

HIS: 208-02

"Peoples of Empire"

Instructor: Jamie Mize j_mize@uncg.edu



This is an online class and all students must have a reliable Internet connection. All components of this course will use Canvas. It is your responsibility to understand how to successfully navigate Canvas to ensure success in this course.

This syllabus is subject to change at the discretion of the instructor. Changes in the syllabus or course schedule will prioritize effectiveness for student learning. Any changes will be announced via email and on Canvas.

COURSE DESCRIPTION:

At its height, the British Empire covered most of the globe and held sway over a majority of the world's population. Despite the geographic reach of this empire, imperial subjects residing on the British Isles were a minority. This course will focus on the non-British, *indigenous* peoples that made up a majority of Britain's imperial population. Students will be introduced to the perspectives, voices, and actions of the indigenous peoples in this empire through a series of case studies that will focus on particular native peoples in different locales throughout the world. This perspective will encourage students to think less about specific individuals and events in terms of "conquest," and instead will introduce them to broader analytical frameworks, such as, cultural diversity, historical memory, agency, and change over time.

STUDENT LEARNING OBJECTIVES:

At the conclusion of this course students will be able to:

- 1) Articulate a definition of "indigenous person."
- 2) Demonstrate in written form an understanding of colonialism from the indigenous perspective.
- 3) Use historical thinking to contextualize and analyze primary and secondary sources representing different points of view.
- 4) Analyze historical duration, succession, and change in terms of human agency and larger systems or structures in a wide variety of places and periods.
- 5) Appreciate colonial history's role in shaping contemporary global politics and debates.

REQUIRED TEXT:

George MacDonald Fraser, *Flashman In The Great Game*
ISBN: 0-452-26303-4

COURSE POLICIES:

Academic Integrity:

UNCG considers academic dishonesty to be a serious offense. Dishonest behavior in any form, including cheating, plagiarism, deception of effort, and unauthorized assistance may result in such sanctions as a failing grade on an assignment or failure in the course depending on the nature of the offense. Students must follow the guidelines of the University Policy on Academic Integrity: <http://sa.uncg.edu/dean/academic-integrity/>

Electronic Communication:

Students are responsible for checking Canvas and their UNCG iSpartan email on a regular basis. Students are encouraged to utilize email and other forms of digital communication when interacting with the instructor (j_mize@uncg.edu). **All emails must be professional including a professional greeting, complete sentences, and a salutation. Emails must include HIS 208 in the subject line. I will not respond to emails that fail to follow these instructions or that contain informal language such as Yo!, Hey!, or any text language deemed inappropriate**

for professional correspondence. Please be aware that an email response will not be instantaneous. While you may desire a prompt response, you need to plan on a 24-hour (48 hours on the weekend) turn around time. If you fail to receive an email response after 24 hours (48 on the weekend) it may be that your email was not received. Please send a second inquiry.

Canvas:

This course uses the Canvas learning system provided and supported by UNCG. It is the responsibility of all students to ensure that they are able to logon to Canvas. There are numerous reasons as to why students cannot log onto Canvas that range from using an unsupported internet browser to an unpaid tuition bill to a failure to obtain state-required immunizations. Your instructor cannot assist you in resolving these issues. If you are having difficulty logging into Canvas, first contact 6-Tech Online at: https://6-tech.uncg.edu/ra/login_raremedy.jsp?lang=en. If you continue to have logon issues, contact the Registrar's Office.

NOTE:

If you are having login issues with Canvas when an assignment is due, you must contact me prior to the due date of the assignment so that other arrangements can be made for your assignment submission.

COURSE ASSIGNMENTS:

Please follow the arranged order of assignments within the module. Individual due dates are provided for each assignment in Canvas.

ASSIGNMENT GRADES:

DISCUSSIONS = 200 points

Discussion Choice One =	50 points (25 initial post / 25 live discussion)
Discussion Choice Two =	50 points (" / ")
Discussion Choice Three =	50 points (" / ")
Book Discussion (Required) =	50 points (" / ")

FINAL EXAM = 200 points

INDIGENOUS ESSAY = 100 points

FLASHMAN INSPIRED PAPER = 200 points

Fact Sheet =	50 points
Character Sketch =	50 points
Paper =	100 points

WEEKLY ASSIGNMENTS/PARTICIPATION = 300 points – See breakdown below.

Please complete the assignments in the order they are listed within the modules.

Weekly Assignments/Participation: (SLOs 1 – 5)

Each week you will have assignments specifically designed for the case study for that week. These weekly assignments make up the “participation” segment of your overall grade. The majority of these activities will be the sourcing of historical documents or *primary sources*.

Discussions: (SLOs 2 – 5)

There are six discussions scheduled in this course: 1 discussion of the *Flashman* novel and 5 discussions on other topics. You are required to participate in a total of **4 discussions**. Everyone **must participate in the discussion of the novel**, which leaves you to choose **3 discussions** from the other case studies.

All initial discussion posts are due on Wednesdays at 11:59 pm. Initial discussion posts should be at least ten sentences. **In addition to your initial post you are required to participate in a live discussion on the discussion board in Canvas.** The options for these discussion times are:

Thursdays 9:00 – 10:00 pm

Fridays 6:00 – 7:00 am

Saturdays 10:00 – 11:00 am

You may vary your selected times from week-to-week—select whichever time works best with your schedule. A rubric detailing response expectations and etiquette is posted on Canvas.

Exam: (SLOs 3 – 5)

There will be one cumulative exam at the end of the course. Exams are due: **Friday, December 9th at 5:00 pm.**

Indigenous Essay: (SLOs 1, 4 & 5)

You will write a 5-paragraph essay detailing your definition of “indigenous.” This essay should follow a traditional 5-paragraph format (i.e. one introductory paragraph, three body paragraphs, and one concluding paragraph) and will address the following prompt: *Return to your reflections on the varying definitions for indigenous. Which definition do you believe is the most valid and why? Should there be a definition for indigenous at all? Why or why not? Has your definition changed over the course of this class? Have your thoughts regarding the importance of a definition/identity changed over the course of this class? If so how and why?*

Indigenous Essay Due: Monday, December 5th at 11:59 pm

Flashman Inspired Paper: (SLOs 2 – 4)

We will read *Flashman In The Great Game*, a work of historical fiction, in this class. Utilizing Flashman as inspiration and content from course case studies you will create a fictional character and create a story around their adventures or experiences in a historical moment from this course. Unlike Flashman, however, your character must be an indigenous person (ex. American Indian, Maori, etc.). Your selection of historic moments are:

- 1) The Irish Rebellion of 1798 (Irish man)
- 2) The Yamasee War (Native man)
- 3) A Pakeha and Maori wedding ceremony (Maori woman)
- 4) British “collaborator” during the Mau Mau Rebellion (Kikuyu woman)

You will provide a brief fact sheet for your historical moment. On this fact sheet you just want to include the basics: who, what, when, where, why, and how.

You will also create a written sketch of your character providing information such as name, physical characteristics, personality traits, goals, passions, fears, etc.

Utilizing the details from your fact sheet and character sketch, write a 3-5 page narrative detailing your character's experience in your selected historic moment. Do not waste time detailing the chronology of details that lead up to your moment. Remember you did that already in your fact sheet. Instead, focus on the perspective of your character, what they are thinking, feeling, etc. Things you want to address include:

- The motivations for their actions—what brought them to the spot of action in your story?
- The impact of cultural expectations—how do others in their society expect them to behave? Are they meeting expectations? Why or why not?
- The impact of their sex—what role does gender and gender expectations play in their decisions?
- The impact of colonialism—how have the pressures of colonialism shaped their responses and actions?

Even though the Flashman novel is a work of historical fiction, the details in the book are historically accurate. I expect your papers to also be historically accurate—the only fictional component should be your character. Lastly, be creative, but also be believable and avoid outlandish scenarios...things like time travel, the intervention of Greek gods, or the use of social media, etc.

Papers should be in 12 pt. Times New Roman font, double-spaced, with one-inch margins. Papers should also include a Works Cited page. This page can be in any format.

Character Sketch and Paper Due: Friday, November 18th at Noon

EVALUATION:

This course is based upon 1000 points and will use the point range scale below.

A = 1000-900

B = 899-800

C = 799-700

D = 699-600

F = 599 and below

MODULE #1: INTRO WEEK/35 POINTS

Reading – Ken Coates, *A Global History of Indigenous Peoples*, Intro.

Introduction Post – 10 pts.

Introduce yourself on the discussion board.

Indigenous Definition – 25 pts.

This week I would like you to reflect on the varying definitions for indigenous that you read. Which definition do you believe is the most correct and why? Should there be a definition for indigenous at all? Why or why not?

MODULE #2: IRELAND: IRISH CASE STUDY/50 POINTS

Video – [The Story of Ireland: Age of Conquest](#) (58:26)

Sourcing Activity – 10 pts.

“The Statutes of Kilkenny”

Discussion – Separate from other participation/assignment grades. Please see above.

Is there a difference between geographic vs. cultural conquest? If so, what was the nature of English “conquest” in Ireland? What evidence supports your argument?

Video – [The Story of Ireland: Age of Revolution](#) (59:16)

Sourcing Activity – 15 pts.

“A Modest Proposal”

Writing Activity – 25 pts.

Practice Character Sketch

MODULE #2: SOUTHEASTERN U.S.: AMERICAN INDIAN CASE STUDY/45 POINTS

Reading – Case Study Introduction & Charles Hudson, *Southeastern Indians*, Introduction Selection

Reading – [“English Trade in Deerskins and Indian Slaves.”](#)

Sourcing Activity – 20 pts.

“The Huspaw King to Governor Charles Craven”

Reading – Theda Perdue, *Mixed Blood Indians*, selection

Sourcing Activity – 25 pts.

“The Diary of Louis-Philippe”

Discussion – Separate from other participation/assignment grades. Please see above.

This week you looked at essays and primary sources that discussed the Southeastern Indian slave trade, the Yamasee War, and intermarriage. Identify instances of agency in these three cases. In what ways did Southeastern Natives actively shape colonialism in the 17th and 18th centuries? What decisions did Natives make that impacted the way Euro-Americans interacted with them, and/or Native decisions that impacted the way they interacted with Euro-Americans?

MODULE #3: NEW ZEALAND: MAORI CASE STUDY/65 POINTS

Reading – [Case Study Introduction & Introductory Information](#): Pages 2 & 3

Video – [“Waitangi – What Really Happened.”](#) Watch all seven parts. (68:54)

Sourcing and Contextualization Activity – 40 pts.

“The Treaty of Waitangi”

Writing Activity – 25 pts.

Fact Sheet Practice

Reading – Traditional Maori Gender Roles & Angela Wanhalla, *Matters of the Heart*, “The Affective State” selection

Discussion – Separate from other participation/assignment grades. Please see above.

What was the nature of marriages between Maori women and British men? How did

these intermarriages resemble those we studied among the Southeastern American Indians? How were they different?

MODULE #4: INDIA: HINDU, MUSLIM, & SIKH CASE STUDY/80 POINTS

Reading – Case Study Introduction

Videos – [“Timelines.tv – The East India Company”](#) Episode 5 (5:12)

Reading – [“Indian Mutiny Summary”](#)

Discussion – Separate from other participation/assignment grades. Please see above.

Required Participation – Prompt announced later.

Reading – David Omissi, *Indian Voices in the Great War*, introduction & selection of letters

Sourcing and Contextualization Activity – 50 pts.

Indian Letters in World War I

Video – *The Forgotten Volunteers*, Watch [Part 1](#) & [Part 2](#) (19:36 total)

Video – [The Day India Burned](#) (1:29:29)

The Day India Burned Quiz – 30 pts.

MODULE #5: THE PERSIAN GULF: ARABS & PERSIANS

Reading – “Britain’s Native Agents”

Reading – “Slavery in the Gulf”

Reading – Creation of the UAE

Discussion – Separate from other participation/assignment grades. Please see above.

How did Britain’s “informal” empire in the Gulf differ from imperial power in India?

How was it similar? Why were the experiences of decolonization so different in these two locations? What role did the indigenous people of the Gulf play in the empire, the persistence of slavery, and decolonization?

MODULE #6: KENYA: KIKUYU CASE STUDY/25 POINTS

Reading – Case Study Introduction; [Kikuyu Introductory Information](#); and [Introductory Information on Mau Mau & Mau Mau Conflict](#)

Lectures – [Lectures on Mau Mau by Caroline Elkins and John Lonsdale](#)

Lecture Reflection – 25 pts.

Reading – D. Branch, “The search for the remains of Dedan Kimathi: The Politics of Death and Memorialization in Post-Colonial Kenya,” *Past and Present* Vol. 206 (2010): 301-320. Access through the Jackson Library Site.

Discussion – Separate from other participation/assignment grades. Please see above.

Utilizing the information provided to you in the journal article "The Search for the Remains of Dedan Kimathi: The Politics of Death and Memorialization in Post-Colonial Kenya" discuss the role of historical memory in the post-colonial politics of Kenya.

Points to consider when addressing this prompt include: How has Mau Mau been used by politicians to gain public support? How did public perception of Dedan Kimathi change over time? How is the location of his remains utilized by politicians?

MODULE #5: CONCLUSION “WEEK”

Reading – Hilary N. Weaver, “Indigenous Identity: What Is It and Who Really Has It?”
The American Indian Quarterly Vol. 25, no. 2 (2001): 240-255. Access through the Jackson Library Site. Consider this reading while writing your essay.