COURSE DESCRIPTION
This course surveys the colonial history of the Americas from early contact in 1492 to a period of revolutionary change in the late eighteenth and early nineteenth centuries. Colonialism will be examined by concentrating on the interactions between indigenous peoples, European settlers, sub-Saharan African slaves, and people of mixed-racial ancestry. Instead of following Eurocentric narratives of discovery and conquest, this course views colonization as a multiethnic conversation, one that was filled with violence and informed by power relations, but one that also saw all ethnic groups participating in the formation of colonial societies and hence in the general shape of imperial rule. The first half concentrates primarily on the sixteenth-century encounter between Europeans and indigenous people through an analysis of the exploration, invasion, settlement, and evangelization of the Americas. The second half looks at the arrival of sub-Saharan Africans and their quest for abolition together with other mid-colonial mixtures and intellectual and political movements in the Atlantic world that led to the creation of independent countries.

COURSE OBJECTIVES
This course has several objectives that deal specifically with the history of colonialism in the Americas and the craft of history more generally. After having completed this course, you will have learned about some of the general themes of colonial history in both North and South America from the late fifteenth to the early nineteenth centuries. But more importantly, you will have hopefully gained an appreciation and excitement for the cultural
creativity of people of all ethnic backgrounds and walks of life. Both in preparation for and during lectures and tutorials you will be listening to the multiplicity of voices from colonial encounters through an analysis of a wide range of sources: letters, travel narratives, maps, slave narratives, myths, histories, relations, sermons, diagrams, paintings, and declarations. By the end of this course you will have obtained the following set of historical skills:

- The ability to distinguish between primary and secondary sources
- Bibliographic knowledge to properly format both footnotes and bibliographies
- Critical reading skills to interpret a wide range of historical documents
- Writing techniques to persuasively communicate an argument about the past
- Cultural sensitivity to diverse customs and different ways of viewing the world

**COURSE FORMAT**

**I. LECTURE SCHEDULE**

<table>
<thead>
<tr>
<th>LECTURE</th>
<th>DAY</th>
<th>TIME</th>
<th>LOCATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>Lecture #1</td>
<td>Mondays</td>
<td>4:00PM–5:00PM</td>
<td>Sidney Smith Hall, Room 2102</td>
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<td>Lecture #2</td>
<td>Wednesdays</td>
<td>4:00PM–5:00PM</td>
<td>Sidney Smith Hall, Room 2102</td>
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</table>

**II. LECTURES AND LECTURE READING**

Every week there are two fifty minute lectures. It is extremely important that you attend weekly lectures, read the assigned reading beforehand, and participate in our document exercises of primary sources. Since the final exam is based upon lecture material, it is imperative that you listen attentively and take appropriate notes.

**III. TUTORIAL SCHEDULE**

Tutorial times and locations will be determined during the first two weeks of classes. You are responsible to sign up for one of the tutorials and attend weekly discussions regularly.

**IV. TUTORIALS AND TUTORIAL READINGS/IMAGES**

Weekly lectures are accompanied by a fifty minute tutorial in which you are responsible for the following:

- viewing and analyzing the assigned images
- reading and reflecting upon the required readings
- attending weekly tutorials
- participating generously with your tutorial group

Your overall tutorial grade will be evaluated based upon the following two interrelated elements:

- attendance
- participation

**ATTENDANCE** is mandatory for all students for every tutorial and only proper excuses will be considered acceptable reasons for not attending. If you are unable to participate in a tutorial you should communicate with the instructor or your teaching assistant beforehand and not after the fact.
**PARTICIPATION** in weekly tutorials means reading the required readings, viewing the assigned images, and sharing what you have learned with everyone else; it does not mean giving long discourses with the aim of racking up points. You need to respect your fellow students by giving concise responses that edify the group and provide others with the opportunity to share their opinions. Remember that listening is an important skill, but one that does not help others to learn about the topic under discussion. Anyone who fails to attend a weekly tutorial will be assigned an **automatic zero** for his/her participation mark for that specific tutorial. For a more detailed description of how your tutorial participation is evaluated see the “**Guide to Atlantic World History**” posted on Blackboard.

### V. LECTURE AND TUTORIAL CONDUCT
You are expected to treat the instructor, teaching assistants, and your fellow students with respect. This means arriving to class on time, keeping noise levels to a minimum, turning off cell phones during both lectures and tutorials, and using personal computers for note-taking only. Personal computers will not be used for surfing the web, Facebook, games, checking email, or for watching videos.

### COURSE EVALUATION

<table>
<thead>
<tr>
<th>COMPONENTS</th>
<th>VALUE</th>
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<tbody>
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<td>Citation Quiz</td>
<td>2%</td>
<td>September 23, 2015</td>
<td>SS2102</td>
</tr>
<tr>
<td>Writing Exercise</td>
<td>5%</td>
<td>October 14, 2015</td>
<td>Blackboard</td>
</tr>
<tr>
<td>Ethnographic Report</td>
<td>10%</td>
<td>November 6, 2015</td>
<td>Blackboard</td>
</tr>
<tr>
<td>Take-Home Mid-Course Exam</td>
<td>20%</td>
<td>December 16, 2015</td>
<td>Blackboard</td>
</tr>
<tr>
<td>Visual Analysis</td>
<td>5%</td>
<td>January 29, 2016</td>
<td>Blackboard</td>
</tr>
<tr>
<td>Reflective Essay</td>
<td>10%</td>
<td>March 10, 2016</td>
<td>Blackboard</td>
</tr>
<tr>
<td>Final Exam</td>
<td>33%</td>
<td>TBD</td>
<td>TBD</td>
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</table>

*You need to take the citation quiz, hand in all writing assignments, and complete both examinations to receive a passing grade in this course.*

*All assignments must have a bibliography formatted according to the Chicago Manual of Style, including the take-home mid-course exam.*

### I. CITATION QUIZ

1. **Description and Purpose**
Learning how to cite books, articles, and other visual sources in proper bibliographic form is fundamental to the craft of history, university life, and to your professional career. Hence the first assignment of this course is a citation quiz to be held in class on September 23, 2015. You will be given a book, essay from an edited volume, and a journal article that you need to properly cite, both as footnotes and as entries in a bibliography. Since all citations in this course need to be done according to the **Chicago Manual of Style**, please see the guides listed below in preparation for both your quiz and future assignments.

2. **Important Details**

   **Due Date, Time, and Place:** September 23, 2015, 4:00PM–4:10PM (SS2102)
   
   **Sources:**
II. WRITING EXERCISE: THE LEADING PARAGRAPH

1. Description and Purpose
The second assignment of this course is a writing exercise designed to help you craft a persuasive and informative leading paragraph for all essays at the university level. There are a variety of different ways to write an introductory paragraph, but here are some of the main features it should have: (1) a brief description of the general topic of your paper, (2) a specific argument about this topic, and (3) signposts telling your reader how you intend to prove your argument. When describing your topic there are several things you need to consider. Remember that the opening lines of your paper are designed to draw your reader into your topic, which should be situated both chronologically and geographically. After you have ignited the passions of your reader, provide him/her with a convincing argument nestled within a clear thesis statement that can be backed up with evidence. An argument is the main point you are trying to make in your essay, one that is based upon the conclusions you reached during research. Once you have stated your argument to your reader, briefly outline how you plan to prove it. These are your signposts. Think of them as a mini-road map guiding the reader through your entire paper. The topic of your leading paragraph is whether it is appropriate to describe Christopher Columbus’s so-called “discovery” of the New World in 1492 as the genocide of indigenous peoples. To write this assignment, you need to exercise your historical imagination by carefully and critically reading through selections of David Stannard’s and Alex Alvarez’s books cited below together with Columbus’s letter describing his first voyage to the New World. The purpose of this assignment is to recognize that the consequences of colonialism in the Americas are still being debated by scholars. Make sure to review the “Guide to Atlantic World History” on Blackboard before writing your paper.

2. Important Details
Due Date, Time, and Medium: October 14, 2015 before midnight (Blackboard)
Length: 1 page (double-spaced, 12-font, Times New Roman)
Sources:

III. ETHNOGRAPHIC REPORT: GO-BETWEENS

1. Description and Purpose
The third assignment of this course is an ethnographic report on Hans Staden’s (ca. 1525–ca. 1579) description of the Tupinambá. Staden was a soldier from Germany who sailed to the New World under both the Portuguese (1547) and the Spanish (1550), but while in Brazil he was taken prisoner by the Tupinambá for a little over nine months. After gaining his freedom with the help of the French, he returned home to Germany in 1555 to write about his
experiences of captivity, publishing an account of his travels in a work entitled *True History* (1557). Eve M. Duffy and Alida C. Metcalf suggest that Staden acted as a “representational go-between” when he penned his history back in Europe. What is a “representational go-between” and how trustworthy was Hans Staden in this role? To write this assignment, you need to exercise your historical imagination by carefully and critically reading through selections of Staden’s history. You must think about Staden’s biases and how he viewed the world he was experiencing. But you also need to read through Duffy’s and Metcalf’s study cited below in a critical manner. Do you find their reading of Staden’s *True History* convincing? The purpose of this assignment is to recognize the role go-betweens play as intermediaries in our understanding of indigenous people. Make sure to review the “Guide to Atlantic World History” on Blackboard before writing your paper.

2. Important Details
**Due Date, Time, and Medium:** November 6, 2015 before midnight (Blackboard)
**Length:** 5 pages (double-spaced, 12-font, Times New Roman)
**Sources:**

IV. TAKE-HOME MID-COURSE EXAM
1. Description and Purpose
The take-home mid-course exam is an essay based upon the material covered in the first half of the course, which will be handed out at the last lecture of the fall term. You should treat this exam as an opportunity to demonstrate what you have learned in both lectures and tutorials. A successful mid-course exam is a reflection of your own personal engagement with the material covered throughout the first twelve weeks of the course.

2. Important Details
**Due Date, Time, and Medium:** December 16, 2015 before midnight (Blackboard)
**Length:** 6 pages (double-spaced, 12-font, Times New Roman)
**Sources:**
- Weekly lecture material, readings, document exercises, and images

V. VISUAL ANALYSIS: CASTA PAINTINGS
1. Description and Purpose
The fourth assignment of this course is a visual analysis of an anonymous casta painting depicting a mixed marriage in New Spain from the late eighteenth century. Casta paintings emerged in New Spain in the early 1700s, but a large majority were composed in the 1770s and 1780s. Most depict sixteen scenes of racial mixing on either one canvas or in a series of sixteen separate canvases. Beyond some notable exceptions, both the artists and major patrons of these works were primarily Spaniards and creoles. Scholars argue that the origins of casta paintings can be explained by the anxiety elites felt over their loss of control over the mixed-race population, a fascination with the exotic in the Americas, and by creole attempts to develop an identity rooted in the land and customs of New Spain. To write this assignment, you need to exercise your historical imagination by carefully and critically analyzing the anonymous painting *From Spaniard and Black Woman, Mulatto* (painted
sometime between 1775 and 1800). What does this image teach us about life in New Spain in the eighteenth century? Does the painting depict social reality or does it merely reinforce colonial stereotypes? The purpose of this assignment is twofold: (1) to recognize that visual sources are primary “documents” that can be used to interpret the past and (2) to understand that several homes in the Americas were multiethnic as a result of increasing levels of racial mixing. Before you view the assigned casta painting, take the time to read the brief essay on miscegenation by Ilona Katzew cited below. Make sure to review the “Guide to Atlantic World History” on Blackboard before writing your paper.

2. Important Details
Due Date, Time, and Medium: January 29, 2016 before midnight (Blackboard)
Length: 3 pages (double-spaced, 12-font, Times New Roman)
Sources:

VI. REFLECTIVE ESSAY: SLAVE NARRATIVES
1. Description and Purpose
The fifth assignment of this course is a reflective essay on memory, objectivity, and truth in primary sources known as slave narratives. Very few writings by sub-Saharan African slaves have survived from the colonial period given that the overwhelming majority were illiterate. Olaudah Equiano (ca. 1745–1797), however, was a major exception to this rule. According to his Interesting Narrative of the Life of Olaudah Equiano (1789), Equiano was born in Essaka (what is today Nigeria), captured and sold into slavery at a young age, and then shipped across the Atlantic where he lived in bondage for roughly one decade. After purchasing his freedom in 1766, he worked as a seaman for several years before moving to London and joining the abolitionist movement. Although Equiano’s account is among the most important slave narratives of the Atlantic world, some contend that he invented his “African” heritage after a baptismal record and ship’s muster roll were found stating that his birthplace was actually South Carolina. Regardless of these findings, other scholars argue that these documents cannot be read literally, affirming that he was still born in Africa as he claims. To write this assignment, you need to exercise your historical imagination by carefully and critically reading through Equiano’s autobiography. What does the Interesting Narrative teach us about slavery in the Atlantic world? How did Equiano’s participation in the abolitionist movement influence the way he structured the narrative of his life? Does it matter if he invented his “African” heritage? The purpose of this assignment is to learn about slavery from a slave himself and to recognize the multiple roles sub-Saharan Africans played in the shaping of the Atlantic world. Before reading the Interesting Narrative, you should familiarize yourself with the chapter on emancipation in the Americas by Christopher Schmidt-Nowara cited below. Make sure to review the “Guide to Atlantic World History” on Blackboard before writing your paper.

2. Important Details
Due Date, Time, and Medium: March 10, 2016 before midnight (Blackboard)
VII. FINAL EXAM

1. Description and Purpose
The final exam is a series of essays based upon the entire course. You should treat a final exam as an opportunity to demonstrate what you have learned in both lectures and tutorials. A successful final exam is a reflection of your own personal engagement with the material covered throughout both semesters.

2. Important Details
Due Date, Time, and Room: TBD

Sources:
- Weekly lecture material, readings, document exercises, and images

UNIVERSITY POLICIES

1. ACADEMIC INTEGRITY
Plagiarism—taking credit for someone else’s work, be it an idea, a citation, or an essay found on the internet—is a serious offence and will be treated accordingly. For further details on academic integrity, you should consult the Office of Student Academic Integrity (OSAI) website at http://www.artsci.utoronto.ca/osai. Remember that academic integrity is the foundation of learning and scholarship and essential for a degree from the University of Toronto. If you have questions or concerns about appropriate academic behaviour, research methods, or proper forms of citation, you should speak with your instructor or visit the following website: http://sites.utoronto.ca/academicintegrity/resourcesforstudents.html. You are bound by the University of Toronto’s Code of Behaviour on Academic Matters available at www.governingcouncil.utoronto.ca/policies/behaveac.htm. Some of the academic offenses listed in this document are the following:

In papers and assignments:
- Using someone else’s ideas or words without appropriate acknowledgement.
- Submitting your own work in more than one course without the permission of the instructor.
- Making up sources or facts.
- Obtaining or providing unauthorized assistance on any assignment.

On tests and exams:
- Using or possessing unauthorized aids.
- Looking at someone else’s answers during an exam or test.
- Misrepresenting your identity.

In academic work:
- Falsifying institutional documents or grades.
• Falsifying or altering any documentation required by the University, including (but not limited to) doctor’s notes.

II. ACCESSIBILITY SERVICES
If you require academic accommodations related to a documented disability, you are encouraged to familiarize yourself with the services available on the Accessibility Services website at http://www.studentlife.utoronto.ca/as. The instructor is committed to a respectful and open learning environment, so please discuss any accommodations you might need with the instructor well in advance of due dates and scheduled assessments.

III. COURSE WITHDRAWAL
If you wish to withdraw from this course without academic penalty you must do so before February 15, 2015. After this deadline a mark is recorded for this course, whether it was completed or not, and calculated into your overall GPA.

ADMINISTRATIVE/Academic MATTERS
I. EMAIL POLICY
Emails will be checked weekly between Monday and Friday and students should expect a response within 48 hours (excluding weekends). You may feel free to email the instructor about any questions you may have concerning the course, but every message should indicate in the subject line “HIS 106Y” or it may be placed into junk mail. Not only this, but according to the Policy on Official Correspondence with Students all students must use a current University of Toronto email address.

II. BLACKBOARD
The syllabus, tutorial readings, important handouts, internet links, lecture outlines, and document exercises will all be available for consultation on Blackboard. It should be noted, however, that you are responsible for either printing off the lecture outlines and document exercises and bringing them with you to class or pulling them up on your laptops or smart phones. These documents will appear on Blackboard on the Sunday of each week before lectures on Monday and Wednesday.

III. SUBMISSION AND LATE POLICY
All assignments must be word documents and submitted via Blackboard before the established due date. Assignments that are handed in late without the instructor’s permission will be penalized 5% of the assignment’s worth per day after the due date (including weekends). When an assignment is more than five days overdue it will not receive written comments. All extensions must be approved by the instructor beforehand and only valid excuses will result in permission to hand in an assignment late. In order to receive an extension you need to provide a Verification of Student Illness or Injury form and establish a new due date in consultation with the instructor.

IV. INTELLECTUAL PROPERTY
All lectures and course materials are the intellectual property of the instructor. One must acquire written permission to tape, photograph, video-record or digitally reproduce anything from the course. Students requiring accommodations will be granted permission based upon their specific needs in consultation with the instructor.
V. ACADEMIC ASSISTANCE
There are several services available at the University of Toronto to help you with essay writing and all matters of academic life. All students are encouraged to familiarize themselves with the resources available on the Academic Success Centre (ASC) website at [http://www.studentlife.utoronto.ca/asc](http://www.studentlife.utoronto.ca/asc). Also helpful for writing history papers is the Essay Writing Guide available on the Department of History website at [http://history.utoronto.ca/undergraduate/essays/](http://history.utoronto.ca/undergraduate/essays/).

VI. GRADING
To earn a passing grade in this course you must hand in all of the writing assignments and write the final exam. All submitted papers that do not have a bibliography and/or are less than the required length (even a paragraph under) will be considered incomplete and penalized accordingly. For more information on how to write an essay and on how they are evaluated see the “Guide to Atlantic World History” posted on Blackboard. Here are some of the general characteristics your papers should have:

- A title page with the title of your paper, your name, course code, instructor, and the date
- An introduction clearly stating the theme of your paper and its general argument
- A proper use of sentences, paragraphs, punctuation, spelling, and grammar
- A manageable topic and organized structure
- An intelligent use of sources and signs of original research
- A quality of analysis and a general demonstration of effort
- An informative conclusion concisely summing up your paper
- A bibliography and footnotes according to the Chicago Manual of Style
- A format using 12-font and Times New Roman letters on double-spaced pages
- A page number at the top or bottom of every page (excluding the title page)

REQUIRED TEXTS


*All other readings and images (whether scans or internet links) for this course are available on Blackboard (with the exception of e-Books and e-Journals available through the University of Toronto Libraries Catalogue).
LECTURE AND TUTORIAL SCHEDULE

[PS] = Primary Source
[SS] = Secondary Source
[Course text] = Books available for sale at the University of Toronto Bookstore
[Blackboard] = Article/book chapter available on Blackboard
[e-Book] = Book available through the University of Toronto Libraries Catalogue
[e-Journal] = Journal article available through the University of Toronto Libraries Catalogue
[Google Books] = Available as a pdf file or for viewing on Google Books

FALL TERM (2015)

INTRODUCTION

WEEK I: SURVEYING THE LAND
LECTURE #1: REVIEW OF THE COURSE OUTLINE (SEPTEMBER 14)
LECTURE #2: BACKPACKING THROUGH THE AMERICAS (SEPTEMBER 16)
NO TUTORIALS
Readings

WEEK II: THE CRAFT OF HISTORY
LECTURE #3: MULTIETHNIC APPROACHES TO THE PAST (SEPTEMBER 21)
LECTURE #4: EVIDENCE, ARGUMENTS, AND FACTS (SEPTEMBER 23)
NO TUTORIALS
Readings:
ANTECEDENTS

WEEK III: PRE-COLUMBIAN TIMES
LECTURE #5: INDIGENOUS MIGRATIONS (SEPTEMBER 28)
LECTURE #6: AMERINDIAN EMPIRES (SEPTEMBER 30)
TUTORIAL #1: WRESTLING WITH ORIGINS

Readings:

WEEK IV: EXPANSION INTO THE ATLANTIC
LECTURE #7: LATE MEDIEVAL EUROPE (OCTOBER 5)
LECTURE #8: RENAISSANCE EXPLORATION (OCTOBER 7)
TUTORIAL #2: THE CARTOGRAPHIC IMAGINATION

Readings:

EARLY ENCOUNTERS

WEEK V: THE “DISCOVERY” OF THE NEW WORLD
NO LECTURE: THANKSGIVING (OCTOBER 12)
LECTURE #9: EARLY CONTACT IN THE CARIBBEAN (OCTOBER 14)
NO TUTORIALS

Readings:

**WEEK VI: THE COLUMBIAN EXCHANGE**

**LECTURE #10: PATHWAYS OF DISEASE (OCTOBER 19)**
**LECTURE #11: GASTRONOMIC BLENDS (OCTOBER 21)**
**TUTORIAL #3: COLONIAL FOODWAYS**

**Readings:**

**CONQUEST AND SETTLEMENT**

**WEEK VII: THE INVASION OF AMERICA: PART I**

**LECTURE #12: GUNS, GERMS, AND STEEL (OCTOBER 26)**
**LECTURE #13: THE MYTHS OF CONQUEST (OCTOBER 28)**
**TUTORIAL #4: THE BLACK LEGEND**

**Readings:**
WEEK VIII: COLONIAL GO-BETWEENS
LECTURE #14: COLONIAL EXPERIMENTS IN BRAZIL (NOVEMBER 2)
LECTURE #15: NATIVE INTERMEDIARES (NOVEMBER 4)
TUTORIAL #5: HANS STADEN
Readings:

WEEK IX: THE EDGES OF EMPIRE
NO LECTURE: FALL BREAK (NOVEMBER 9)
LECTURE #16: THE SPANISH BORDERLANDS (NOVEMBER 11)
NO TUTORIAL
Readings:

WEEK X: THE INVASION OF AMERICA: PART II
LECTURE #17: MEETINGS ON THE ATLANTIC SEABOARD (NOVEMBER 16)
LECTURE #18: FRENCH, BRITISH, AND DUTCH SETTLERS (NOVEMBER 18)
TUTORIAL #6: EARLY SETTLEMENTS
Readings:

THE MISSIONARY THEATRE

WEEK XI: CATHOLIC EVANGELIZATION
LECTURE #19: THE “SPIRITUAL CONQUEST” (NOVEMBER 23)
LECTURE #20: MISSIONARY PARTNERSHIPS (NOVEMBER 25)
TUTORIAL #7: JESUIT MISSIONS
Readings:

**WEEK XII: PROTESTANT MISSIONS**

**LECTURE #21: PURITAN EVANGELISTS (NOVEMBER 30)**

**LECTURE #22: NATIVE PREACHERS (DECEMBER 2)**

**TUTORIAL #8: PRAYING TOWNS**

Readings:


**CONSOLIDATION**

**WEEK XIII: IMPERIAL DREAMS OF GLORY**

**LECTURE #23: IDEOLOGIES OF EMPIRE (DECEMBER 7)**

**LECTURE #24: SPREADING CIVILIZATION (DECEMBER 9)**

**TUTORIAL #9: TAMING THE WILDERNESS**

Readings:

WINTER TERM (2016)

ADAPTING TO THE NEW WORLD

WEEK I: THE ATLANTIC SLAVE TRADE
LECTURE #25: THE MIDDLE PASSAGE (JANUARY 11)
LECTURE #26: THE FIRST BLACKS OF THE AMERICAS (JANUARY 13)
TUTORIAL #10: DESCRIPTIONS OF BONDAGE

Readings and Images:


WEEK II: OLD AND NEW WORLD IDENTITIES
LECTURE #27: EUROPEAN IMMIGRATION (JANUARY 18)
LECTURE #28: CREOLE COMMUNITIES (JANUARY 20)
TUTORIAL #11: WRITING HOME

Readings:


MULTICULTURAL SOCIETIES

WEEK III: BLENDED COMMUNITIES
LECTURE #29: SOCIO/RACIAL HIERARCHIES (JANUARY 25)
LECTURE #30: MISCEGENATION (JANUARY 27)
TUTORIAL #12: MESTIZOS

Readings and Images:

WEEK IV: GENDER ROLES

LECTURE #31: MARRIAGE AND THE FAMILY (FEBRUARY 1)
LECTURE #32: NUNNERIES AND COLONIAL SOCIETIES (FEBRUARY 3)
TUTORIAL #13: COLONIAL WOMEN

Readings:

COLONIAL ECONOMIES

WEEK V: CIRCULATING GOODS AND PEOPLE

LECTURE #33: ATLANTIC COMMODITIES (FEBRUARY 8)
LECTURE #34: SEAFARING AND PIRACY (FEBRUARY 11)
TUTORIAL #14: LIFE AT SEA

Readings:

WEEK VI: LABOUR AND SERVITUDE
LECTURE #35: URBAN SLAVES AND FREE BLACKS (FEBRUARY 22)
LECTURE #36: MASTERS AND SLAVES (FEBRUARY 24)
TUTORIAL #15: PLANTATION LIFE
Readings:

SPIRITUAL AND IMPERIAL REFORM

WEEK VII: RELIGIOUS REVIVAL
LECTURE #37: BAROQUE CATHOLICISM (FEBRUARY 29)
LECTURE #38: THE GREAT AWAKENING (MARCH 2)
TUTORIAL #16: POLITICS AND PREACHING
Readings:

WEEK VIII: THE RISE OF REASON
LECTURE #39: ENLIGHTENED REFORMS (MARCH 7)
LECTURE #40: THE DISPUTE OF THE NEW WORLD (MARCH 9)
TUTORIAL #17: ENLIGHTENED POLEMICS
Readings:


**REBELLION, WAR, AND REVOLUTION**

**WEEK IX: SHIFTING POWERS**

**LECTURE #41: THE SEVEN YEARS’ WAR (MARCH 14)**

**LECTURE #42: THE AMERICAN REVOLUTION (MARCH 16)**

**TUTORIAL #18: THE LANGUAGE OF RIGHTS**

Readings:


**WEEK X: BREAKING THE CHAINS**

**LECTURE #43: SLAVE RESISTANCE AND REBELLION (MARCH 21)**

**LECTURE #44: THE ABOLITION MOVEMENT (MARCH 23)**

**TUTORIAL #19: OLAUDAH EQUiano**

Readings:


**WEEK XI: DRIVES FOR INDEPENDENCE**

**LECTURE #45: POPULAR DISCONTENT IN SPANISH AMERICA (MARCH 28)**

**LECTURE #46: THE HAITIAN REVOLUTION (MARCH 30)**

**TUTORIAL #20: CALLS FOR EQUALITY**

Readings and Documentary:


CONCLUSION

WEEK XII: ARRIVING HOME

LECTURE #47: COLONIAL LEGACIES (APRIL 4)
LECTURE #48: UNPACKING THE BACKPACK (APRIL 6)
NO TUTORIALS

Readings:


LECTURE AND TUTORIAL OVERVIEW

<table>
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<tr>
<th>FALL TERM (2015)</th>
<th>WEEK</th>
<th>LECTURE</th>
<th>DATE</th>
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<td>Backpacking through the Americas</td>
<td>September 16</td>
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<td>#3:</td>
<td>Multietnic Approaches to the Past</td>
<td>September 21</td>
<td>No Tutorials</td>
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<td>#4:</td>
<td>Evidence, Arguments, and Facts</td>
<td>September 23</td>
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<td>#5:</td>
<td>Indigenous Migrations</td>
<td>September 28</td>
<td>#1: Wrestling with Origins</td>
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<td>#6:</td>
<td>Amerindian Empires</td>
<td>September 30</td>
<td>#2: The Cartographic Imagination</td>
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<td>#7:</td>
<td>Late Medieval Europe</td>
<td>October 5</td>
<td>#8: Renaissance Exploration</td>
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