THE MYTH OF THE STRANGER-KING: HISTORICAL AND ETHNOGRAPHIC APPROACHES TO COLONIAL ENCOUNTER
FSEM 1020-04 (E)

Fall 2014
Tuesdays and Thursdays, 12:50 to 2:20
Robbins Science Room 203

Professor: Dr. Kate Bjork, History and Global Studies
Campus Colleague: Catherine Paro, Graduate Assistant in the Dean of Students Office

Office: Bush Center 3A
Phone: 651-523-2726
Email: chains02@hamline.edu

NSM Leaders: Laura Bolling
Phone: (414) 426-2499
email: lbolling01@hamline.edu

Tom Krohn
Phone: (952) 221-6408
e-mail: tkrohn01@hamline.edu

Office Hours for Prof. Bjork: Mondays, 11 a.m. to noon; Tuesdays, 2:30 to 3:30; Fridays, 10:15 to 11:15; and by appointment or posted Sign Up Sheet during Advising and Individual Conference Weeks.
Office: Manor Basement Suite 33, Room C
Phone: 523-2541
Email: ksbjork@hamline.edu
(Note: I prefer to talk in person or on the phone. When you e-mail me, please include a phone number at which I can reach you. Also, please be aware that typically I do not check e-mail over the weekend.)

Overview
Hernán Cortés as Quetzalcóatl; Captain James Cook as Lono: the history of European colonial expansion is full of accounts of white outsiders being welcomed and even worshipped as deities by the native people they sought to conquer. But did the Aztecs and the Hawaiians really regard these foreigners as gods or natural rulers? If not, why do such stories still hold so much power? (The myth of Cortés apotheosis can still be found in many contemporary textbooks, encyclopedias, etc, as supposed explanation for the relative ease with
which a small force of Spaniards were able to overthrow the powerful Aztec empire in 1521. ) Drawing on the critical work of anthropologist Gananath Obeysekere who argues that the myth of the stranger king is the product of European myth-making and not a reflection of the beliefs of the peoples they encountered during the age of European colonial expansion (1500-1850), this seminar will look at a variety of sources that reflect the European myth of the stranger king, from classic fairy tales to contemporary literature and film. We will also turn a critical eye on storytelling itself, paying attention to the ways in which narratives serve the universal human desire to create and share meaning about the world we live in and the experiences we have—as individuals, members of families, communities, nations, etc. Some of these stories we call myths; others history. In this seminar we will read and discuss some stories generated by the experience of cross-cultural contact in the context of European colonial expansion. We will probe the differences between ‘myth’ and ‘history’ as two ways of conveying different kinds of meaning.

**Seminar goals and learning outcomes**

The Hamline FYSem has many goals and purposes. Centrally, it provides an introduction to the idea and approach to the kind of liberal arts education offered at Hamline. Most importantly, it is meant to be a foundation for success in your learning experiences at Hamline—both in and outside the classroom. To build that foundation, we will explore the nature of a liberal arts education and help you to develop skills as a contributing member of an inclusive learning community. We will explore how various disciplines theorize and investigate problems. We will also work on developing skills in reading, critical analysis, discussion, writing, and research. *(Please look to the full list of FYSem goals included at the end of the syllabus for more detail about the goals and learning outcomes of the First Year Seminar program as adopted by the faculty.)*

**Writing-Intensive First Year Seminar**

This is a “Writing-Intensive” First Year Seminar. Along with meeting the general FYSem learning goals mentioned above (and outlined in more detail at the end of the syllabus), writing-intensive FYSems offer students the opportunity to earn their Hamline Plan “E,” “expository writing” experience. For students in other FYSems, the “E” is typically completed through ENG 1110: Writing and Reading Texts, although a small number of students transfer an “E.” Although generally FYSem learning experiences reinforce the objectives of the first-year writing experience and vice versa, it is possible to meet the course expectations of the seminar, *without demonstrating that you have met the baseline standards for first-year writing.* If the instructor determines that you have not achieved the skill level of
critical thinking, reading, and writing you will need for success as you continue your college career at Hamline, she will recommend that you take English 1110. In other words, you could pass the FYSem and yet not be awarded the “E” for the writing-intensive component of the course, in which case you would enroll in ENG 1110, preferably in the Spring. This should not be viewed as a punishment, but rather as an opportunity to work on your writing skills. There will be ample opportunity to discuss and to work on your writing throughout the semester.

Course texts
William Shakespeare, *The Tempest*
Gananath Obeyesekere, *The Apotheosis of Captain Cook*
Marshall Sahlins, *How “Natives” Think, About Captain Cook, For Example*
Ann Wysocki and Dennis Lynch, *The DK Handbook*

Other required readings for the course are posted on Blackboard. Occasionally I will distribute short readings in class to be read for the following week. Please note that *all* readings should be done *before* class meets on the day they are assigned so that we can discuss them in class on that day.

Disability Accommodation
Students with disabilities who believe that they may need accommodations in this class are encouraged to contact Disability Services at 523-2521 as soon as possible to better ensure that such accommodations are implemented in a timely manner. If you already have a letter from their office, please present it to me so that I will be able to provide the needed accommodations in this class.

Classroom Courtesy and Respect
Your attendance in class is expected and required. Be respectful of the class, the instructor and your peers and plan to arrive on time. Phones should be kept turned off and out of sight during the entire time we are in class together (from the time you walk in until we conclude). Leaving class is disruptive to all of us, so plan on remaining in class for the entire period. I strongly encourage you to leave all other electronic devices (such as computers) aside during our meetings together. However, if you feel you need an iPad or laptop for note-taking during class, please let me know ahead of time, so we can lay out some ground rules for their use. If circumstances beyond your control or of an emergency nature mean that you will need to miss class, please inform me in writing – by email – to let me know as soon as possible (before the absence if you can). I will use my discretion as to whether your circumstances meet our criteria for an excused absence. More than one unexcused absence during the semester will result in a
lowering of your overall grade in the class. Absences—even excused ones—will tend to impact your participation grade, since your ability to contribute to class discussions and your own learning will necessarily be affected.

Course grades will be based on the following assignments. Complete guidelines for each assignment will be posted on Blackboard and/or distributed in class.

<table>
<thead>
<tr>
<th>Assignments</th>
<th>Due</th>
<th>Grade</th>
</tr>
</thead>
<tbody>
<tr>
<td>Assignment 1</td>
<td>Sept. 14</td>
<td>ungraded*</td>
</tr>
<tr>
<td>Personal Essay</td>
<td>Oct. 2</td>
<td>ungraded*</td>
</tr>
<tr>
<td>Assignment 2</td>
<td>Oct. 14</td>
<td>15%</td>
</tr>
<tr>
<td>Major Decisions reflective essay</td>
<td>Oct. 16</td>
<td>ungraded*</td>
</tr>
<tr>
<td>Research paper Topic Statement</td>
<td>Oct. 18</td>
<td>5%</td>
</tr>
<tr>
<td>Annotated Bibliography</td>
<td>Oct. 30</td>
<td>10%</td>
</tr>
<tr>
<td>Discussion Leading and Questions</td>
<td>Varies</td>
<td>10%</td>
</tr>
</tbody>
</table>

(Includes critique of questions the week before)

<table>
<thead>
<tr>
<th>Assignments</th>
<th>Due</th>
<th>Grade</th>
</tr>
</thead>
<tbody>
<tr>
<td>In-class debate—oral</td>
<td>Nov. 20</td>
<td>5%</td>
</tr>
<tr>
<td>Debate brief--written</td>
<td>Nov. 20</td>
<td>15%</td>
</tr>
</tbody>
</table>

(opposite side from position you argue in class)

<table>
<thead>
<tr>
<th>Assignments</th>
<th>Due</th>
<th>Grade</th>
</tr>
</thead>
<tbody>
<tr>
<td>Final Paper</td>
<td>Dec. 4</td>
<td>20%</td>
</tr>
<tr>
<td>Participation</td>
<td>ongoing</td>
<td>20%</td>
</tr>
</tbody>
</table>

*ungraded assignments are required to pass the class; the quality (demonstration of thought and effort) of ungraded assignments is also taken into consideration in calculating participation grade.

Class participation will be measured by your attendance, by active participation in discussions, and by evidence of preparation for the class. Participation in discussion requires listening carefully, having informed questions, making thoughtful comments, identifying critical issues, analyzing different points of view, or contributing to the learning of the group in some useful way. It is not the number of times you raise your hand or say something, but rather the quality of your comments and questions. It also does not mean that you need the ‘right’ answer to participate. Part of the learning process is talking ideas through and exploring possibilities.

Throughout the semester, students will take turns serving as “discussion leader for day,” facilitating the class discussion of the assigned reading. An assignment sheet explaining the preparation needed for this exercise and expectations for the discussion will be provided later in class. We will also talk more about the
responsibilities of facilitators and how to spark conversation. I will ask people to sign up for the discussion leading role in Week 2.

**Schedule of Topics and Readings**

*Note: readings should be done before the class meeting on the day they are assigned.*

**Week 1**  
**Introduction to the seminar**  
8/31  
[Sunday, 4-5: Robbins Science Room 12] First class meeting  
**Read** (out loud, taking turns when we are together) *Where the Wild Things Are* by Maurice Sendak (I’ll furnish copies of the book)  
9/4  
**Read** *DK Handbook:* “Composing” (1-16)  
**Read** *DK Handbook:* “Using Sources Ethically” (102-09)  
Overview of the topic and FSEM mission and expectations  
Syllabus and course policies  
Academic honor code  
Develop discussion guidelines  

**Writing assignment 1 due at the beginning of class**

**Week 2**  
**Fact and Fiction; myth and history; genre, truth and storytelling**  
9/9  
**Read** “Just the Facts, Ma’am,” *New Yorker* magazine article by Jill Lepore [posted on course Blackboard site, under “Content”]  
Also **Read/review** *Paleofantasy*  
**Write for 5:** What is the difference between myth and history? Do stories have to be ‘true’ to be meaningful?  
Small group discussions of topics to discuss in relation to *Paleofantasy* next time  
9/11  
**Colonial encounter: historical background**  
**Read** “Introduction: the Lost Words of Bernal Diaz,” excerpt from the *Seven Myths of the Spanish conquest* by Mathew Restall (distributed in class)  
**Read/review** *Paleofantasy* finish the book and prepare for discussion  
Small group discussion-leading of *Paleofantasy*  
**Sign up for discussion leading roles for the rest of the semester**

**Week 3**  
Quetzalcóatl/ Cortés —**myth and history**
9/16 **Read** “Burying the White Gods,” by Camilla Townsend

[Blackboard]

Watch (in class) “Buried Mirror—Conflict of the Gods,” narrated by Carlos Fuentes

**Read** *DK Handbook, “Quoting the Words of Others,”* (178-185)

**Write for 5:** What key differences do you see in the accounts of the Spanish conquest of the Aztecs given by Townsend (in the reading) and Fuentes (in the film)? What do you think was the most important factor in the Spaniards’ victory over the Aztecs?

9/18 **Read** “The Documents: Forebodings and Omens,” from Stuart Schwartz, *Victors and the Vanquished* [Blackboard]

**Week 4**  
A contemporary take on the myth

9/23 **Film and discussion:** *The Road to El Dorado*

9/25 **Intro to Shakespeare**

Read introductory matter in *The Tempest* (pp. xiii to xxiv)

**Library session with Kimberly Feilmeyer**

*Meet in Bush Library Room 10 (Lower Level)*

**Week 5**  
Tempest Toss’d

9/30 **Historical Contexts for the play**

Read Introductory matter, “Shakespeare’s Life” and “Shakespeare’s Theater” and Act I (pp. 7-49)

10/2 **Engaging and enacting the play**

Read *The Tempest*, Act II (pp. 53-87)

Read *Learning to Curse* by Stephen Greenblatt [excerpt on Blackboard]

**Personal Essay due via Blackboard today; sign up a time to meet with Catherine**

7:15 p.m. **Commitment to Community address, Hamline United Methodist Church**
<table>
<thead>
<tr>
<th>Week 6</th>
<th>Countering hegemonic myths: critique and response to <em>The Tempest</em></th>
</tr>
</thead>
<tbody>
<tr>
<td>10/7</td>
<td>Discuss Commitment to Community address</td>
</tr>
<tr>
<td></td>
<td>Read <em>The Tempest</em>, Act III</td>
</tr>
<tr>
<td></td>
<td>Read selections from Aimee Cesaire’s <em>A Tempest</em> (these will be handed out in class)</td>
</tr>
<tr>
<td></td>
<td>Read <em>The Apotheosis of Captain Cook</em>, Chapter 1, “Captain Cook and the European Imagination”</td>
</tr>
<tr>
<td></td>
<td>Write for 5 Cesaire and Obeyesekere are both writing in response to other texts. What ideas or relationships does each author critique in his writing? How does each go about engaging existing storylines?</td>
</tr>
<tr>
<td>10/9</td>
<td>Final presentations and discussion of <em>The/A Tempest</em></td>
</tr>
<tr>
<td></td>
<td>Read <em>The Tempest</em>, Acts IV &amp; V</td>
</tr>
<tr>
<td></td>
<td>Read <em>The Apotheosis of Captain Cook</em>, Chapter 2</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Week 7</th>
<th>Analyzing and critiquing arguments</th>
</tr>
</thead>
<tbody>
<tr>
<td>10/14</td>
<td>Visit by Julie Bach, Writing Center Director; peer review of Assignment 2</td>
</tr>
<tr>
<td></td>
<td>Read <em>The Apotheosis of Captain Cook</em>, Chapter 3</td>
</tr>
<tr>
<td></td>
<td>Read <em>DK Handbook</em>: “Responding to the Writing of your Peers” (pp. 266-67)</td>
</tr>
</tbody>
</table>

**Writing Assignment 2 due in class; bring 3 copies**

*Major Decisions Fair, 5:30 to 7:30*

| 10/16  | Brainstorming paper topics                                      |
|        | Read *The Apotheosis of Captain Cook*, Chapter 4                |

**Major Decisions reflective essay due in class**

<table>
<thead>
<tr>
<th>Week 8</th>
<th>Alternative histories: entering the conversation</th>
</tr>
</thead>
<tbody>
<tr>
<td>10/21</td>
<td>Read <em>The Apotheosis of Captain Cook</em>, finish the book</td>
</tr>
</tbody>
</table>
**Topic statement due in class today; peer review**

10/23   Library session with Kimberly Feilmeyer  
         *Meet in Bush Library Room 10 (Lower Level)*  
         Read  *DK Handbook: “Revising your Writing”* (270-73)

**Revised topic statements due [sign up for times to meet with me next week]**

**Week 9**  Course and Registration planning

10/28   Individual meetings to discuss paper topic ideas [11:30 to 3:30]

10/30   *Hamline Plan presentation by Mike Noreen, Center for Academic Services*  
         Individual topic discussion meetings continue, as needed

**Week 10**  Debating Myth and History

11/4   Read  *How “Natives” Think, Preface and Introduction* (pp. ix-15)  
         Write for 5  What prompted Marshall Sahlins to write his book?  
         What are your initial reactions to what he has to say about Obeyesekere’s thesis?

11/6   Read  *How “Natives” Think, Chapter 1*

**Week 11**  Thinking about Captain Cook

11/11  Read  *How “Natives” Think, Chapter 2*

11/13  Read  *How “Natives” Think, Chapter 3*

**Week 12**  How are we to think, about Captain Cook, for example?

11/18  Read  *How “Natives” Think, Chapter 4*

11/20  In-class debate: Did the Hawaiians receive Capt. Cook as Lono?  
         Read  *How “Natives” Think, finish the book*
Week 13  Variation on our theme: ‘The Man Who Would be King’

Film: The Man Who Would be King
Write for 5  What’s new in “The Man Who Would be King”? What is familiar?

11/27  Thanksgiving Break—no class

Week 14  Myths and Tropes in Popular Culture

12/2  Read Twelve Dancing Princesses, on reserve in Bush Library
Film: Avatar

12/4  Finish watching and discuss Avatar
Read “Imperialist Nostalgia” by Renato Rosaldo [Blackboard]

*Final papers due in class today*

Week 15  Presentations of research projects

12/9  Student presentations

12/11  Student presentations

**Final revised essay (either Assignment 2 or your Final Paper) should be submitted to Blackboard for First Year Writing assessment by Dec. 17**

Note: there is no final exam for the seminar. Your revised writing assignment is the final required component for the course.

***

Goals and Learning Outcomes of the FYSEM program—in more detail.

This course:

I. Provides an introduction to the liberal arts

II. Prepares students for academic success at the college level through development of the following skills: reading, critical analysis, discussion, writing, research, and study

III. Provides an introduction to Hamline’s academic and student services resources
IV. Enhances a sense of community among students and faculty within and outside of the classroom and within the University at large

V. Assists in students’ personal development including consideration of the following: student’s self-concept; student’s values, beliefs, and attitudes; and student’s vocation

After successfully completing this course, students will be able to:

1. Approach issues with awareness of multiple viewpoints and methods represented by the liberal arts disciplines
2. Articulate how Hamline’s curriculum embodies the liberal arts tradition
3. Identify the significance of textual and contextual features
4. Analyze an issue from multiple perspectives; situate an idea in relation to other ideas; make judgments about how sources/evidence support thesis/main points
5. Discuss an issue from multiple perspectives; ask relevant and substantive questions; make and defend claims
6. Write a thesis-driven essay on a topic; develop supporting ideas with explanation and appropriately incorporated evidence
7. Locate scholarly sources in academic databases; judge the integrity/authoritativeness of internet sources; choose the most appropriate sources for different assignments; learn the difference between primary and secondary sources; compile a bibliography; ask/frame a research question
8. Apply principles of time management so that they can
   a. develop and adhere to a study schedule that follows a 2:1 ratio of outside-of-class: inside-of-class study time;
   b. take effective reading and lecture notes;
   c. know how to avail themselves of study resources;
   d. identify and employ a range of strategies for learning, understanding, and applying knowledge;
   e. apply principles of time management to develop a feasible daily/weekly/monthly schedule
9. Identify and use appropriate student services resources
10. Use Bush Library resources to conduct independent academic research
11. Identify and describe Hamline’s co-curricular and extra-curricular resources and activities
12. Identify and describe student organizations of potential interest to themselves and their FSEM colleagues
13. Articulate plans/goals for participation as an active citizen of the Hamline community
14. Define expectations for college
15. Link vocation, values, and self-concept with curricular goals
16. Articulate how values and self-concept influence one another
17. Describe how values, beliefs, and attitudes affect one’s choice of vocation
Goals and Learning Outcomes of the First-Year Writing Program, applicable to Writing-intensive FYSems. After successfully completing this course, students will be able to produce writing that:
- articulates a central idea or thesis
- establishes a clear purpose that matches the demands of the assigned writing task
- has an organizational structure (though paragraphing and sequence may be determined more by topic or theme than by logic or rhetorical strategy)
- makes appropriate moves in the introduction and conclusion
- develops paragraphs that are generally focused, orderly, and connected by transitions
- provides appropriate evidence for ideas and purpose
- shows control of evidence (usually integrating material to support claims and argument)
- engages the substance of source materials
- always attributes sources