



# CSA News

CaribbeanStudiesAssociation.org

The Official Newsletter of the Caribbean Studies Association



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## Join/Renew Membership

Please join CSA if you are not a member or if you have not paid your dues for 2015. You may also make a donation to CSA - all donations go directly to our programs.

» [JOIN TODAY](#)  
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## CSA CONFERENCE ANNOUNCEMENTS

CSA Nassau 2017  
Culture and Knowledge Economies: The future of Caribbean Development?

## Issue: October 2016

***The CSA Newsletter was delayed this month due to the impact of Hurricane Matthew on the region.***

## MESSAGE FROM THE EDITOR

### A Caribbean Challenged!

Upon hearing of the impending path of Hurricane Matthew citizens of Caribbean nations began to put preparatory plans in place for the natural disaster. Many of us in this region have grown accustomed to living with hurricanes and earthquakes as a reality of life as we know it. In its aftermath, though many of our fellow sisters and brothers have been spared like Jamaica the brunt of devastation, Tobago, Haiti and The Bahamas have been on the receiving end of its wrath. Collectively we send positive vibrations to our Caribbean family as we begin the process of re-building, re-generating and re-juvenating.



Meagan Sylvester

On a positive note, the Caribbean Studies Association's Executive Council held its annual strategic planning retreat in Nassau, Bahamas on September 24-25<sup>th</sup>. For the first time, we share with you the summary of our discussions as we seek to represent you, our membership.

Another first, in this issue is the addition of new language sub-editors writing in Papiamento, Dutch and providing the Danish-American-Caribbean perspective. With such a move, CSA is truly embracing all facets of the Caribbean diaspora!

Our academic in focus/member highlight for this month is Professor Heather Russell, who also wears the hat of Executive Council member of CSA. She is a newly installed Professor at Florida International University (FIU) and her work pays homage to our Caribbean aesthetics while resisting dominant hegemonic tropes about how we should internalise and self-identify as Caribbean folk!

Our "New Book" segment is in full effect in this issue as we shine the light on members of academe from the Caribbean who are penetrating the academic landscape with their scholarship.

Thinking globally, we have expanded our reach and with that widened our scope by providing details on conferences, job opportunities, internships and book publishing projects. Make sure to invest in you!

As we plan towards our 2017 conference in the Bahamas, we invite you to join us. Check out our website and learn about our conference plans and how you can become part of us at CSA!

Share your thoughts, comments and suggestions with the Newsletter Editor. Feel free to email: [newseditor@caribbeanstudiesassociation.org](mailto:newseditor@caribbeanstudiesassociation.org)

Meagan Sylvester  
Newsletter Editor  
Caribbean Studies Association

## MESSAGE FROM THE PRESIDENT

### CSA and the National Art Gallery of the Bahamas Join Forces

On Friday 30<sup>th</sup> September, the Caribbean Studies Association and the National Art Gallery of the Bahamas officially launched an open call for submissions from artists and other creatives in the wider Bahamian community to produce original art work from which the 2017 Conference Booklet



Nassau, The Bahamas  
June 5th-10th 2017  
The Call for Papers will be open in October 2017.  
Stay tuned to the [CSA web site](#) and follow us on [Facebook](#) and [Twitter](#) for updates.

#### **CALL FOR PAPERS**

- [CSA Haiti 2016 Conference Publication](#)
- [Event to celebrate international Caribbean carnival cultures seeks contributors](#)
- [Lives Outside the Lines: Gender and Genre in the Americas](#)
- [Population Planning for Development in Jamaica](#)

#### **JOB ANNOUNCEMENTS**

- [Poetry and Poetry writing \(rank open\)](#)
- [Open-rank position in Literatures and Media of Africa and the African Diaspora](#)
- [Assistant Professor in French and Francophone Studies](#)
- [Associate/Full Professor – Early U.S. and African/a Literatures and Cultures](#)
- [Assistant, Associate, or Full Professor](#)

#### **SEMINARS & CONFERENCES**

- [II Congreso Internacional de Estudios Caribenos](#)
- [Hurst Summer Institute in Legal History](#)

#### **POST-HURRICANE STATUS IN HAITI**

Concerning the hurricane, damage was very severe in the Southern peninsula of Haiti. We have yet to understand the depth of it and measure the

Cover will be selected. The work submitted will be curated as part of an Art Exhibition during the month of June 2017 and officially opening during the Conference.

*Keithley Woolward*

Below is an excerpt of remarks made in an interview with local media after the press conference launch.

"I have the good fortune of being charged with the responsibility of presiding over the affairs of the Caribbean Studies Association in this 2016-2017 year. Part of that responsibility [involves] organizing the annual conference and we're in the Bahamas, if nothing else because this is where I live and work and it makes sense that we would bring the conference into a space that I, as president, am familiar with."

"Also, CSA has not been to the Bahamas in some time. The CSA conference was organized here in Nassau in 2002 and it has not been to this part of the Caribbean Atlantic since then. So it was time for us to return to the Bahamas in some important ways."

"In the last couple of years from 2013, the Grenada conference, CSA went from Grenada to the [Merida, in the Mexican Yucatan] for its next conference and from there to New Orleans in 2015. And this year we were in Haiti for the first time in the history of CSA. So we've been working on, if nothing else, occupying the physical spaces of the western and northern Caribbean including the southern United States, to make a statement by our physical presence that we consider these [areas] parts of the Caribbean as well."

[...]

"We are at the national art gallery of the Bahamas this afternoon because we're joining in a partnership to really make a statement about how we as an organization wants to be committed to fostering the arts and culture in the spaces in which we organize our conferences."

"The CSA executive a number of years ago made a commitment to have an impact in the communities that welcome us for our annual conference above and beyond just occupying hotel beds and contributing on the level of economic advancement either by booking hotel [rooms] and paying for taxis etc. We actually wanted to engage the [local] artistic and creative communities in ways in which we organize our conferences."

"So this year we are really fortunate to launch, with the NAGB, this competition to produce original artwork for the book cover of the conference booklet that will be produced for the 2017 conference."

[...]

"One of the things that we're trying to do in terms of the organizing of next year's conference is to make sure that we have as strong a footprint and a partnership with local [Bahamian entities as possible]. So we're working with the NAGB for this art competition but we're also working with the Ministry of Tourism, the Ministry of Youth, Sports and Culture, and the College of the Bahamas, soon to be the University of the Bahamas."

"As a matter of fact, a number of our local organizing committee members are faculty colleagues of mine at the College of the Bahamas and we're also fortunate to have a number of COB student present here in terms of the work we're trying to do in integrating our students into the organization and its work."

"As president I am very conscious of the fact that we do parachute in [to our host communities] in certain kinds of ways with our expectations of having a good hotel that can actually meet our needs for delivering a good conference but it is also important to make sure that the people coming to the Bahamas understand that they are in the Bahamas and that they experience the Bahamas in as many ways as we can make that experience as close to the Bahamian experience as possible."

"So this initiative is really important for us to be able to validate and concretize our commitment as an organization to Caribbean intellectual, creative and activist life by bringing artists from the local community into this work and actually having that work be featured on the program booklet so that when people take that away, that work then travels to all of the different areas that they're coming from."

[...]

This is the first time [to my knowledge] in the CSA that we're actually launching this kind of a competition to have original artwork be produced for the book cover of our annual conference booklet. What we would ideally like to do is to have all of the submissions collected into an exhibition that will open during the conference featuring the work of the local artists who've actually produced that work."

"Long term, what I envision is us creating a CSA collection, one which, ahead of organizing a conference in a particular space, that

aftermath. FOKAL is in contact with several peasant organizations in the various affected regions as well as with some of the youth debate coaches affiliated to its program. Several members of our staff also have close family members living in those regions. Everyone is alive but many have lost everything and we are working to see how to rapidly establish a network for solidarity and support, bearing in mind that what is required -now as ever- is to treat the Haitian people with the dignity that is due to all human beings and with the infinite respect that humanity owes to a people whose recent ancestors showed the world that slave trading-colonialist-racist superpowers could not crush them. A people who were then punished for this significant gift to humanity through deliberate, systematic isolation and through extortion. Refer to CSA scholars to substantiate this: Alex Bellande (agro-economist) published in 2015 an important study on the history of the Haitian landscape ([CLICK HERE](#)). In this he shows the role of France and the United States in the massive deforestation of Haiti – for profit, of course, not to Haiti. Jean Casimir; Laurent Dubois; Sydney Mintz, Michel Rolf Trouillot and others have shown how the Haitian nation maintained its spirit against all odds. But in recent decades it is the reduction of Haiti to the label of “humanitarian case” that may in the end succeed in crushing the historically marginalized populations of Haiti, the “killing with kindness” of self-serving, dehumanizing charity. In its 21 years of existence, FOKAL’s conceptual framework has been strongly shaped by a will to seek the ways in which to intelligently build on the diversity, dignity, wisdom, of Haiti; on how to empower, provide access (to learning, information, services, means of production) and bridge gaps (resisting the humanitarian model); in the hope that Haiti could at last be both itself and in the world. We invite CSA scholars to work on these issues urgently. This year’s CSA conference in Haiti opened the way to exchanges and field work.

#### **HAITI: POST-HURRICANE RECOVERY**

In response to questions from CSA membership about targeted agencies that they could support, I consulted with LOC logistics co-chair Philippe Dodard and people from South Haiti affected by Hurricane Matthew. They recommend the following:

collection can precede us. There can be an installation of that work in the space that we’re going into and having new work produced that can be added to [it] so that over the next forty years of [its] existence the CSA can build a body of work that will allow us to track the history and evolution of the places that we’ve been to [as well as our own history as an organization]. I’m sure that if we had started this from the beginning of our existence we would be seeing really intriguing trends in the visual and cultural arts etc [over our first 42 years]."

"So we have an opportunity now, I think, as CSA moves into its 42nd year of existence to begin to do that work of curating some of the ways in which the Caribbean evolves and how Caribbean artists, activists, and creatives in general are doing the work they are doing across the Caribbean."

Keithley P. Woolward  
President, CSA 2016-2017

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## **Español**

### **MENSAJE DEL PRESIDENTE**

LA CSA/AEC y la Galería Nacional de Arte de Las Bahamas unen fuerzas

El Viernes 30 de septiembre, la Asociación de Estudios del Caribe y la Galería Nacional de Arte de Las Bahamas abrieron oficialmente su convocatoria a artistas y creadores en la amplia comunidad Bahama para producir obras de arte originales, de entre las cuales se seleccionará la portada del Cuaderno de la Conferencia 2017. Las propuestas enviadas serán curadas como parte de una Exhibición de Arte durante el mes de junio de 2017 y que se inaugurará oficialmente durante la Conferencia Anual.

Deabajo se encuentra un fragmento de las observaciones realizadas durante una entrevista con los medios locales después del lanzamiento de prensa de la conferencia.

"Tengo la buena fortuna de haber sido encargado con la responsabilidad de presidir los asuntos que conciernen a la Asociación de Estudios del Caribe en el periodo 2016-2017. Parte de esta responsabilidad [involucra] organizar la Conferencia Anual y estamos en las Bahamas, porque aquí es donde vivo y trabajo, y tiene sentido que trajéramos la Conferencia a un espacio con el que, como presidente, estoy familiarizado. Además, la CSA/AEC no ha estado en Las Bahamas desde hace algún tiempo. La Conferencia Anual se organizó aquí en Nassau en 2002, y desde entonces no se ha realizado en esta parte del Caribe Atlántico. Así que es tiempo de que regresemos a Las Bahamas desde aspectos y materias importantes.

En los últimos años desde 2013, la Conferencia en Grenada, la CSA/AEC fue de Grenada a [Mérida, Yucatán, México] para su siguiente conferencia y de ahí a Nueva Orleans en 2015. Este año estuvimos en Haití por primera vez en la historia de la CSA/AEC. De este modo, hemos estado trabajando en ocupar los espacios físicos del Caribe occidental y septentrional, incluyendo el sur de los Estados Unidos, para afirmar con nuestra presencia física que consideramos estas [áreas] partes integrantes del Caribe"

[...]

"Estamos en la Galería Nacional de Arte de Las Bahamas esta tarde porque nos unimos en trabajo colaboritivo para declarar que, como organización, queremos comprometernos a fomentar las artes y la cultura en los espacios en los que organizamos nuestras conferencias.

El Comité Ejecutivo de la CSA/AEC hizo el compromiso, hace algunos años, de tener un impacto en las comunidades que nos reciben anualmente en nuestras conferencias, más allá de ocupar camas en un hotel y contribuir en cierto nivel al avance económico de la localidad reservando hoteles, pagando taxis, etc. Queremos involucrar verdaderamente a las comunidades artísticas y creativas locales en la organización misma de la conferencia.

Así que este año somos muy afortunados de poder lanzar, con la Galería Nacional de Arte, esta convocatoria para producir obras de arte originales para la portada del Cuaderno de la Conferencia, el cual será diseñado para la conferencia 2017.

Una de las cosas que intentamos hacer, en términos de la organización de nuestra siguiente conferencia anual, es asegurarnos de tener huella y colaboración con entidades locales tanto como sea posible. Así que estamos trabajando con la Galería Nacional de Arte para esta competencia, pero también estamos trabajando con el Ministerio de Turismo, el Ministerio de la Juventud, Deportes y Cultura, y la Facultad de Las Bahamas, pronto la Universidad de Las Bahamas.

**MediShare International**  
- see [medishare.org](http://medishare.org) -  
which has been working  
on health issues in Haiti  
since the earthquake and  
are on the ground now  
working on epidemic  
prevention. The  
representative in Haiti is  
Mr. Harold Marzouka  
+509 36513333

**Haitian American  
Nurses of South Florida**  
- [hanaofflorida.org](http://hanaofflorida.org)

[mamdodo.org](http://mamdodo.org); is helping  
to coordinate relief efforts

These are organizations  
working in Haiti on an  
ongoing basis and not  
only during crises. Please  
send us names of other  
organizations you  
recommend that can get  
resources directly to  
people in need.

Carole Boyce Davies  
*Past President,  
Caribbean Studies  
Association, 2015-2016*

De hecho, parte de nuestros miembros del Comité Local son colegas  
míos en la Facultad de Las Bahamas, y también somos afortunados  
de contar con un número importante de estudiantes de la Facultad  
aquí presentes, pues queremos trabajar en la integración de  
nuestros estudiantes en el trabajo de la organización.

Como presidente, soy muy consciente del hecho de que sí nos  
lanzamos [hacia nuestras comunidades anfitrionas] con ciertas  
expectativas, especialmente sobre contar con un buen hotel que  
pueda satisfacer nuestra necesidad de ofrecer una buena  
conferencia, pero también es muy importante asegurarnos de que  
las personas que llegan a Las Bahamas entiendan dónde están y  
que experimentarán Las Bahamas en tantas maneras diferentes  
como seamos capaces de hacer de esa experiencia lo más parecido  
posible a la experiencia bahama cotidiana.

Esta iniciativa es muy importante para ser capaces de validar y  
concretizar nuestro compromiso como asociación con la vida  
intelectual, creativa y artística caribeña, integrando artistas de la  
comunidad local a este trabajo, así como en el Cuaderno del  
programa, para que cuando las personas se lo lleven, se lleven  
también hacia las áreas de donde vienen el trabajo artístico.

Esta es la primera vez [por lo que sé] en la CSA/AEC que se abre  
una competencia de este tipo para tener un arte original producido  
para la portada de nuestro Cuaderno de la Conferencia. Lo que  
idealmente nos gustaría hacer es integrar todas las propuestas  
recibidas en una exhibición artística que sería inaugurada durante la  
Conferencia, en la cual contaría con la participación de los  
artistas locales que han producido esas obras.

A largo plazo, tengo la visión de crear una colección CSA/AEC, una  
que pueda precedernos antes de organizar una conferencia en un  
espacio particular. Puede realizarse una instalación de ese trabajo  
artístico en el espacio al que vamos, y abrir el espacio para agregar  
nuevas obras que sean producidas cada año para las conferencias.  
Así, dentro de los siguientes cuarenta años de existencia de la  
CSA/AEC, construiremos un cuerpo de obras artísticas que nos  
permitirán trazar la historia y evolución de los lugares donde hemos  
estado [así como nuestra propia historia como organización]. Estoy  
seguro de que si hubiéramos comenzado esto desde el inicio de  
nuestra existencia, estaríamos viendo hoy tendencias realmente  
intrigantes en las artes visuales y culturales [desde nuestro comienzo  
hace 42 años].

Tenemos la oportunidad, ahora que la CSA/AEC comienza su 42º  
año de existencia, de conservar algunas de las maneras en las que  
el Caribe evoluciona y cómo los artistas caribeños, activistas, y  
creadores en general, realizan el trabajo que realizan a lo largo del  
Caribe."

Keithley P. Woolward  
*Presidente, CSA 2016-2017*

## Français

### **MESSAGE DU PRÉSIDENT**

#### **AEC et la Galerie Nationale des Bahamas travaillent ensemble**

Le vendredi 30 septembre, l'Association des Études Caribéennes et la Galerie Nationale des Bahamas ont lancé officiellement un appel aux artistes et autres créateurs de la communauté bahamienne élargie de produire des œuvres d'art parmi lesquelles sera choisie la couverture de la brochure 2017. L'œuvre sera exposée dans le cadre de l'exposition qui sera inaugurée officiellement lors de la Conférence et restera ouverte tout le mois de juin 2017.

Veuillez trouver ci-dessous des commentaires extraits d'une interview donnée aux médias locaux après la conférence de presse.

"J'ai la chance d'avoir été chargé de la responsabilité de diriger l'Association des Études Caribéennes en 2016-17. Un volet des responsabilités qui m'incombe consiste à organiser la conférence annuelle qui se tiendra dans les Bahamas, ne serait-ce que parce que c'est ici que vis et travaille, et c'est logique d'amener la conférence dans un espace qui est familier au Président, en l'occurrence moi.

L'AEC, par ailleurs, n'a pas été aux Bahamas depuis un moment. La conférence AEC a eu lieu la dernière fois aux Bahamas en 2002, et depuis lors elle n'est pas retournée dans cette partie des Caraïbes. Il y a donc de bonnes raisons de retourner aux Bahamas,

Ces dernières années depuis l'édition 2013 en Grenade, l'AEC est allée à Mérida, en Yucatan en 2014, et de là à la Nouvelle Orléans en 2015. Cette année nous nous sommes réunis, pour la première fois dans l'histoire de l'AEC, en Haïti. Nous avons donc œuvré ne serait-ce qu'à couvrir l'espace nord-ouest des Caraïbes en incluant le Sud des États-Unis, pour marquer par notre présence physique le fait que nous considérons que ces aires aussi font partie des Caraïbes.  
[...]

Nous sommes à la Galerie Nationale des Bahamas cet après-midi parce que nous concluons un partenariat afin de marquer notre engagement, en tant qu'organisation, à fomenter les

arts et la culture des régions qui accueillent nos conférences.

Le Comité Exécutif de l'AEC s'est engage, il y a quelques années, à laisser un impact au sein des communautés qui nous accueillent lors de nos conférences annuelles, un impact qui va au-delà du nombre des lits d'hôtels occupés ou de courses de taxi, ce qui en soit stimule sans doute l'économie locale. En fait nous souhaitons de faire participer les communautés artistiques et créatrices locales à l'ensemble des activités associées à nos conférences.

Cette année donc nous sommes heureux de lancer avec la NAGB ce concours artistique pour la couverture de la brochure qui sera produite pour la conférence 2017.

[...]

Parmi les choses que nous essayons de mettre sur pied dans la mise en place de la prochaine conférences consiste à prendre soin de marquer notre présence tout en créant des partenariats avec des organismes locaux, si possible bahamiens. Nous collaborons donc avec la NGAB pour ce concours artistique, mais nous travaillons également avec le Ministère du Tourisme, le Ministère de la Jeunesse, des Sports et de la Culture ainsi qu'avec le Collège des Bahamas qui deviendra bientôt l'Université des Bahamas.

En fait, parmi les membres de notre comité d'organisation local se trouvent plusieurs de mes collègues du Collège des Bahamas, et nous avons la chance également de compter avec quelques étudiants du Collège dont la présence montre nos efforts à impliquer nos étudiants dans l'organisation et les différentes tâches à effectuer.

En tant que président je suis particulièrement conscient du fait que nous arrivons en quelque sorte en parachutes dans les communautés qui nous accueillent, avec nos attentes de trouver un hôtel qui soit à la hauteur de nos besoins pour le déroulement correct de la conférence, mais il est aussi important de faire en sorte que les personnes venant aux Bahamas prennent conscience qu'ils sont dans les Bahamas et que nous soyons capables de leur faire découvrir la vie dans les Bahamas autant que faire se peut.

Cette initiative est donc vraiment importante pour nous en ce qu'elle nous permet de confirmer et de concrétiser notre engagement en tant qu'organisation pour la vie intellectuelle, créative et militante caribéennes, en joignant des artistes locaux à nos activités et en présentant une œuvre des leurs en couverture de la brochure, car les gens l'emporteront avec eux. Cette œuvre voyagera vers toutes les régions où vivent ces personnes.

[...]

C'est la première fois que je sache dans l'histoire de l'AEC que nous lançons ce genre de concours pour présenter une œuvre d'art originale sur la couverture de la brochure annuelle. L'idéal ce serait de pouvoir organiser une exposition montrant toutes œuvres présentées à ce concours, qui serait inaugurée lors de la conférence et montrerait donc les œuvres des artistes locaux participant au concours.

À terme, ce que j'envisage c'est la création d'une collection AEC qui pourrait voyager vers le lieu choisi pour la conférence en amont de cet événement. Elle pourrait être installée dans l'espace que nous occuperons, et on y joindrait de nouvelles œuvres suscitées, de sorte que dans les prochaines 40 années l'AEC pourrait former une collection qui nous permettra de retracer non seulement l'histoire et l'évolution des endroits que nous aurons visités, mais aussi l'histoire de notre organisation elle-même. Je suis certain que, si nous avions commencé dès le début, nous verrions maintenant des tendances très intéressantes qui ont eu lieu dans les arts visuels et culturels pendant les dernières 42 années de notre existence.

Maintenant que l'AEC entame sa 42e année, Je pense que nous avons l'occasion de démarrer ce travail curatorial documentant certaines voies d'évolution des Caraïbes et les manières dont les artistes, activistes et créateurs caribéens en général conçoivent leur travail partout dans les Caraïbes.

Keithley P. Woodward  
Président, CSA 2016-2017

## MESSAGE FROM THE VICE PRESIDENT

### Octubre en tierra de América

El día 12 de octubre de 1492 no es fecha que aparezca en el Diario de Colón, interesante paradoja. Se trata de un viernes que quedó documentado el 11 de octubre, cuando las naves "llegaron a una isleta de los Lucayos que se llamaba en lengua de indios Guanahani". Ese día ha tenido diversas y confusas denominaciones. Ha sido considerado Fiesta Nacional en España, Día de la Hispanidad por unos, Día de la Raza por otros, en fin, fue cuando se inauguró un largo trayecto de encuentros y desencuentros, cuando se abrió el camino en América de la colonialidad en los tiempos modernos. Fue en Guanahani que la espada y la cruz, llegadas del otro lado de la Mar Océano, cambiarían el rumbo de la historia americana.



Yolanda Wood

Un poemario, evoca desde su título, una relación afectiva con ese territorio, *Guanahani, mi amor*, de la autora bahamense Marion Bethel, Premio Casa de las Américas de Literatura anglófona del Caribe. Por su enunciado en lengua indígena, esa cálida afección remite a lo originario y nativo de ese archipiélago, lugar hasta donde llegaron los pobladores antiguos que remontaron las islas sucesivas del arco antillano desde la tierra continental. Sobre ellos, escribió el Almirante:

...gente desnuda, daban de aquello que tenían de buena voluntad, eran todos mancebos, muy bien hechos, con hermosos cuerpos, no traen armas ni las conocen, buena estatura y buenos gestos, bien hechos, buenos servidores y de buen

ingenio...son Color canario...ni negro, ni blanco, pintados, no tienen armas ni las conocen...tomaban las espadas por el filo y se cortaban con ignorancia.

La naturaleza fue motivo de especial interés para Cristóbal Colón quien la aprecia desigual a sus referentes europeos. Ante la sorpresa de lo que ve, habla de ella por contraste con lo conocido, “gran cantidad de palmas de otra manera que los de Guinea y de las nuestras”, y en otras ocasiones describe por asociación y comparación “la yerba era grande como en Andalucía en... mayo”. Y la mar, dice, es “como el río de Sevilla”...por decir tranquila...” y los aires, dulces como en abril en aquella ciudad.

Observó los bordes costeros, localizó bocas de ríos, playas, y refiere ver pocas elevaciones, tierras llanas y muy fértiles. Colón se movía por las aguas marinas entre muchas islas cercanas, lo que en lenguaje lírico aparece expresado con una bella metáfora por Marion Bethel en *Guanahani, mi amor* cuando dice que “cada isla debe apuntalar los arrecifes de coral de las otras” y todas comparten ese misterio profundo que las imanta, La autora es sensible a algo simbólicamente primigenio que se halla en la insularidad , como también en la concha, en la tierra y en la mujer, todas entrelazadas por ciclos de la existencia e historias cruzadas, propias y ajenaas que conviven en los soles luminosos y eclipsados, en los sueños e insomnios que hace suyo este poemario.

Desde Guanahani se inició el primer trayecto colombino por una América aún desconocida e innombrada. Decía el 23 de octubre el Almirante en su Diario, “quisiera hoy partir para la isla de Cuba que creo debe ser Cipango, según las señas que dan esta gente de la grandeza dellas y riqueza”. Y zarpó con sus naves desde rumbo a Cuba. Fue solo el comienzo de todo, lo que ya sabemos, continuó después.

Yolanda Wood  
Vice Presidente, CSA 2016-2017

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## **English**

### **October in the Americas**

The 12th October 1492 is a date that does not appear written down in Columbus' Journal of Navigation: an interesting paradox. The date entered in the Journal refers to one Friday in 1492, documented on the 11th of October when the ships “arrived at an islet of the Lucayos, that in native language was called Guanahani”. That day has had diverse and confusing denominations ever since. It has been recognised in Spain as a National holiday, named by some as Hispanic Day, by others as Columbus Day: it inaugurated a long series of encounters and failed meetings, and laid open the road to Coloniality in America, in modern times. It was in Guanahani that the sword and the cross, brought from across the seas, would change forever the course of American history.

A poem collection by Bahamanian writer Marion Bethel (Casa de las Americas Prize for Anglophone Caribbean Literature, 1994) suggests a strong affective relation with the territory from its evocative title *Guanahani, My Love* (*Guanahani, mi amor*). The pronouncement in indigenous language refers back to the autochthonous origins of the Archipelago, a place where ancient peoples arrived from the mainland, and island by island built up the arc of Antillean isles. On this, Columbus wrote:

They go as naked as when their mothers bore them, [...] All I saw were youths, none more than thirty years of age. They are very well made, with very handsome bodies, and very good countenances [...] they are the colour of the Canarians, neither black nor white. [...] They neither carry nor know anything of arms, for I showed them swords, and they took them by the blade and cut themselves through ignorance.[\[1\]](#)

Nature was of special interest to Christopher Columbus and he remarks on the difference to European landscapes. Surprised by what lies before him he speaks of nature in terms of its contrasts to the familiar, “There are a great number of palm trees of a different kind from those in Guinea and from ours”, and on other occasions describes it by association and similarity “The herbage was as thick as in Andalusia during April and May”. While the sea, he says is, “In all these days the sea was very smooth, like the river at Seville”. And, “the air pleasant and mild”.

Columbus observed the coastal areas, localized the mouths of the rivers, documented the beaches, and refers to seeing very few elevations, and to seeing plains and fertile land. Columbus navigated along the sea channels between many of the islands, an image conveyed lyrically by Marion Bethel in *Guanahani My Love*, when she writes “Each island must shore up each other's coral reefs” and all share that mysterious deepness emanating from within. The author responds to something symbolically primeval, inherent to insularity, to a conch shell, the land and to woman; each linked inextricably through cycles of existence and entwined stories, personal and other, and all coexisting beneath luminous suns and eclipses, and in the dreams and awakenings that comprise this poem collection.

The first of Columbus' voyages into an unknown and unnamed America began from Guanahani. On the 23rd October, the Admiral writes in his Journal, “I desired to set out today for the island of Cuba, which I think must be Cipango, according to the signs these people make, indicative of its size and riches”. And so he set off with his ships. This was just the beginning, of what we know, that was all to come later.

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[\[1\]](#) *The Journal of Christopher Columbus (During his first voyage, 1492-93) and Documents Relating to the Voyages of John Cabot and Caspar Corte Real*. Translated by Clements R Markham. Hakluyt Society: London, 1893. Citations in English are from this edition.

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Yolanda Wood  
Vice President, CSA 2016-2017

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## Français

### Octobre dans les Amériques

Le 12 octobre 1492 n'apparaît pas dans le Journal de bord de Colomb, paradoxe curieux. C'est vendredi qui est documenté, le jour d'avant, lorsque les navires "arrivèrent à une petite île des Lucayes qui s'appelait en langue indigène Guanahani". Ce jour-là a été appelé de façons différentes, voire confuses. Il est devenu Fête Nationale en Espagne, Journée de l'Hispanité pour les uns, Journée de la Race pour les autres; enfin, c'est lorsqu'en Amérique a débuté l'époque coloniale, à l'aube de la modernité, qu'aura été entamée une longue trajectoire de rencontres et d'incompréhensions. C'est à Guahani que l'épée et la croix, venues de l'autre côté de l'Océan, changeront le destin de l'histoire américaine.

Il existe un livre de poèmes qui annonce dès son titre une relation affective avec ce territoire. *Guanahani mon amour*, écrit par l'écrivaine bahamienne Marion Bethel, reçut le Prix Casa de las Américas de littérature anglophone caribéenne. De par son énoncé en langue indigène, cette affection chaleureuse renvoie à l'habitant autochtone de cet archipel, lieu où étaient arrivés les peuples anciens venus du continent qui remontaient d'île en île l'arc antillais. Sur ceux-ci, l'admiral dit ceci:

"... des gens nus, ils donnaient de bon coeur de ce qui leur appartenait, ils étaient tous jeunes, très biens faits, d'un physique beau, de bonne tenue et de beaux gestes, bien serviciaux et intelligents... leur peau est de la couleur des Canariens... ni noire, ni blanche, ils peignent leur corps... ils ne portent pas d'armes ni les connaissent,... ils saisissaient les épées du côté du fil et se coupaient par leur manque d'expérience..."

La nature est particulièrement intéressante pour Cristophe Colomb, qui l'apprécie en fonction de sa différence d'avec ses références européennes. Surpris par ce qu'il voit, il la juge par opposition à ce qu'il connaît, ainsi la "grande quantité de palmes différentes de celles de Guinée et des nôtres"; ailleurs il décrit par association et comparaison "l'herbe (qui) est haute comme en Andalousie au mois de mai". Et la mer, dit-il, est "comme le fleuve à Séville"... c'est-à-dire calme... "et les vents sont doux comme en avril dans cette ville.

Il observe les côtes, note les embouchures et les plages, et dit remarquer peu d'élévations, mais des terres planes et très fertiles. Colomb navigue entre de nombreuses îles proches les unes des autres, ce qui en langage poétique est formulé par Marion Bethel dans *Guahani, mon amour* lorsqu'elle dit, avec une belle métaphore, que "chaque île doit soutenir les récifs de corail des autres". Elles partagent toutes ce mystère profond qui les aimante. L'auteure est sensible à quelque chose profondément symbolique qui se trouve dans l'insularité, comme aussi dans la conque, dans la terre et dans la femme, les enchevêtrements des cycles de l'existence et des histoires croisées, propres ou étrangères, sous les soleils lumineux et les éclipses, dans les rêves et les insomnies que ces poèmes font leurs.

À Guahani s'est initié le premier voyage de Colomb à travers une Amérique encore inconnue et dépourvue de noms. Le 23 octobre, l'admiral écrit dans son journal: "je voudrais partir vers l'île de Cuba qui je crois doit être Cipango, selon les signes que ces gens donnent à propos de sa taille et de ses richesses". Et il prit le large avec ses bateaux en direction de Cuba. Ce ne fut que le début de tout ce dont nous connaissons déjà la suite.

Yolanda Wood  
Vice Président, CSA 2016-2017

### MESSAGE FROM THE PROGRAM CHAIRS



Guido Rojer, Jr.



Okama Ekpe Brook

As we return home from a very fruitful and insightful executive council meeting in the beautiful island of Nassau Bahamas, we realize how wonderful it is to serve as program co-chairs. The executive council is, according to those knowledgeable on the matter, the most linguistically diverse in recent years. This added level of diversity enables us to really face practice of Caribbean Diversity and look into how we will expose and showcase the beauty it disposes. Our meeting held in the Bahamas halfway through September served as a great moment to define how our work for the upcoming conference will contribute to the Association's advancement. With the visit to our venue and soaking up experiences from the Bahamas, that surely are happening or are about to happen around the region, we are convinced that it could not be a better time to visit this space.

When we talk about creative and knowledge economies as potential development models for the Caribbean, we realize also that it is our responsibility to share our discourses with the wider public. We have a responsibility towards our communities to disseminate knowledge and facilitate advancement. As a highlight of our dialogues during this meeting in Nassau, it is apparent that the sciences that dominate "development" have somewhat abandoned the people they are meant to impact. The ideas that should shape our thoughts should always revolve around the people that are part of the ecosystem we study. And this will be most definitely one of the discussions we wish to ignite among scholars of all disciplines, allowing for the diffusion of the knowledge we create.

The conversations with the Local Organizing Committee has also reinforced the need to continually link and embed our program planning within the local socio-economic, environment and cultural context. As was in the case of Haiti, New Orleans and before that Grenada, the beauty of this conference will integrate spaces for a showcase of the cultural traditions and local entrepreneurial talents. We aim to create an interactive environment that brings to the forefront the creative passions of the Bahamians while at the same time exposing the challenges that inhibits development to its full potential.

At the same time you will receive the call for proposals which is a framework we will use to build the discourse of our upcoming conference. We ask you to take time to go through this and discuss among your peers and to shape your thoughts and efforts in matching with the theme of next year's event. We are excited to be heading this process, and to working closely with you in fine-tuning the program to heighten your overall experience and welcome you to Nassau in June. In the meantime we reiterate our message from last month: please share your ideas as we look forward to including you in the process as the conference preparation unravels.

We look forward to hearing your opinion. Feel free to email us at: [program.chair@caribbeanstudiesassociation.org](mailto:program.chair@caribbeanstudiesassociation.org) or check out the online medium.

Guido Rojer, Jr.  
Okama Ekpe Brook  
Program Chairs, CSA 2016-2017

## MESSAGE FROM THE SECRETARIAT

### Executive Council Meeting: September 24, 2016, Nassau, Bahamas

Warm greetings from the Office of the CSA Secretariat!

The Executive Council met on Saturday September 24, 2016, in Nassau, Bahamas, to discuss the ongoing business of the organization, institutional and strategic initiatives and matters relating to the planning of the 2017 CSA Conference. The meeting was a productive one. In brief below are some of the strategic decisions made with a vision to move the Association forward. The agenda of the meeting is available to the membership shortly on the CSA website - [CLICK HERE](#).



Mala Jokhan

- The appointment of a new CSA Treasurer (voluntary position)
- The appointment of a Financial Committee to work closely with the Treasurer. The Executive Council, via its governance powers will recruit and appoint nominees for the establishment of the Financial Committee.
- Consolidation of CSA financial assets for easy management and oversight. The EC recommended the following:
  - The elimination of the CSA Oregon account by Dec 1 2016. Funds from the Oregon Account will be transferred to the Chase Miami to open a CSA Savings Account (Membership and Administration) linked to CSA's existing Conference Chequing Account (Chase Account). For each conference, a temporary bank account will be opened specifically for that conference (on site/host country).
  - Profits coming from CSA conferences starting 2016 through 2020 will go towards the purchase of Translation equipment. This is a concretization of CSA's long standing commitment to Translation and Multi-Linguistic representative at our annual conferences.
- Donation Drive button will be established on the website, specifically to fund the purchase of translation equipment. For this cause, the suggested donation will be USD50.

Mala Jokhan  
CSA Secretariat

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## Español

### Reunión del Comité Ejecutivo: 24 de septiembre de 2016, Nassau, Bahamas

¡Saludos calurosos de la Oficina del Secretariado de la CSA/AEC!

El Comité Ejecutivo se reunió el sábado 24 de septiembre de 2016 en Nassau, Bahamas, para discutir los asuntos en curso de la organización, iniciativas institucionales y estratégicas, y asuntos relacionados a la planeación de la Conferencia CSA/AEC 2017. La reunión fue productiva. Debajo se encuentran algunas de las decisiones estratégicas tomadas con la visión de seguir avanzando hacia adelante en la Asociación. El orden del día de la reunión estará disponible para los miembros en el sitio web en breve.

- El nombramiento de un nuevo Tesorero de la CSA/AEC (posición voluntaria)
- El nombramiento de un Comité Financiero que trabaje de cerca con el Tesorero. El Comité Ejecutivo, a través de sus poderes de gobernanza, reunirá y designará candidatos para el establecimiento del Comité Financiero.
- Consolidación de los bienes financieros de la CSA/AEC para un manejo y superficie de fácil acceso. El Comité Ejecutivo recomendó lo siguiente:
  - La eliminación de la cuenta CSA/AEC Oregon para el 1 de diciembre de 2016. Los fondos de esta cuenta serán transferidos al Chase Miami para abrir una Cuenta de Ahorro de la CSA/AEC (Membresía y Administración), vinculada a la Cuenta de Revisión de la Conferencia (Cuenta Chase) ya existente. Para cada conferencia, se abrirá una cuenta bancaria temporal en el sitio de la conferencia.
  - Los beneficios obtenidos de las conferencias, del 2016 al 2020, se recaudarán para la compra de equipo de Traducción. Esta es una concreción del fuerte compromiso con el representante de Traducción y Multi-lingüismo en nuestras conferencias anuales.
  - Un botón de Deseo Donar será implementado en el sitio web, específicamente para financiar la compra del equipo de traducción. La donación sugerida para esta causa es de USD50.

## MESSAGE FROM THE LANGUAGE SUB-EDITORS

### Nouvèl (Martinican French Creole)

#### TOURISM LABABAD (TOURISM IN BARBADOS)

Tourism Labab koumansé dévelopé koté ané 50 apwè an long périòd kolonizasyon. Diz an avan lindépandans an 1966, indistri sikriyè té ka dominé ékonomi péyi-la. An tala, i té prospè pandan périòd ané 70. Mé tourism la fini pa dévelopé pwan le relè progresivman. En 1956, Hotel Aids Act té kom objektif di mété an plas fasilité ladwan afin di acheté matério pou konstwi lotel. Fòk di ki Biro Dévelopman Lababad ba lajan pou pèmèt konstwi épi lwé térin pou fè konstwi.



Hélène Zamor

An 1957, 16 moun adan sektè lotetri mété ko yo ansam pou mété anplas Asosyasyon Lotèl Lababad. Objektif asosyasyon tala té di konsantré asou dévelopman otetri adan péyi a. Anfin gouvènman Biro Tourism ranfosé promosyon Lababad asou marché internasional. Nom touris ki vini Babad jik ogmanté ant 1956 et 1964. Maurice Burac ban ou sé chif-la : 17.800 à 57.000. Dépi pwemosyon an fèt asou marché internasional, ni an lo touris ki vini di Léwòp-la, Kanada épi Étazini. Ni touris di péyi Karayib-la.

Maurice Burac rimaké ki nom touris ogmanté ant 1969 épi 1974. Té ni touris ki vini di Alman, Laswis tou. Bès dola américhen épi monté moné alman-an pèmèt an lo touris di vini Lababad. Ant 77 épi 80, nomm touris pasé di 224 314 a 3770 916. Malgré konjonkti économik aktuel, Babad ka kontinué diversifié tourism-li. Tourism patrimonial divini twè impòtan an péyi-a. Ni sit touiyéristik ki ka fè pati di patrimwan mondial UNESCO. Vil Bridgetown sé yon. I ni arch indépendans-li. An 2003, sé Barbaden-an sélébré 375 lanné existans-li. I pwan non-ï di mo anglé-a «Bridge » ki vé di : «pon ». Dapwé sé istoryen-an, sé sé Amérindyen-an ki fèt pon tala. Bridgetown jwé an wòl komersyal vital pandan kolonizasyon anglé-a.

Ansyen baz militè ki yo ka kriyé Garrison ni an pasé. Ni an fò ki yo ka kriyé St.Ann an didan ï. Ni bèl kanon XVIIème sièk. Bò baz militè, ni an savann é sé la ki ni kous chouval.

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Helene Zamor  
French & Martinican Creole Language Sub-editor  
CSA Newsletter

### Español

#### **Superior to Virtual Distance Education, a pedagogical proposal for the Caribbean community. Educación Superior a Distancia Virtual, una propuesta pedagógica para la comunidad caribeña.**

Desde el rol docente, las redes sociales y los entornos virtuales de aprendizaje (EVA) la Universidad Abierta para Adultos (UAPA, <http://www.uapa.edu.do/>) y su Revista *Educación Superior* (<http://www.uapa.edu.do/docs/revista/Educ-Superior-2010.pdf>) promueven múltiples modales de adentrarse en el universo estudiantil universitario. En el Caribe insular, específicamente, en República Dominicana dicha institución trabaja en la promoción y consolidación de un novedoso sistema educativo –MECCA– que pueden consultar en: <http://www.uapa.edu.do/wp-content/uploads/EDU325.pdf>. Esta herramienta pedagógica intelectual nos compromete a multiplicar saberes y experiencias de trabajo positivas a favor de la educación en el Caribe.



Vilma Diaz

Sin embargo, tenemos un reto mucho mayor para la comunidad educativa caribeña, lograr procesos de formación docente, que desde la gestión educativa, integren el uso de la TIC. Desde esta mirada, la UAPA no solo propone la virtualidad como un medio del proceso educativo sino que difunde y reorienta con el sistema de publicaciones seriadas nuestras raíces culturales. Este es complemento fundamental en la gestión universitaria uapiana.

## PUBLICACIONES SERIADAS



Tomado de: Memorias de las 20 años. UAPA. Educación superior a distancia virtual. Editora Búho SRL, Santiago, República Dominicana.

De esta manera invitamos al público lector a conocer el número especial de su Revista Educación Superior, dedicada a la experiencia docente vinculada a la aplicación de iniciativas novedosas dentro del amplio campo del uso de las TIC en la Educación en países como Colombia, Cuba, República Dominicana y diferentes regiones del Caribe insular.

Desde el rol docente en Entornos Virtuales de Aprendizaje se publican los primeros resultados en entornos inmersivos 3D y el desarrollo de un Sistema Experto que enriquece el proceso de enseñanza-aprendizaje en carreras como: Ingeniería en Tecnologías de Información y Comunicación (TIC), Ingeniería de Sistemas Computacionales, Ingeniería de Software e Informática. Se propone un estudio sobre el uso del laboratorio virtual y su complementariedad en la actividad práctica de la Biología, que impacta de manera directa en carreras como Medicina, Bioquímica, Ingeniería Química, Laboratorio Clínico, etc. Asimismo, se dialoga sobre la función del tutor y los nuevos roles que todo docente debe asumir para crear paradigmas propios, en este caso, repensar el rol del docente en sus múltiples aspectos con proyectos asequibles y viables que integren las Tecnologías de la Información y las Comunicaciones a la Educación Superior desde El Caribe.

Múltiples miradas, múltiples caminos tomará la educación a nivel mundial y nuestra región caribeña ya está abocada a repensar su espacio pedagógico. "En el contexto actual, las universidades más flexibles son las que han incorporado con mayor rapidez los cambios en las nuevas tecnologías. Todos los dispositivos se han incorporado al proceso educativo para atender la necesidad de una comunicación más eficiente. Aquí radica una de las grandes diferencias en las universidades convencionales y las que operan en el modelo de educación a distancia". Con esta premisa más calidad, ética, talento humano, innovación, responsabilidad, cooperación, solidaridad, equidad y pluralismo se encamina la UAPA en el siglo XXI. Mientras -desde la Asociación de Estudios del Caribe- nos preguntamos ¿qué modelos educativos existen hoy en la región caribeña?

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Vilma Diaz  
Spanish Language Sub-editor  
CSA Newsletter

### Français

#### LE TOURISME À LA BARBADE (TOURISM IN BARBADOS)

Le secteur touristique barbadien est né vers les années 50 après une longue histoire coloniale et sucrière. Une décennie avant l'Indépendance en 1966, l'industrie sucrière dominait l'économie du pays. Elle a connu un essor considérable même pendant les années 70. Cependant, le tourisme s'est progressivement implanté au fil du temps. L'année 1956 marque la mise en place de l'Hotel Aids Act qui avait comme objectif d'introduire des facilités douanières permettant l'achat de matériaux pour construire des hôtels. Il convient d'ajouter que le Bureau de Développement de la Barbade donnait des prêts pour faciliter la construction d'hôtels et location de terres prévue à cet effet. En 1957, 16 hôteliers se sont mis ensemble en vue de créer l'Association des Hôtels de la Barbade. Les activités sont essentiellement axées sur développement de l'hôtellerie dans le pays. Enfin, le gouvernement du Bureau du Tourisme (Barbados Tourism Board) a commencé à renforcer la promotion de l'île sur les marchés internationaux par le biais de subventions accordés par l'Etat. Entre 1956 et 1964, le nombre de touristes s'est accru car il est passé de 17.800 à 57.000. Depuis la promotion de la Barbade sur les marchés internationaux, de nombreux touristes en provenance d'Angleterre, du Canada et des Etats-Unis viennent visiter le pays. Mais cela ne vaut pas dire que la Barbade n'accueille pas les touristes venant des pays de la Caraïbe.



Hélène Zamor

Maurice Burac observe une augmentation du nombre de touristes originaires de d'autres pays d'Europe comme l'Allemagne et la Suisse entre 1969 et 1974. Il semble même que la baisse du dollar américain par rapport au Deutsch Mark allemand et au Franc Suisse serait responsable de ce phénomène. Dans son étude sur le tourisme barbadien, Burac souligne que le secteur touristique a connu une certaine baisse en 1982 puis un nouveau départ en 1983. Il cite quelques chiffres pour nous donner une meilleure idée de la situation. Par exemple, durant la période de 1977 à 1980, le secteur touristique est prospère. La Barbade compte environ 224 314 touristes en 1977 et en 1979, le nombre de touristes est passé à

Malgré la conjoncture économique actuelle, la Barbade continue de diversifier son tourisme en mettant en valeur son tourisme patrimonial. Certains sites touristiques sont classés au patrimoine mondial de l'UNESCO. Il s'agit de la ville de Bridgetown elle-même avec son parlement, son arc de l'Indépendance. En 2003, les Barbadiens ont commémoré le 375ème anniversaire de leur capitale. Nous devons noter que la ville de Bridgetown doit son nom au mot anglais Bridge qui veut dire "pont". D'après les historiens, ce pont a été construit par les premiers Amérindiens qui sont se sont établis dans l'île. Bridgetown a joué un rôle commercial important pendant la colonisation anglaise.

L'ancienne base militaire connue sous le nom de Garrison a un passé inoubliable. Elle abrite un fort que l'on appelle St. Ann. Cette précieuse base possède des canons du XVII<sup>e</sup> siècle. En face d'elle, se trouve la belle savane où se déroulent les courses de chevaux.

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Helene Zamor  
*French & Martinican Creole Language Sub-editor  
CSA Newsletter*

## Dutch

### **Waarom Nederlands? Why Dutch?**

'But why? Maar waarom dan? Waarom leren jullie Nederlands in de klas?' Als ik deze vraag stel, kijken 16 paar jonge bruine ogen elkaar en mij verbaasd aan. Brandon, de grappenmaker en geschiedkundige van deze groep 8, doet een poging: 'omdat het belangrijk is?' 'En waarom is het dan belangrijk?' vraag ik hem. Zoals wel vaker rolt hij met zijn ogen en haalt zijn schouders op. Hij vindt mijn vraag vreemd.



Jordi Halfman

Brandon spreekt zelf vooral Spaans en identificeert zich vaker met Spaans-zijn en Santo Domingo dan met Sint Maarten. Dus ik vraag hem: 'waarom leren kinderen in Santo Spaans?' 'Omdat het zo mooi is', en 'omdat mijn familie dat spreekt' vertelt hij. Toch moet Brandon elke dag een uur Nederlandse les volgen, een les die door iedereen, docent en kinderen, als zwaar wordt ervaren. Nog Brandon, noch één van zijn klasgenoten begrijpt en/of spreekt Nederlands. De conversatie die wij hebben, speelt zich af in het Engels.

Er is de afgelopen 50 jaar veel gezegd en geschreven over de taalsituatie in het Nederlands Koninkrijk en de instructetaal op scholen in het bijzonder. Sinds 1986, het jaar dat Aruba zich onttrok aan de Nederlands Antilliaanse constructie en de van Sint Maarten afkomstige Linda Richardson zich binnen die Antilliaanse constructie inzette voor taalvrijheid in het onderwijs (en het gebruik van Engels als instructetaal in het bijzonder), is er die vrijheid. Scholen op Sint Maarten mogen doceren in het Engels of Nederlands. Maar ze moeten ook een uur per dag doceren in de andere taal.

Engels zou onderwijs toegankelijker maken voor alle kinderen die ofwel zelf gemigreerd zijn, of kind zijn van migranten. Het zou ook bijdragen aan de eenwording in het in 2010 ontstane land Sint Maarten, los van de (vroegere) Nederlandse invloeden. De taalkundige en voormalig onderwijsminister van Sint Maarten Rhoda Arrindell, gaat hierin verder en vraagt zich af of de onderwijsstaal niet het Sint Maarten Engels zou moeten zijn.

Maar tot op de dag van vandaag wordt er verplicht Nederlands gedoceerd. 'Waarom Nederlands?' blijft dus een vaak gehoorde vraag. Niet alleen op Sint Maarten, maar ook op de andere eilanden binnen het Koninkrijk: (standaard)Engels en Papiamento worden ook daar steeds belangrijker in het dagelijkse leven.

En toch schrijf ik dit in het Nederlands. Waarom? Deze taal levert voor schoolkinderen vaak stress en onduidelijkheid op. En schrijven over Sint Maarten in het Nederlands kan snel pervers machtsvertoon worden, een uiting van neokoloniale verhoudingen. Maar dan hoor ik in mijn achterhoofd Brandon die antwoord geeft op mijn vraag waarom hij Nederlands moet leren? 'Omdat het belangrijk is juf'.

Brandon wordt ineens de echo van de Caribische woordkunstenaar Edouard Glissant die mij herinnert aan het belang van *opacité*; het onkenbaar mogen zijn. Ik, soms, sprekend in mijn droge Nederlands, Brandon, soms, in zijn snelle Spaans, ontsnappend aan het oog/oor van de ander, de wetenschap, en de staat. En tegelijkertijd erkennen we het belang van diversiteit in taal als bron van kennis en kunde. Onze taalbronnen – (Sint Maarten)Engels, Spaans, Papiamento of Nederlands- helpen ons om de wereld te (her)ontdekken. Daarom, mijn bijdrage, in het Nederlands.

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Jordi Halfman  
*Dutch Language Sub-editor  
CSA Newsletter*

## Papiamentu

### **Algun Palabra Prome - A few words before**

CSA ta haciendo un bon intento pa incorpora mas storia y punto di bista di e diferente regionnan di idioma den Caribe. Nan merece un pabien hopi grandi pa esaki ya cu nan kier fortifica e lasonan entre nos islantan, no obstante e idioma. Den un intento pa sigui haci esaki mi ta cuminsa cu un serie di articulo cortico tocante e desaroyonan den Caribe Hulandes riba diferente tereno den nos dushi idioma Papiamento. Ta skirbi esaki den e ortografia di Aruba mirando cu Aruba ta mi isla natal. Ta di spera cu mas

hende por familiarisa nan mes cu nos idioma y tambe keda al tanto di nos desaroyonan.

### **Un anochi di Celebracion di Herencia Africano na Aruba - An evening celebration of African celebraion in Aruba**

E articulo aki ta un relato di un presentacion cu tawata tin na Aruba den luna di maart den cuadro di e celebracion di 'Black History Month'. Ta asina cu Rootsman Sonny y su señora Celeste Richardson Woodley algun luna atras a organiza un evento yama 'African Heritage Celebration' na Scol di Arte San Nicolas. Nan ta organisa e evento aki anualmente, unda ta enfoca riba e celebracion di herencia Africano na Aruba y den mundo general. Durante e anochi aki tawata tin diferente presentacion y discurso. Mi persona tawata un di e oradornan.



Gregory Richardson

Mi charla tawata titula "Should we celebrate Black History month in Aruba?". Den e cuadro aki mi a trece diferente argumento padilanti, sosteni pa diferente fuente di e.o. publicacionnan manera Slaven Register (R. Arends), Tambu di Aruba (C. Thiel), Slaven zonder Plantage (L. Alofs), Nos ta Rubiano (O. Wever), unda mi a mustra e presencia di cultura Africano na Aruba ya den siglo 18 prome cu binida di e refeneria Lago. Mi a argumenta pa medio di diferente analisis cu e cultura di Aruba ta uno syncretico, crioyo basa riba un mezcla di diferente cultura, Amerindio, Europeo, Africano y mas. Tambe mi a trece padilanti cu hopi bes, pa motibonon di 'politica di identidad' ta identifica cierto herencia mas cu otro. Mi a conclui bisando cu un gran parti di nos musica, idioma, gastronomia (p.e Tambu, Tumba, Dande, Gaita, Papiamento, etc) y mas tin vinculo cu cultura Africano den un forma of otro y cu nos mester ta orguyoso di esaki, ya cu e ta haci nos cultura mas diversifica y rico.

Despues di e charla, tawata tin un discusion interesante unda personanan por a duna nan opinion tocante e topico. Algun a bisa, cu ta importante pa ta consciente di e aspecto aki di nos herencia pero cu e no mester ta riba un dia of durante un luna pero e mester ta incorpora na un forma continuo den tur nos celebracionnan riba tur nivel.

E anochi a sigui cu un poema di Rootsman Sonny, sosteni pa e ritmonan di e artista renombra Mo Mohamed y su yiu Moshushu, unda el a duna un resumen historico di e 'triangle trade' y a proclama su urguyo pa su herencia, sigui pa algun poema di e artista Beach, cu a interpreta simbolicamente e dolor y pena cu Virginia, e catibo Arubano cu a rebeldia contra su shon, a sinti ora nan a straf y a cere den prizon.

E anochi a sigui cu un relato di Jah Lion, cu a presenta e discurso di e emperador di Ethiopia Haile Selassie, na e asina yama League of Nations (awo Nacionnan Uni) unda el a haci un suplica na mundo henter pa aboli tur sorto di discriminacion. E relato aki tambe tawata e base di Bob Marley su cantica WAR.

E anochi a finalisa cu un presentacion riba drum di Mo Mohamed, Moshushu y Beach.

E organisadornan tawata hopi satisfecho cu presencia y participacion di esnan cu a sali y a sostene e evento. Nan a indica cu nan lo sigui cu mas actividad den e cuadro di e tema aki.

Te otro luna!

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Gregory Richardson  
Papiamentu Sub-editor  
CSA Newsletter

### **Danish-American-Caribbean Perspective**

#### **Virgin Islands of the United States: A People's Journey**

The Virgin Islands of the United States (VI-US), is formerly known as the Danish West Indies from 1733-1917. Some scholars, researchers and tourism specialists reference the VI-US as a "Danish-Caribbean destination." Nevertheless, with a majority of the population being people of African-Caribbean-Indigenous ancestry, that sociocultural designation may not be the most accurate in describing the uniqueness of the VI-US as a Caribbean-American destination. Several flags have waved with sovereign dominion over these islands—Indigenous nations, Spain, England, Holland, France, the Knights of Malta, Denmark, and finally, the United States. The VI-US is experiencing a reawakening of the rich culture, heritage and identity (CHI) with foundations linked to African, Indigenous, Caribbean American experiences interwoven among a host of freedom quests, rebellions, insurrections, wars and colonial sovereignty transfers that have intentionally and institutionally affected the development of the VI-US.



Chenzira Davis Kahina

VI-US history, culture, tradition and legacies are interwoven with multicultural, multilingual and pluriversal narratives inclusive of the way of life of explorers, pirates, enslaved Africans, indentured servants, freedom fighters, crafts persons, maroons, colonizers, aristocrats and common people on multidimensional quests for self-determination, freedom and the restoration of their humanity during settlement, exploration, conquest, enslavement and/or capture. Indigenous ancestral histories, cultural traditions and civilization narratives of the VI-US are interwoven with Taino, Arawak, Kalinago (Carib) and other people traversing, inhabiting, warring and exploring these islands. A majority of the people of the VI-US have family roots, origins and historical narratives spreading throughout the Caribbean Americas with many learning primarily of African ancestors that were captured, enslaved and brought to these western lands in contrast to the enriched heritage narratives of marronnage, freedom, royal ancestral civilization legacies and more.

The VI Centennial Commission in collaboration with multiple VI community-based organizations and institutions is organizing historic observances and commemorative events

surrounding March 2017 marking the transfer and purchase of the Danish West Indies by the United States for \$25,000,000.00 in gold formalized on March 31<sup>st</sup>, 1917. The University of the Virgin Islands—the only Historical Black College and University (HBCU) in the Caribbean and Land Grant Institution (LGI)—coordinates the VI Centennial Commission's Lecture Series. The themes range from *Virgin Islands Pre-Columbian Period* to *A Look Towards the Future: Continued Progress Towards Equal Citizenship or Self Determination*.

While “celebratory” and commemorative Centennial events are being organized, similar to 19<sup>th</sup> century VI-US uprisings, 21<sup>st</sup> century liberation voices from Ancestral Indigenous Native descendants of the VI-US, like *A People’s Journey for Self Determination and Decolonization* have increased. For example, October 1<sup>st</sup> is annually commemorated with VI-US cultural heritage education (CHE) programs in remembrance of the Great Fireburn of 1878 on the isle of St. Croix.

*“On Contract Day 1878, four women, Queen Mary Thomas, Queen Mathilda Macbean, Susanna ‘Bottom Belly’ Abrahamson and Axeline ‘Queen Agnes’ Salomon, led the labor protest...Their labor revolt was a success and the 1849 Labor Act was repealed as a result...The 1878 Fireburn was a labor protest for workers’ rights and labor reforms primarily in the sugar industry.” Source: <http://aphj2sd.com/st-croix-fyahbun>*

Several CHE initiatives continue to support Heritage Education and Arts Legacy (HEAL365©) programs of the VI Caribbean Cultural Center at UVI and their community collaborators that embrace the unique sociological explorations of interdisciplinary historical ingenuity, multicultural traditions and socioeconomic diversity that exists on all four (4) islands- St. Croix, St. John, St. Thomas and Water Island inclusive of Indigenous, African, EurAsian and contemporary social institutions. More to share in future issues on A People’s Journey in the VI-US!

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Chenzira Davis Kahina  
Danish-American-Caribbean Perspective Sub-editor  
CSA Newsletter

## GRADUATE STUDENT CORNER

Continuing our feature series of CSA grad students we hear from Kearra Amaya Gopee this month. Please get in touch at [lrpragg@yorku.ca](mailto:lrpragg@yorku.ca) if you’re interested in being featured!

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My name is Kearra Amaya Gopee and I am a senior at New York University’s Tisch School of the Arts working towards my BFA in Photography and Imaging, along with a minor in Africana Studies. I was born in Miami, Florida to Trinidadian parents and moved to my maternal family’s home in Carapichaima, Trinidad and Tobago at the age of 3 where I stayed until the age of 18, when I moved to New York where I now reside. At 17, I was hired to work as a photographer for the Trinidad Guardian, under the tutelage of photojournalists Andrea De Silva, Alva Viarruel and occasionally, portrait photographer Mark Lyndersay. During my time at the Guardian, I discovered my affinity for research and documentation, which is now an integral part of my practice.



Lauren Pragg

My academic pursuits have afforded me a critical and historical analysis of my personal experiences and observations as an artist, scholar and Caribbean-American woman. Both my scholarly and artistic practices have an explicit focus on the nature of violence and erasure inflicted on the Caribbean by the global north. Being a part of the Caribbean Studies Association’s conference this year in beautiful Haiti really marked a watershed moment in my career however as it was both my first time attending CSA as well as my first time presenting some of the scholarly work that usually functions quietly as a foundation for my artwork. To my surprise, my essay on the junction between contemporary imaging practices and my studies on the reclamation of Caribbean folklore (namely the Soucouyan) through a queer womanist lens was well received. It was such a wholly enriching experience as I had the opportunity to receive feedback from individuals whose work I deeply admire as well as from new colleagues and friends, including my panel-mate Yesenia Fernandez Selier.

Most recently, I’ve started working on developing my first curriculum for a series of workshops that I am planning with a focus on accessible art making practices in the Caribbean. It is currently in its’ infancy but I intend to cover methods of creation that exists primarily on the Internet, such as a beginners course in coding, text based work, GIF construction and web design, with a component on financial management as well. Hopefully, through external funding, they will be free or low-cost so that they will be accessible to marginalized communities who are unable to afford tertiary schooling in the arts.

Aside from presenting at CSA recently, I have been lucky enough to be a part of stellar group exhibitions at the New Museum in New York, Alice Yard, Trinidad and Tobago, the Ludwig Foundation of Cuba and UFES Gallery in Vitória, Brazil. Following my undergraduate education, I intend to pursue a career in the fine arts with an emphasis on community engagement and archival practices. In the fall, I will be one of the artists in the Caribbean Cultural Center African Diaspora Institute’s augmented reality exhibition in Spanish Harlem, titled Mi Querido Barrio. Thanks to CSA, I feel more confident in my own work, both artistic and scholarly and I am looking forward to being in attendance next year in the Bahamas!

---

Lauren Pragg  
Graduate Student Representative  
CSA 2015-2017

## CSA MEMBER HIGHLIGHT

## **Heather D. Russell** **Professor of English**

Professor Heather D. Russell has always sought to research, teach and serve at the intersections of literary and cultural studies, Caribbean and African diaspora studies, the humanities and the social sciences. She has just been promoted to Professor of Literature at Florida International University beginning this Fall 2016. In addition, she was elected department chair of the English department and assumed her position in August.

She is the author, most recently, of *Rihanna: Barbados World-Gurl in Global Popular Culture*, co-edited with Hilary M. Beckles (Mona: UWI Press, March 2015) - a cultural studies collection that brings together U.S. and Caribbean based scholars to theorize issues of gender, sexuality, race, culture, and economy in relation to globally renowned, Barbadian born, pop superstar Rihanna. Using the concept of *diasporic citizenship* as a central theoretical frame, this book examines trans/national circuits of exchange as they pertain to the commoditization and movement of culture, knowledge, values, and identity. Russell's own intervention carries forward questions of Rihanna's diaspora citizenship, exploring these in context of her artistic articulations of woman's right to full erotic expressivity read within and against the discursive economies of race and slavery.

Her monograph, *Legba's Crossing: Narratology in The African Atlantic* (2009) was reissued in paperback in 2011. Invoking the Haitian *Iwa* (spirit) *Papa Legba*, who is the "god of the crossroads," as the hermeneutical sign of African Atlantic narrative intervention, the works chosen for analysis in her book challenge conventional Western knowledge structures through innovative use, disruption and reconfiguration of narrative form. *Legba's Crossing* can be read alongside a general body of recent scholarship on black modernity that works to de-center western philosophy as the *prima facie* repository of critical literary theory. As a consequence, one of the central contentions of *Legba's Crossing* is that all of the key historical moments of black subjugation and resistance throughout the global south are legitimized by discourses marked by ethnocentrism and binary oppositions that are hierarchized. She explores the linear narrative that moves insidiously from the discourse surrounding, 'the civilizing mission' of the enslavement and colonizing projects, through the idea of "laissez-faire economics," "development models," "Reaganomic trickle-down theory," to "postindustrial economy," to the advent of globalization, and the rise of neoliberalism, on through the current discourse of "humanitarianism."

In addition, Heather D. Russell has published in journals and books on a wide array of subjects related to Caribbean and African Atlantic scholarly concerns, with recent essays on Vybz Kartel ("Post-Blackness and All of the Black Americas," in *The Trouble With Post-Blackness*. Eds Houston A. Baker and Merinda Simmons (Columbia UP, 2015)), on Quentin Tarantino's *Django* ("Why I Needed to See a Black Woman Spit in a Pot," in *Critical Essays on Django, Unchained*. Ed. Ishmael Reed. New York: Path Press, 2015) and in a collection of essays on Jamaica's Peoples National Party at 75, ("Sycorax Soundings: The People's National Party at 75 and beyond. Thoughts on Colour, Class, Gender and Sexuality" in *The People's National Party at 75*. Ed. Delano R. Franklyn. Kingston: Wilson, Franklyn, Barnes, 2013). She is currently at work on: *Black and White TV: Independence, Popular Culture and Globalization (1962-1992)*, which examines the national broadcasting corporations in the Anglophone Caribbean as part of the decolonization and independence projects of the 1960's.



In keeping with her commitment to the study of the Humanities, over the past ten years she has worked with various state-based affiliates of the *National Endowment for the Humanities* (NEH), and more recently with the *National Humanities Center*. She is a 2015 recipient of a *National Endowment for the Humanities* grant, for which she served this year as a Co-Project Director, along with Jacqueline Mays, for an extremely competitive *Landmarks in American History Seminar: "Jump at the Sun: Zora Neale Hurston and Her Eatonville Roots."* They received an award for \$170, 500 to fund two week-long teacher workshops (Summer 2017) focused on setting the brilliant and prolific Floridian author, folklorist, anthropologist, Harlem Renaissance contributor and feminist icon, Zora Neale Hurston, in scholarly, historical and sociopolitical context.

Finally, she was named one of *South Florida's Top Black Educational Leaders* for 2014, by *Legacy Magazine* and is the recipient of this award again this year for 2016. She is a past student of St. Andrew High School for Girls, Jamaica. Finally, Professor Russell also proudly serves on the Executive Council of the *Caribbean Studies Association*.

In her own words: "I believe in the value of scholarship, teaching, and service that is activist in focus and promotes social justice. To continue to do this work demands, I think, expanding the critical apparatuses through which we conceive the world, and speaking, teaching, writing, in and from the margins while simultaneously resisting marginalization and subverting the oppressiveness of binary oppositional thinking. Whether engaging with students, teacher training, or community outreach, my goal is always towards the unfinished project of the realization of the unfettered ability of peoples of African descent to live lives of decency, dignity, and humanity."

### **NEW BOOKS**

This is a new column which also invites your contributions on new or recent books on Caribbean subjects. Not more than 3 paragraphs long and actually describing the book rather than praising or trashing, send reviews to me at [ceb278@cornell.edu](mailto:ceb278@cornell.edu).

Carole Boyce Davies  
*Past President, Caribbean Studies Association, 2015-2016*

Please find below the links and Contents for each volume of **The Modern Caribbean Economy** that provide a good amount of information. Both volumes were published on September 19, 2016.



The link for Volume I is: <http://www.businessexpertpress.com/books/modern-caribbean-economy-volume-i-alternative-perspectives-and-policy-implications>

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The link for Volume II is: <http://www.businessexpertpress.com/books/modern-caribbean-economy-volume-ii-economic-development-and-public-policy-challenges>

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## EDUCATIONAL OPPORTUNITIES

The 'Vetha Center' was established in 2015 by a team of four pioneers who envision contributing to addressing the greatest challenges and sustainable development needs through innovative and transdisciplinary education. Our campus is based at the Enterprise Development Center ("EDC") in the New Jersey Institute of Technology in Newark (NJ), United States of America.

Within the context of our multi-dimensional and participatory approach, we aim to start with certificate programs from October 2016. Below are some of the programs that will be offered. Each program is set up with courses and modules that link up to produce harmonized outcomes. From the certificate programs, we will gradually advance into a degree-granting institute in 2017/2018. The curriculum will be delivered in-person and online to full and part-time students by a core team of faculty members. The methodology will apply cutting edge knowledge and experience with integrative transdisciplinary curricula. In an effort to sustain the Vetha Center as an innovative academic institute, we look to balance our research with practical on the ground implementation. Therefore, the trustees of Vetha Center seek to establish durable and strategic partnerships with national, regional, and international governmental, civil society, private sector and academic institutions. An accompanying Vetha Innovation Corporation, the business arm of Vetha Center will develop wellness and life-style promoting devices, applications and services aiming at commercializing and licensing our technologies, giving a percentage of its profit to the charitable endowment Fund of the Vetha Center.

We look forward to welcome the Caribbean Studies Association members, faculty, students, networks and external partners to these programs.

Yours in Vetha,

*The Board of Trustees*



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Okama Ekpe Brook, *Director of Communications*

[s.lakshmanan@vetha.org](mailto:s.lakshmanan@vetha.org)  
[p.balamurugen@vetha.org](mailto:p.balamurugen@vetha.org)  
[carlo.monsanto@vetha.org](mailto:carlo.monsanto@vetha.org)  
[o.ekpe-brook@vetha.org](mailto:o.ekpe-brook@vetha.org)

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Contact email: [secretariat@caribbeanstudiesassociation.org](mailto:secretariat@caribbeanstudiesassociation.org)