History & Literature Junior Tutorial
HL98 Negotiating Moments of Crisis: Borders, Protests, and Migrations

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Course Description
This course considers moments of crisis in the Middle East and North Africa, focusing on comparative aspects of the French-Algerian War and the Palestinian/Israeli conflict over the course of the semester. Additionally, we will consider the Armenian genocide and the more recent Syrian refugee crisis, and how these moments are in conversation with conflicts that preceded them. While these moments are disparate, they all center around questions of national identity. Who belongs in a nation? What is the role of colonialism? What are the stakes of decolonization, and how do we define it? What defines a nation’s real and ideological borders? What happens to minority groups, and how are they included or excluded from the narrative? This course examines a variety of media: poetry, fiction, film, fine art, street art, memoirs, podcasts, news articles, dance, music, and secondary historical and scholarly articles to examine the way moments of crisis in nations produce intense responses to these questions. War and violence are one response, and this is seen amply in almost every week’s readings. Creative and non-violent protest through the arts are also a major response, and have also infused most of our study. Both violent and non-violent forms of protest are essential to understanding the negotiations of nationhood and what it means to be a citizen. We have looked at how these different negotiations have redefined, or attempted to be redefine, citizenship and belonging. Lastly, collective memory of these moments of crisis and their reactions to it continue to shape our understanding of nationhood and national identity.

Course Goals
The goals for Junior Tutorial are 1) to deepen and expand your intellectual interests; 2) to learn how to identify fields of study and your key questions and texts; and 3) to develop independent research and writing skills in preparation for writing a senior thesis.

In History & Literature in general, and in Junior Tutorial in particular, students learn how to think in an interdisciplinary way by developing these skills:

Identify sources. What is the range of possible primary sources? Where can they be found? How does a researcher assemble a preliminary list of sources that can generate a question or answer one?

- Primary sources. Literary texts, historical documents, or other sources written at the moment being studied, usually by direct actors or observers. “Start with an interesting primary source” is a good way to generate research.

- Secondary sources. Scholarship on a topic, often written more recently. Secondary sources can also provide a motive for research: what have scholars overlooked or not yet been able to
explain?

Use evidence. Marshal your sources and draw on a toolbox of analytic skills to interpret them in support of your argument.

Primary sources

- **Close reading.** Attention to a particular passage—its language, content, and style—illuminates the whole.
- **Identifying patterns (formal and historical).** Generalize about a whole text or a series of texts.
- **Identifying context (literary and historical).** Place the source in relation to artistic movements, social trends, and historical events.

Secondary sources

- **Focused reading.** Identify a scholar’s argument and methods.
- **Identifying scholarly conversation.** Find a place for your voice.

Pose a research question. This is a question that motivates research. It usually can’t be answered “yes” or “no”, but it suggests definite hypotheses and counter-arguments.

Craft an argument and state a thesis. An argument stakes an arguable claim; it tells the reader something definite about the topic and body of evidence; and it invites the reader to weigh whether the argument is convincing.

Express ideas to others clearly and effectively.

- **Speak.** Sharing ideas aloud, whether in a formal presentation or in a discussion, generates scholarly dialogue and builds intellectual community.
- **Draft.** Writing can begin in many places: from an argument or hypothesis, from a particular piece of evidence, or from a particular observation. It can begin in different modes: free writing, outlining, dictation. Drafting also entails developing a structure that supports an argument.
- **Revise.** Identify weak aspects in the draft. Clarify confusing passages. Sharpen the argument and allow it to evolve. Make the language sound the way you want it to sound.

Course Materials

[Students are responsible for indicating which edition of texts they want to use. They are also responsible for scanning (and distributing via e-mail or Canvas) any pdf documents.]

Assignments & Grading

**Attendance and Participation (35% of Total Grade)**

- 10% General Class Participation and Discussion
- 10% Discussion Leader (discussion question, context presentations)
- 5% Syllabus Description
- 5% Junior Seminar October 17-21 (exact time and date TBD)
• 5% Distinguished Lecture Events October 17-21 (exact times and dates TBD)

Assignments (65% of Total Grade)
• 15% Comparative Response Papers (4 Total, 1-2 pages each)
• 10% Context Paper (4-5 pages)
• 10% Close Reading Paper (4-5 pages)
• 10% Secondary source analysis or response (4-5 pages)
• 20% Comparative Conference Paper: Abstract, Draft, Workshop, Presentation (7-10 pages total writing)

COURSE POLICIES

Accommodations for Students with Disabilities
Students needing academic adjustments or accommodations because of a documented disability must present their Faculty Letter from the Accessible Education Office (AEO) and speak with the instructor by the end of the second week of the term. Failure to do so may result in the instructor’s inability to respond in a timely manner. All discussions will remain confidential, although Faculty may contact AEO to discuss appropriate implementation.

Academic Integrity and Policy on Collaboration
Discussion and the exchange of ideas are essential to academic work. For assignments in this course, you are encouraged to consult with your classmates on the choice of paper topics and to share sources. You may find it useful to discuss your chosen topic with your peers, particularly if you are working on the same topic as a classmate. However, you should ensure that any written work you submit for evaluation is the result of your own research and writing and that it reflects your own approach to the topic. You must also adhere to standard citation practices and properly cite any books, articles, websites, lectures, etc. that have helped you with your work. If you received any help with your writing (feedback on drafts, etc.), you must also acknowledge this assistance.

To ensure the proper use of sources while at the same time recognizing and preserving the importance of the academic dialogue, the Faculty of Arts and Sciences adopted the following policy: it is expected that all written work submitted for academic credit will be your own. You should always take great care to distinguish your own ideas and knowledge from information derived from sources. The term “sources” includes not only primary and secondary material published in print or online, but also information and opinions gained directly from other people. Quotations must be placed properly within quotation marks and must be cited fully. In addition, all paraphrased material must be acknowledged completely. You are responsible for learning the proper forms of citation. We expect you to be familiar with the Harvard Guide to Using Sources, which is available at http://usingsources.fas.harvard.edu, and to adhere to either the MLA or Chicago citation form.
UNIT 1: COMMON CURRICULUM AND SYLLABUS DESIGN

Week 1-Week 3: August 31-September 13

UNIT 2: Contested Homelands

Key Questions: To what extent can land be possessed? A population? Does time heal the violence of possession? What borders can be imposed by colonialism? Who is the rightful owner of a contested homeland? How and when are people “free”?

September 20 (Week 4): Histories of Colonial Possession and Dispossession

*Response Paper Due
Discuss:

Algeria

- Nancy A. Naples and Jennifer Bickham Mendez “Border Politics: Contests Over Territory, Nation, Identity, and Belonging”
- Selected Poems of Jean Senac
- Albert Camus, Algerian Chronicles (pp. 89-116)
- Alice Kaplan, “New Perspectives on Algerian Chronicles.”
- Stefanie Sevcik “Absent Presents”
- Alistair Horne A Savage War of Peace Chapters 1-3

Palestine

- Rashid Khalidi The Iron Cage (through Chapter 3)
- James Gelvin The Israel-Palestine Conflict: One Hundred Years of War (Read what you can and continue for week 6)
- Selected Poems of Mahmoud Darwish “The Horse Fell Off the Poem,” “I Have a Seat in the Abandoned Theater,” “In Her Absence I Created Her Image,” “In Jerusalem,” “To Our Land”

September 27 (Week 5): Occupying Conflict, Week 1

*Context Paper Due
Discuss:

Algeria

- Assia Djebar, Children of the New World
- Gillo Pontecorvo, The Battle of Algiers (film)
- Madeleine Dobie, “Assia Djebar: Writing Between Land and Language”
October 4 (Week 6): Occupying Conflict, Week 2

*Response Paper Due

Discuss:

Palestine

- Emile Habibi, *The Secret Life of Saeed: The Pessoptomist* (192pp.)
- E. Stephens, “America, Israel and the Six-Day War.” *History Today.* (7pp.)
- “What Israelis and Palestinians Really Think About the Conflict,” NPR.org
  http://www.pbs.org/newshour/bb/israelis-palestinians-really-think-conflict/

UNIT 3: Alternative Forms of Protest

**Key Questions:** How effective are various art forms in resisting oppression? What is the relationship between art and politics? Is protest always an intentional act? Do artists living under oppressive political systems have a responsibility to engage politically? What is the role of the viewer/reader/consumer?

October 11 (Week 7): Voicing Protest

*Close Reading Paper Due

Discuss:

- Gayatri Chakravorty Spivak, “Can the Subaltern Speak?”

Israel-Palestine

- Selections From Moslih Kanaanah, et al., Eds. *Palestinian Music and Song: Expression and Resistance Since 1900* (50-75pps.)

France-Algeria

- William Gardner Smith *The Stone Face*

Oct. 17-21 (Week 8)

**Our Fall 2016 speaker will be Nicole G uidotti-Hernández,** Associate Professor of American Studies at the University of Texas at Austin. She will give the Distinguished Lecture in History & Literature on Thursday, October 20 from 6-8 pm in Barker
110. Guidotti-Hernández is the author of *Unspeakable Violence: Remapping U.S. and Mexican National Imaginaries*, which was a finalist for the Berkshire Women’s History Prize and won a MLA Book Award for Chicano/a and Latino/a Literary and Cultural Studies. For this week, junior tutorials will meet with at least one other tutorial group, and the readings will be coordinated to prepare students for the lecture. The only reading assigned for this week should be related to the lecture.**

**October 25 (Week 9) Spatial Protest**

*Response Paper Due*

Discuss:

**Israel-Palestine**

- Craig Larkin, “Jerusalem’s Separation Wall and Global Message Board: Graffiti, Murals, and the Art of Samud.”
- Caroline Rooney, “Prison Israel-Palestine: Literalities of Criminalization and Imaginative Resistance”
- Thierry Guetta, *Exit Through the Gift Shop* (Film)

**France-Algeria**

- Selections from Raymond Aron, *Elusive Revolution: Anatomy of a Student Revolt*
- Selections from Hannah Feldman, *From a Nation Torn: Decolonizing Art and Representation in France, 1945-1962*

**November 1 (Week 10) Drawing and Mapping Resistance**

*Secondary Analysis Paper Due*

Discuss:

**Israel-Palestine**

- Linda Quiquivix, “Art of War, Art of Resistance: Palestinian Counter-Cartography on Google Earth”
- Selections from Rachel S. Harris, Ed. *Narratives of Dissent: War in Contemporary Israeli Arts and Culture* (100-150pp.)

**France-Algeria**

- Jacques Leenhardt “Surréalisme et anticolonialisme” *Critique d’art*
- Anges Varda, *Cléo 5 à 7* (Film)
- Surrealist art & pieces by Mona Hatoum at Harvard and [http://bombmagazine.org/article/2130/mona-hatoum](http://bombmagazine.org/article/2130/mona-hatoum)

**UNIT 4: Migration, Flight, and Exile**

Key Questions: What is exile? Where is an exile's homeland? How are migration, flight, and exile similar/different? When and why might one's homeland be taken for granted?
Does homeland matter—particularly in our increasingly globalized world?

TRIP TO ARMENIAN MUSEUM OF AMERICA in Watertown, MA 11/2-11/7 TBD

November 8 (Week 11) Armenia: The Forgotten Genocide
*Response Paper Due
Discuss:
  - Selections from Rubina Peroomian, *The Armenian Genocide in Literature: Perceptions of Those Who Lived Through the Years of Calamity*
  - Primary Source Committee and Museum Documents

November 15 (Week 12) America: Land of Opportunity and Incarceration
Comparative Paper Abstract Due
Discuss:
  - Selections from Michelle Alexander, *The New Jim Crow*
  - Selections from Michel Foucault, *Surveiller et punir*
  - Episodes from *Oz*

November 22 (Week 13) Syrian Refugees or Criminals?
Comparative Paper Draft Due
  - Discuss: Selections from Patrick Kingsley, *The New Odyssey: The Story of Europe's Refugee Crisis*
  - Selections from: *Flight From Syria: Refugee Stories* (ebook available online)
  - “Are We There Yet?” and Interactive tour of Refugee Camps, *This American Life* Episode 592, http://www.thisamericanlife.org/radio-archives/episode/592/are-we-there-yet

CONCLUSION

November 29 (Week 14) Revising Histories
Comparative Paper Workshop Before Conference
Discuss:
  - Ariella Azoulay, *Civil Imagination: A Political Ontology of Photography*