

IDST 089.001

Colonialism, Power, and Resistance

Course time and location: T/TH 11-12:15, Genome Sciences 1373

Instructors: Carlee Forbes (Art History), Aubrey Lauersdorf (History),
Meredith McCoy (American Studies)

Email: csforbes@live.unc.edu; aubreyl@live.unc.edu; mlmccoy@email.unc.edu

Office Hours: Tuesdays 3:30-5pm and by appointment, Hamilton hall 565

Course Description: You may have heard that colonialism was a period that began in the 1400s and ended in the 1700s. You likely learned about many examples of colonialism in high school, such as Christopher Columbus “discovering” America or the Pilgrims establishing Plymouth Colony. Remember, colonialism occurs when a group of people takes control of a territory, exploiting that territory’s land, resources, and people for economic benefit. Sometimes, colonizers also bring many settlers, introducing a new population to a place that had long been home to indigenous peoples.

What if we told you that colonialism is still occurring? In this course, we bring together the disciplines of Art History, History, and American Studies to help you gain a better understanding of the definition of colonialism and of the processes of colonialism from multiple perspectives and countries, including parts of Africa, Europe, South America, and North America. Together, we will investigate how power is created, enforced, and reinforced through law, art, language, and land in the context of colonialism. This class is perhaps less about how colonialism began (which we hope you know about already — if not, we’ll help fill in the gaps) and more about ongoing responses to it.

Course Goals and Learning Objectives: By the end of this course, you will:

- Define power in terms of class, gender, and race (and combinations of the three)
- Examine the ways in which colonialism continues to affect people’s lives today
- Describe contemporary resistance movements against colonialism
- Evaluate the importance of imagery and language in defining who has power
- Identify and evaluate multiple perspectives and reactions within cross-cultural encounters
- Notice when shifts of power between groups occur and figure out why they happen
- Conduct critical and analytical readings and interpretations of texts and images
- Develop a successful research project, including a compelling argument

Course Requirements:

As we investigate colonialism, you may discover challenging ideas about things you thought you knew. A significant part of this class will involve reflection and analysis, often through working in groups with others. This class is designed to be engaging and thought-provoking, providing you a chance to learn creatively.

As part of this class, you will write journal entries to help you synthesize course themes and class discussions. You will also work on a final project that explores historic and contemporary colonialism in a region that interests you. For this final project, you might write a term paper, film a documentary, or create an online exhibit. To help prepare you for this project, in the second half of the semester, we will spend part of class each Thursday learning and practicing effective research, writing, and presentation skills. These are skills that you will be able to apply to your other courses during your time at UNC.

Course Resources and Materials:

This course will also include an introduction to several campus resources including the Ackland Art Museum, Wilson Library, Davis Library, and the American Indian Center. Additionally, community members and faculty will visit our class to provide a range of perspectives.

Unless otherwise noted, all readings are available via course e-reserves on Sakai.

Other useful resources include:

The Writing Center

The Writing Center assists members of the University community who have writing needs that are not met in the classroom or by other services on campus. The Writing Center is located in the Student and Academic Services Building. Appointments are made by visiting the Writing Center's website at <<http://www.unc.edu/depts/wcweb>>.

The Learning Center

The Learning Center is designed for a range of students: those who need help with basic reading problems, those who are good readers but who wish to become even better, and those who wish to improve their study skills. The Learning Center is located in the Student and Academic Services Building (SASB North) and is open all year (except for regular University recesses) from 8:00 a.m. to 5:00 p.m. daily. Students may register at any time during the year. If you have any questions, call the Learning Center office at 919- 962- 3782 or visit their web site at <http://learningcenter.unc.edu/>.

The Academic Advising Program

Academic Advising offices are located in Steele Building. In addition to providing guidance related to course enrollments and majors and minors, Academic Advising can help with any problems you may be having with progress in your courses or other concerns you may have. Contact Academic Advising at 919-966-5116 or visit their web site at <http://advising.unc.edu/>. Student Success and Academic Counseling

The Center for Student Success and Academic Counseling in SASB North, Room 2203

Can be useful in solving problems non-mainstream students sometimes encounter. Contact CSSAC at 919-962-1046 or visit their web stie at <http://cssac.unc.edu/>.

Counseling and Wellness Services

The staff at CWS (located in the Student Health Building) provides positive, professional counseling for students who need academic, vocational, and personal guidance. Contact CWS at 919-966-3658 or visit their web site at <http://campushealth.unc.edu/>.

Dean of Students Office

Located in suite 1106 of the Student Academic Services North Building (SASB), the Dean of Students provides support services for all students and assists with transitions or other challenges students may be having in and out of the classroom. Contact their offices at 919-966-4042 or via e-mail at dos@unc.edu or visit their office at <https://deanofstudents.unc.edu>.

Grading

- Participation: 10%
- Journals: 30%
- Project Proposal: 10%
- Project Presentation: 15%
- Final Project: 35%

Course Policies and Attendance

Students are expected to attend class and complete the readings and assignments for each class meeting. Up to two absences will be permitted. You will lose 2 points on your final grade for each absence beyond that (ie: a final average of 91, with four unexcused absences, results in a final grade of 83). If you miss a

class, you are responsible for all of the material covered in that class and for getting class notes from another student.

While attendance is important, participation is crucial. We will all enjoy class more, and learn more effectively, if everyone participates. All students are expected to participate actively in class discussion. Participation counts for 10% of your final grade.

Honor Code: The honor code applies to everything that you—and I—do at this university, including our use of outside sources in our research and writing. Our work in this class will conform to the principles and procedures defined in the Instrument of Student Judicial Governance (<http://instrument.unc.edu/>). The research that we do this semester, whether primary or secondary, print or online, formal or informal, will require careful documentation on your part. We will review citation guidelines early and often throughout the semester. The need to cite your sources applies to all your work, including drafts as well as final versions of your projects. If I suspect you of plagiarizing all or part of a paper, even unintentionally, I am required to report the offense to the Honor Court.

Students with Disabilities: The University of North Carolina at Chapel Hill ensures that no qualified person shall by reason of a disability be denied access to, participation in, or the benefits of, any program or activity operated by the University. In compliance with UNC policy and federal law, qualified students with disabilities are eligible to receive “reasonable accommodations to ensure equal access to education opportunities, programs, and activities” (<http://www.unc.edu/depts/lds/faculty-policies.html>).

If you anticipate such accommodations, please notify me as soon as possible so that appropriate arrangements can be made. Additionally, you may seek out student support services at the Department of Disability Services (DDS) (<http://disabilityservices.unc.edu/>) and through the Learning Center (<http://learningcenter.unc.edu/>)

Non-Discrimination Policy: This university does not discriminate against its students or employees based on race, color, national origin, religion, sex, age, or disability. The University’s policy states that sexual orientation be treated in this same manner. In this class we will strive to maintain an open atmosphere with shared respect for all differences.

Course Schedule:

WEEK ONE: Background/Theory Methodology

TUESDAY: August 23

Guiding questions: What is this class all about?

THURSDAY, August 25

Guiding questions: What is power? Who has it? How do we know?

WEEK TWO: Americas and Africa Pre-Contact

TUESDAY: August 30

Guest: Vivette Jeffries-Logan (Occaneechi Band of Saponi Indians)

Guiding questions: Before contact with Europeans, how did people in the Americas and Africa record information? What tools can I use to understand texts and images?

Assignments due:

- DUE: Syllabus contract (at end of syllabus) + printed confirmation of completion of plagiarism quiz (link on Sakai)

THURSDAY: September 1

Guiding questions: Before contact with Europeans, how did people in the Americas and Africa record information? What tools can I use to understand texts and images?

Readings due:

- Make sure you have reviewed the readings that were introduced during Tuesday's class. Be prepared to share your group's analysis of the documents and images with your classmates.

WEEK THREE: Europe Pre- and Early Contact

TUESDAY: September 6

European Conceptions of the Americas and Africa

Guiding questions: What did Europeans expect to find when they began exploration in North America, South America, and Africa? What were their reasons for exploring?

Readings due:

- Strother, Zoe S. "Display of the Body Hottentot." In *Africans on Stage: Studies in Ethnological Show Business*, edited by Bernth Lindfors. Bloomington: Indiana University Press, 2000. p. 1-21 (Note: the version on Sakai includes more than what you need to read!)
- Williams, Robert. *Savage Anxieties: The Invention of Western Civilization*. New York: Palgrave Macmillan, 2012. p. 1-15 and 179-196

Assignments due:

- DUE: Journal Entry #1

THURSDAY: September 8

European Conceptions of the Americas and Africa--Primary Sources

** Class Meets at Wilson Library**

Guiding questions: What did Europeans expect to find when they began exploration in Africa? What were their reasons for exploring?

WEEK FOUR: Reactions to First Contacts

TUESDAY: September 13

European Reaction to Americas/Africa

Guiding questions: What were Europeans' first reactions to the people they encountered in North America, South America, and Africa? What do early images and accounts of these encounters teach us?

Readings due: (By group)

- Reading by Group:
 - North American Northeast:
 - Brébeuf, Jean de. "The Mission to the Hurons (1635-37)." In *First Peoples: A Documentary Survey of American Indian History*, by Colin Calloway. New York: Bedford/St. Martin's, 2011. p. 126-130
 - Dennis, Matthew. *Cultivating a Landscape of Peace : Iroquois-European Encounters in Seventeenth-Century America*. Ithaca: Cornell University Press. 1993. p. 1-5, 119-153
 - Image: Bressani, Francesco. "An Accurate Depiction of New France." (1657)
 - North American Southeast:
 - Cabeza de Vaca, Alvar Núñez. "Alvar Núñez Cabeza de Vaca's Shipwreck off the Texas Coast, 1528-1536." In *Interpreting a Continent: Voices from Colonial America*, edited by Kathleen DuVal and John DuVal. Maryland: Rowman & Littlefield Publishers, 2009. p. 31-36
 - Smith, John. "The Starving Time: John Smith Recounts the Early History of Jamestown, 1609."
 - Image: White, John. "Indian Village of Secoton." (1585-1586)
 - Coastal Peru:
 - Pizarro, Hernando. "Letter from Hernando Pizarro to the Royal Audience of Santo Domingo." In *Reports on the Discovery of Peru*, translated by Clements R. Markham. London: Hakluyt Society, 1872. p. 113-127
 - Casas, Bartolomé de las. *An Account of the First Voyages and Discoveries Made by the Spaniards in America [electronic Resource] : Containing the Most Exact Relation Hitherto Publish'd, of Their Unparallel'd Cruelties on the Indians, in the Destruction of above Forty Millions of People : With the Propositions Offer'd to the King of Spain to Prevent the Further Ruin of the West-Indies*. London: Printed by J. Darby for D. Brown, 1699. p. 1-6.
 - Image: De Bry, Theodor, "Francisco Pizarro's troops capturing the Inca Emperor Atahualpa during the Battle of Cajamarca, 1532." (1602)
 - Benin:
 - Offert, Dapper *Description de l'Afrique...* trans. John Ogilby (London: Printed by Tho. Johnson, 1670): 470-478.
 - Sutton, Elizabeth A. "Introduction" in *Early Modern Dutch Prints of Africa*. (Farnum: Ashgate Publishing, 2012): 1-20.
 - Optional reading/resource: Bassett, Thomas J. "Cartography and Empire Building in 19th Century West Africa," *Geographical Review* 84 #3 (1994): 316-335.
 - Image: Dapper, "City of Benin" 1668
 - Congo:
 - Offert, Dapper *Description de l'Afrique...* trans. John Ogilby (London: Printed by Tho. Johnson, 1670): 522-546. (highlighted sections)
 - Sutton, Elizabeth A. "Introduction" in *Early Modern Dutch Prints of Africa*. (Farnum: Ashgate Publishing, 2012): 1-20.
 - Optional reading/resource: Bassett, Thomas J. "Cartography and Empire Building in 19th Century West Africa," *Geographical Review* 84 #3 (1994): 316-335.
 - Image: Dapper, "Mbanza Congo" (Sao Salvador), 1668

Assignments due:

- DUE: Journal #2

THURSDAY: September 15

American/African Reactions to Europeans

Guiding questions: What were the reactions of people living in Africa, North America, and South America to Europeans? How do we know?

Readings due: (By Group)

- North American Northeast
 - “Montagnais Indians on Their First Encounter with the French, Early 1500s.” In *Interpreting a Continent: Voices from Colonial America*, edited by Kathleen DuVal and John DuVal. Maryland: Rowman & Littlefield Publishers, 2009. p. 67-8
 - Richter, Daniel. “Imagining a Distant World.” In *Facing East from Indian Country: A Native History of Early America*. Cambridge, Mass.: Harvard University Press, 2001. p. 11-40
- North American Southeast
 - Rangel, Rodrigo and Gonzalo Fernández de Oviedo. “Account of the Northern Conquest and Discovery of Hernando de Soto (c. 1546).” In *First Peoples: A Documentary Survey of American Indian History*, by Colin Calloway. New York: Bedford/St. Martin’s, 2011. p. 116-119
 - Richter, Daniel. “Imagining a Distant World.” In *Facing East from Indian Country: A Native History of Early America*. Cambridge, Mass.: Harvard University Press, 2001. p. 11-40
- Coastal Peru:
 - Phipps, Elena. “Cumbi to Tapestry: Collection, Innovation, and Transformation of the Colonial Andean Tapestry Tradition.” in *The Colonial Andes: Tapestries and Silverwork, 1530-1830*. Edited by Elena Phipps, Johanna Hecht, and Cristina Esteras Martin. (New York: Metropolitan Museum of Art, 2004). 72-99.
 - Recommended resource: *Contested Visions in the Spanish Colonial World*. Los Angeles: Distributed by Yale University Press, 2011. (Physical book located in the Undergraduate Library’s course reserves)
- Benin and Congo:
 - Blier, Suzanne. “Imagining Otherness in Ivory: African Portrayals of the Portuguese ca. 1492.” *Art Bulletin* 75, 3 (1993): 375-396.

All students: Be prepared to use these documents to prepare a short (3-5 minute) presentation with your group, which you will give during class. This presentation should compare and contrast European and African/ American reactions to first encounters.

WEEK FIVE: Conceptualizing Power

TUESDAY: September 20

** Class meets at the Ackland Art Museum **

Guiding questions: Up until this point in our course, how has power been defined, created, and maintained? Who has had more power and why? What were major moments when power shifted and why?

THURSDAY: September 22

Guiding questions: Up until this point in our course, how has power been defined, created, and maintained? Who has had more power and why? What were major moments when power shifted and why?

Assignment due:

- DUE: Journal #3
- Bring notes/readings from class thus far and be prepared for synthesis discussion

WEEK SIX: Establishing Relationships and Developing Structures (Politics, Trade, etc.)

TUESDAY: September 27

Guiding questions: How much power did Europeans have in their colonies? What about indigenous peoples? How did power change over time?

Readings due:

- Burbank, Jane and Frederick Cooper. "The Empire Effect." *Public Culture* 24, 2 (2012): 239-247.
- DuVal, Kathleen. "Introduction." In *The Native Ground: Indians and Colonists in the Heart of the Continent*. Philadelphia: University of Pennsylvania Press, 2006. p. 1-12
- White, Richard. "Introduction." In *The Middle Ground: Indians, Empires, and Republics in the Great Lakes Region, 1650-1810*. Cambridge: Cambridge University Press, 1991. p. xxv-xxxi.

Assignments due:

- DUE: Final project description (1 page)

THURSDAY: September 29

Guiding questions: How did image production encourage a shift in power dynamics in Africa and the Americas?

Readings due:

- Morton, Maureen "The Musée des Colonies at the Colonial Exposition, Paris, 1931," *Art Bulletin* 80 #2 (1998): 357-377.

WEEK SEVEN: Otherization and the Development of Race/Gender + Library Intro

TUESDAY: October 4

Guiding questions: How did ideas about race and gender change over time in Africa and the Americas? How did these ideas give power to European men? How did these ideas decrease the power of non-White people and women?

Readings due:

- Fields, Barbara J. "Ideology and Race in American History." In *Religion, Race, and Reconstruction: Essays in Honor of C. Vann Woodward*. Ed. J. Morgan Kousser and James M. McPherson. (New York / Oxford: Oxford University Press, 1982): 143-177.
- Jeffries, John P. "Introduction." In *The Natural History of Human Races, with their primitive form and origin, primeval distribution, distinguishing peculiarities; antiquity, works of art, physical structure, mental endowments and moral bearing*. New York: Edward O. Jenkins, 1869.
 - Warning! This is a huge scanned file. You only need to read Pages 7-20.
- Review the selection from *Savage Anxieties*, which you read for Week 3

THURSDAY: October 6

** This class meets at Davis Library**

Guiding questions: What tools does the library have to offer us for our research projects?

Readings due:

- Review research project assignment requirements and helpful research documents on Sakai

Assignments due:

- DUE: Journal #4

WEEK EIGHT: Research paper introduction

TUESDAY: October 11 UNIVERSITY DAY (NO CLASS)

THURSDAY: October 13:

Guiding questions: How can I convince other people that what I'm arguing is correct?

Assignments due:

- Journal Entry #5

WEEK NINE: Implications of Colonialism

TUESDAY: October 18

Guiding questions: How did colonialism develop over time in Africa and the Americas?

Readings due: (by group)

- North American Northeast
 - Historical Introduction (emailed to your group)
 - Danvers, Gail. "Gendered Encounters: Warriors, Women, and William Johnson." *Journal of American Studies* 35, 2.2 (2001): 187-202.
 - "Letters by Rachel Coope, missionary among the Seneca, 1806-7" (On Sakai Resources page)
- North American Southeast
 - Historical Introduction (emailed to your group)
 - Perdue, Theda, and Michael D. Green. "Indian Removal Policy." In *The Cherokee Nation and the Trail of Tears*. New York, N.Y.: Viking, 2007. p. 42-68
 - Read two of the following:
 - Family Stories from the Trail of Tears
 - Private John Burnett's account of the Trail of Tears
 - One of the sources from the Cherokee Nation's Trail of Tears website
- Coastal Peru
 - Historical Introduction (emailed to your group)
 - Chasteen, John. "Colonial Transculturation." In *Born in Blood and Fire : Latin American Voices*, 1st ed., 36-43. New York: W.W. Norton, 2011. (optional reading: rest of chapter)
 - Chasteen, John. "Colonial Crucible." In *Born in Blood and Fire : A Concise History of Latin America*, 3rd ed., 49-86. New York: W.W. Norton, 2011.
- Congo
 - Historical Introduction (emailed to your group)

- Shillington, Kevin. “The European ‘Scramble,’ Colonial Conquest and African Resistance in East, North-Central and West Africa” in *History of Africa* 3rd ed. (New York: Palgrave Macmillan, 2012): 311-327
- “Treaty of Berlin” 1885.
- Benin
 - Historical Introduction (emailed to your group)
 - Shillington, Kevin. “The European ‘Scramble,’ Colonial Conquest and African Resistance in East, North-Central and West Africa” in *History of Africa* 3rd ed. (New York: Palgrave Macmillan, 2012): 311-327
 - “Treaty of Berlin” 1885.

Assignment due:

- DUE: Bibliography for final project-- you can take until the 20th if you need to

THURSDAY: October 20: FALL BREAK (NO CLASS)

WEEK TEN: Colonialism Today--Impact on/in the media

TUESDAY: October 25

Guiding questions: How can representations of African and indigenous American people in visual media reinforce colonial power dynamics? Why does it matter?

Readings due:

- Adrienne Keene’s blogpost about getting Netflix to change the description of *Pocahontas* (Native Appropriations)

THURSDAY: October 27

Guiding questions: How can representation of people in adult and children’s literature reinforce colonial power dynamics? Why does it matter?

Readings due:

- Selections from Joseph Conrad, *Heart of Darkness*. Edited by Paul B Armstrong. Norton Critical Edition, 4th ed. W.W. Norton & Co: New York, 2006. p. 15-21.
- Selections from Michael Blake, *Dances With Wolves* (Chapter X and Chapter XXX parts 3 and 4)

WEEK ELEVEN: Colonialism Today--Impact on/in the media, pt 2

TUESDAY: November 1

Guiding questions: How can representations of people in media push back against colonial power dynamics? What are the strategies of resistance?

Readings/Viewing due:

- Achebe, Chinua. “An Image of Africa: Racism in Conrad’s Heart of Darkness.” *Massachusetts Review* 18 (1977): 251-261.
- Watch Petna Ndaliko *Jazz Mama* (30 min, @MRC)

Assignments due:

- DUE: Final project introduction (with thesis statement), which you will exchange with a partner in class

THURSDAY: November 3

Guiding questions: How can representations of people in media push back against colonial power dynamics?

Assignments due:

- Bring ~~comments on~~ a copy of your partner's introduction and thesis. Be prepared to comment on and discuss this with your partner.
- ~~Be prepared to make a short presentation on your example of representation, which you began researching in class on Tuesday. Be ready to show or explain the example to your classmates. Then, analyze how African or indigenous American people are represented. Why does this representation matter? What effects might it have?~~

WEEK TWELVE: Implications in Fashion

TUESDAY: November 8

Guiding questions: What is cultural appropriation? How do cultural appropriations in fashion reinforce colonial power dynamics?

Readings due:

- Majer, Michael. "La Mode à la girafe: Fashion, Culture, and Politics in Bourbon Restoration France." *Studies in the Decorative Arts* 17, 1 (2009-2010): 123-161.
- "Ralph Lauren's Native American Ads Reveal Sad Truth About The Fashion World," Huffington Post
- <http://everydayfeminism.com/2014/08/honor-native-americans-without-appropriating/>
- <http://jezebel.com/5959698/a-much-needed-primer-on-cultural-appropriation>

Assignments due:

- DUE: Revised introduction paragraph with thesis statement, based on your partner's comments

THURSDAY: November 10

Guiding questions: How do indigenous American and African artists respond to cultural appropriation?

Readings/Viewings due:

- Reading: Look at examples of how indigenous people are resisting cultural appropriation in your region. Links are on Sakai e-course reserves.
 - North American Northeast, North American Southeast:
 - Look at the work of the artists on Beyond Buckskin
 - Review the photography of Matika Wilbur
 - Photos from Bethany Yellowtail's fashion line
 - Benin, Congo:
 - Lyons, Juliette. "La Sape : an elegance that brought peace in the midst of Congolese chaos" *Le Journal Internationale*. 12 May 2014.
 - Latin America:
 - Review the images in Mario Testino's *Alta Moda* exhibit

Assignments due:

- DUE: Bring in your own example of a cultural appropriation. Be prepared to make a brief presentation on how this is an example of cultural appropriation. (2 min)

WEEK THIRTEEN: Political Activism

TUESDAY: November 15

**** Class meets at UNC Visitors Center (Morehead Planetarium) for Native Narrative Tour****

Guiding questions: How do contemporary resistance movements fight back against colonial power dynamics?

Assignments due:

- DUE: Journal Entry #6 (Reflection from attending an on-campus talk)
- DUE: Scholar interview

THURSDAY: November 17

Guiding questions: How do contemporary resistance movements fight back against colonial power dynamics?

Assignments due:

- DUE: Be prepared to make a 3-5 minute presentation to teach your classmates about your assigned resistance movement. Utilize digital presentation materials (PowerPoint, Prezi, etc.). In your presentation, address all of the questions that your instructors provided.
- Be prepared to workshop your final project during the last half hour of class. This will be your last workshop before you submit and present your final project!

**** This week, our class will attend Joe Sellman-Leava's one-man show at the Historic Playmaker's Theater. Ticket information is currently being finalized, so please keep **both** the evenings of November 16 and November 17 free on your schedule. The show begins at 7:30pm. We are excited to provide this opportunity to experience Carolina Performing Arts to you **for free** thanks to the First Year Seminar Enhancement Fund! ****

WEEK FOURTEEN: Prep Final Presentations

TUESDAY, November 22: Presentation Prep

THURSDAY, November 24. THANKSGIVING BREAK (NO CLASS)

WEEK FIFTEEN:

TUESDAY, NOVEMBER 29: FINAL PRESENTATIONS

THURSDAY, December 1: FINAL PRESENTATIONS

WEEK SIXTEEN: Final Presentations and Course Reflections

TUESDAY, December 6: Personal reflections, course evaluations

ALL FINAL PAPERS/PROJECTS ARE DUE DURING FINAL EXAM PERIOD

Course Assignments:

Journal Entries:

These journals are a place for you to synthesize and present your thoughts, and offer a way for you to hone your writing skills. You will be graded both on the quality of your analysis and grammar/structure.

- Make sure that you have a thesis.
- Each paragraph should have a topic sentence followed by supporting evidence.
- Include a conclusion of at least one sentence.

- Read your journal out loud before you turn it in-- this will often help you catch awkward phrases.
- Journal entries must be **typed, double-spaced, in 12 pt Times New Roman font, and stapled.**
- Please save documents with your last name and journal number. Example: Forbes01.docx

Journals function as a way for your instructors to check in with you individually throughout the course. The entries will usually be due the week *after* something is discussed to give you time to synthesize and collect your thoughts.

Entry # 1: Due Tuesday September 6 (1.5 pages)

Evaluate your secondary source for your region (assigned in week 2)

Questions to answer:

- What was the text's main argument?
- What evidence was used to support the argument?
- Was the argument successful? Why/Why not?

Be sure to include references to your readings:

- Citation format, in-text, at end of sentence (author, page).

Entry # 2: Due Tuesday September 13 (2 page)

Evaluate your primary source and image (assigned in week 2)

Questions to consider:

- What is the text's thesis?
- What does the image represent?
- Who is the author/artist? What is his/her perspective? How might his/her biography influence what s/he has written?
- How do you look at a primary source differently from a secondary source?
- What information may be taken from an image?
- How can you combine the information from all sources to create an argument?

Entry # 3: Due Thursday September 22 (2-3 pages)

Synthesis of themes discussed in class so far. (Use your in-class reflection from Tuesday as a starting point.)

Questions to consider include:

- How are you defining power? (personal)
- Based on what you've read so far, who has had power up this point in your region?
- What are some tools we can use to analyze power?
- What encourages shifts in who has power?
- What do you predict will happen next in your region?

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- After 5 weeks of class, how are you defining power? (Consider what are the qualities of a powerful person/ group/ institution)
- Based on what you've read so far, what are the power dynamics in your region? Use specific examples from your sources.
- What are some strategies we can use to analyze power? Use specific examples from class discussions, activities, and/or sources.

Entry # 4: Due Thursday October 6 (2-3 pages)

Each student will be assigned a portion of the US Capitol's frieze or the Musée des Colonies. Write a 2-3 page visual description and analysis of your piece.

Questions to consider:

- What is being depicted?
- How is it being depicted? (color, form, composition)

- Who is the artist? What do we know about him/her that might have influenced their work?
- What was the original intention for the work?
- How do the formal characteristics assist (or hinder) in accomplishing the work's purpose?

Entry #5: Due Thursday October 13 (2-3 pages)

Thinking about anthropological texts: Write a 2-3 page analysis of an anthropological text from the late 19th/ 20th century (texts assigned in class). Analyze the text from two perspectives: one as if seeing the sources as a primary document and the second as if using it as a secondary source. Questions to consider:

- What would be the take away message for the text as a primary/secondary document?
- How does the meaning change according to how the document is classified
- Reflect on how you might use these thoughts in your own research paper

Entry #6: Due by Tuesday November 15 (1 page)

Attend a talk on campus in any department that has to do with colonialism and power. We will provide you with a list of possible events. Write a one page summary and reflection on the talk addressing the main question:

- How does this talk relate to the themes discussed in our class?

Research Project and Paper:

All assignments will use the same format: 12 pt, Times New Roman, 1" margins, with page numbers, and stapled (if necessary). All citations should use the Chicago Manual of Style Guidelines (<http://www.chicagomanualofstyle.org>).

General idea for paper-- This is less of a research paper and more of an analysis project

- 1. Use at least 2-3 primary sources (images/written sources) to compare/contrast. These sources should offer different perspectives (different artists or authors, European and African/indigenous American, etc).
- 2. Interview with a scholar (your instructors will help you find an appropriate scholar to interview)
- 3. a. Write a paper
 - b. 'Alternative' way to show research (exhibition, website, documentary, etc.). If you choose an alternate approach, you must work with your instructors to ensure that you are making an argument, as you would in a paper.

Assignment Due dates:

- Project description: due **Tuesday September 27**
 - Limit yourself to one page.
 - Tell us the topic you think you want to research. The topic can be historical, contemporary, or both. The topic should relate to your assigned region.
- Preliminary bibliography due **Tuesday October 18**
 - 1 primary source, 1 image, 2 secondary sources (academic books or articles)
 - You will expand on this bibliography as you continue working on your project
- Scholar interview due **Thursday October 27**

- Introduction and thesis statement due to peer for review: **Tuesday November 1** (pairs to be assigned)
- Revised introduction and thesis statement due **Tuesday November 8**
- Final Presentations: **November 29 and December 1**
- Final Paper due by final exam period: **December 15**

Please print out, sign and turn in this page no later than August 30, 2016.

I, _____, have read the syllabus for IDST 089, Fall 2016 in its entirety and I understand what is expected of me in terms of my work in this class. I also have a sense of how I will be graded for that work.

I understand that there will be regular discussion of the readings and that I am responsible for having completed the reading before the beginning of the class in which the reading will be discussed.

I understand that the work of this course requires consistent attendance and active participation. I understand that the professor will at times be absent on university business and that on those days someone will direct the session as designed by the professor.

I am aware that there are additional resources mentioned on the syllabus and posted to Sakai which can help me achieve success in this course. I acknowledge that is a violation of the honor code to distribute any of the course materials outside of the classroom without prior written permission from the instructor.

I am aware that the professor is available to assist me if I am struggling with the course material, and it is my responsibility to seek out this assistance at the earliest possible moment.

Signature

Date