of taking notes to class. For discussion, give the conference your undivided attention by turning off your cell phone and notifications on your computer. Consider how you can foster thoughtful dialogue. When you speak, support your claims with examples from the texts or reference to remarks made by others. Attentive listening is as important as speaking to facilitating conference discussion. Dismissive or hostile comments will not be tolerated. Food is prohibited in the classroom, unless you have brought something to share with everyone.

The honor principle not only applies to our discussions in class, but also to your written work. Your work must be your own. It is your responsibility (with the help of others) to learn the standards of proper citation and attribution. In this course, we will use the Chicago Manual of Style's Notes and Bibliography system for citations.

Accessibility

Each of you has necessary conditions that make your participation in conference possible, and I understand that you might have financial circumstances, disabilities, chronic conditions, or contingencies that make it difficult for you to participate in class in the way that you would wish. Here are some resources to make sure you have the assistance you need to succeed in this class.

Emergency loan funds: Business Office, Eliot Hall 306 & 308

Reed Community Pantry: <https://www.reed.edu/seeds/reed-community-pantry/index.html>

Reed Academic Support Services: https://www.reed.edu/academic_support

Reed Health and Counseling Services: https://www.reed.edu/health_center

If you need assistance or accommodation, please don't hesitate to see me to discuss resources that are available to you. If you have not yet met Disability Support Services to document your disability and create specified accommodations, we can discuss this process in office hours.

Communication

In addition to treating each other honorably in conference, I encourage you to help and support each other outside of the classroom. I am also available to talk about the readings, your papers, how conference is going for you, etc. When I am in my office and my door is open, you are

welcome to come in. I also have confirmed office hours listed on this syllabus. If you cannot make it to my office hours, please send me an email proposing a few possible times to meet (Monday–Friday, 9 AM–5 PM). Email should primarily be used to inform me of an absence or to schedule a meeting outside of office hours. For everything else, let us talk in person.

Computers in Class

You are required to bring a computer to all Digital Humanities workshops, and you may also need a computer for ordinary conference meetings as all of our class readings are digital. If you do not have access to a laptop, please let me know, and we will borrow one for you.

A conference is a collective experience and requires the active participation of all members. Together we will create a computing policy that balances use of computers with being present in our shared conversation.

Assignments

In addition to the assigned readings and conference discussion, the major work for this course will be the development of a digital exhibition. You will be asked to adhere to the best practices of asset management as well as demonstrate knowledge regarding the British Empire. This project contains five components.

Bio Page: Create a profile of yourself featuring a digital image and relevant metadata.

Item Page: Create an item page for your object with relevant metadata.

Exhibit Page: 2000-word essay on an object. The final draft of the essay will appear on the exhibit page, and will describe and analyze the object, contextualize it historically, and offer an argument about the object’s significance. Building towards this essay, you will be required to write three subsidiary essays: an object analysis, a bibliographic essay, and a historiographical essay.

Group Page: The course is divided into five categories of migrants (settlers, enslaved Africans, Britons abroad, migrant labor, and metropolitan migrants). Each object belongs to one of these categories. The students whose objects are in the same group will collectively write a 2000-word essay introducing the main themes of the migrant category and relating the objects within the group to each other.

Exhibition Main Page: The class as a whole will collectively write a 2000-word essay that introduces the themes of the class and orients the viewer to the various groups and objects in the digital exhibition.

50% of your final grade for this course will be based on your participation in conference, and 50% of your final grade will be based on the digital exhibition, with each component carrying equal weight. Throughout the semester, you will be asked to submit drafts of each component, but your only the final draft will count towards your grade.

Week 1 Histories of Migration / Histories of British Empire / Digital Histories

January 27 Introduction

BRITISH SETTLERS

January 29 Alison Games, "Migration"

January 31 DH Workshop: Introduction to DH/Omeka/Asset Management

** MOODLE ASSIGNMENT **

** Bring a digital photo of yourself to class **

Week 2 Settler Colonialism as a Structure

February 3 Colin Calloway, "An English Treaty and a Penobscot Response"

February 5 James Belich, "The Non-Industrial Revolution"

James Belich, "Colonizations"

February 7 Patrick Wolfe, "Settler Colonialism and the Elimination of the Native"

** Bio Page Due **

Week 3 Encounters

February 10 Anne Salmond, *Between Worlds*

February 12 William Colenso, *The Authentic and Genuine History of the Signing of the Treaty of Waitangi*

Ranginui Walker, "Tauiwī," in *Struggle without End*

February 14 DH Presentation: The Item Set

** Moodle Assignment **

** Assignment: Choose an object **

ENSLAVED AFRICANS

Week 4 Slavery and the Making of the Black Atlantic

February 17 David Northrup, "West Africans and the Atlantic"

Sowande' Mustakeem, *Slavery at Sea*, ch. 1

February 19 Randy M. Browne and John Wood Sweet, "Florence Hall's 'Memoirs': Finding African Women in the Transatlantic Slave Trade"

Venture Smith, *A Narrative of the Life and Adventures of Venture...*

February 21 Richard Price, "Maroons and their Communities"

Explore *Slave Revolt in Jamaica, 1760–1761: A Cartographic Narrative*

Week 5 Slave Society

February 24 Sarah Thomas, "Envisioning a Future for Slavery: Agostino Brunias and the Politics of Reproduction"
Brunias Image Gallery

February 26 Sylvia R. Frey and Betty Wood, "The Americas: The Survival of African Religions"
Sasha Turner Bryson, "The Art of Power: Poison and Obeah Accusations and the Struggle for Dominance and Survival in Jamaica's Slave Society"

February 28 DH Presentation: Working with Data
** ASSIGNMENT: DRAFT ITEM PAGE **

Week 6 Missionaries and the Colonial Mission

March 2 Paul Cuffe, "A brief account of the settlement and present situation of the colony of Sierra Leone"
Padraic Scanlon, "The Colonial Re-Birth of British Anti-Slavery"

BRITONS ABROAD: MISSIONARIES, OFFICIALS, PROFESSIONALS

March 4 Lata Mani, "Missionaries and Subalterns"
William Stoughton, "The Baptist Mission in India, The Burning of Women," pp. 147–157

March 6 David Gilmour, *The Ruling Caste*
Emily Manktelow, "Missionary Children"

Week 7 Imperial Migration as the Foundation of European Science and Art

March 9 Richard Drayton, "The professionals and the empire: the Hookers at Kew, 1841–73"
Sir W. J. Hooker, *Kew Gardens: or, a popular guide to the Royal Botanic Gardens of Kew*

March 11 Annie Coombes, Intro & Ch. 1, *Reinventing Africa*

March 13 DH Workshop: Evaluating Omeka Sites
** Moodle Assignment **
** Site Evaluation Exercise **

Week 8 Indentured Journeys

March 16 Antoinette Burton, "Contesting the Zenana"
Barbara N. Ramusack, "Cultural Missionaries, Maternal Imperialists, Feminist Allies"

MIGRANT LABOR

- March 18 Marina Carter, Chs. 1– 2, *Servants, Sirdars and settlers*
- March 20 Gaiutra Bahadur, Chs. 3–5, *Coolie Woman: an Odyssey of Indenture*
** Historiography Paper Due **

SPRING BREAK

Week 9 Circulations and Diaspora

- March 30 Lommarsh Roopnarine, "The Repatriation, Readjustment, and Second-Term Migration of Ex-Indentured Indian Labourers from British Guiana and Trinidad to India, 1838–1955"
Sunil Amrith, "Tamil Diasporas across the Bay of Bengal"

- April 1 V. S. Naipaul, "Prologue" and "East Indian," in *Literary Occasions*
Sherry-Ann Singh, "The *Ramayana* in Trinidad"

- April 3 Mae Ngai, "Chinese Gold Miners and the "Chinese Question" in Nineteenth-Century California and Victoria"

Week 10 The Limits of Imperial Citizenship

- April 6 Hugh J. M. Johnston, "The Komagata Maru and the Ghadr Party: Past and Present Aspects of a Historic Challenge to Canada's Exclusion of Immigrants From India"

METROPOLITAN MIGRATION

- April 8 Rozina Visram, *Ayahs, Lascars, and Princes*

- April 10 DH Workshop: Group Pages
** Exhibit Page Due **
** Moodle Assignment **

Week 11 Black Britons

- April 13 Caroline Bressey, "The Black Presence in England and Wales after the Abolition Act, 1807–1930"

- April 15 Marc Matera, Chs. 2–3, *Black London*

- April 17 Peter Fryer, "The Settlers," in *Staying Power*
Kennetta Hammond Perry, "'Race Riots' and the Mystique of British Anti-Racism," in *London is the Place for Me*

Week 12 Resistance and Hegemony in Multicultural Britain

- April 20 Anandi Ramamurthy, Chs. 3–4, *Black Star: Britain's Asian Youth Movements*

April 22 *My Beautiful Laundrette***

April 24 DH Workshop: Collective Overview discussion
** First Draft of Group Pages Due**

Week 13

April 27 Student Presentations

April 29 Student Presentations

May 1 Student Presentations

May 8 ** Final Assignments Due—Bio Page, Item Page, Exhibit Page, Group Page,
Exhibition Main Page **

South Asian Diaspora Film Series

** *My Beautiful Laundrette* will be screened along with films for ENG 333 S02 (Modernity and Memory in the Indian Ocean) in a South Asian Diaspora Film Series. Students in HIST 256 are welcome and encouraged to attend all films.

March 16 *Mississippi Masala* (Mira Nair, 1991)

April 6 *Dal Puri Diaspora* (Richard Fung, 2012)

April 20 *My Beautiful Laundrette* (Stephen Frears, 1985)

All films will be screened in Bio 19 from 4–6 pm. Snacks will be provided!