European Intellectual Thought
Post-1945 French & Francophone Imagination of War, Violence, and Genocide
Hist 4345.001

Dr. Sandrine Sanos
T-Th 11:00am-12:15pm
ECDC 219C

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Course Description

World War Two was an unprecedented event in modern European history. It involved more than 100 million people dead across the world, 10 million displaced, and the genocide of over 6 million Jewish men, women, and children. It also resonated far beyond European borders and involved most of the world and its inhabitants, from Asia to Africa. But the formal end of the Second World War was not the end of violence. The bombing of Hiroshima and Nagasaki signaled a new and terrifying nuclear age. Civilian violence continued. Parts of Europe lay in ruins. Exile and displacement was the experience of many. France especially faced a particular challenge: it was officially one of the Allied victors of the conflict yet was also nation that had been occupied by the Nazis unlike Britain or Soviet Russia. While it needed to rebuild itself, it found itself embroiled in almost constant warfare between 1945 and 1962, first in Southeast Asia and then in Algeria as its colonies demanded independence. The Franco-Algerian Wart that took place between 1954 and 1962 was one of the most significant, bloody, and brutal conflicts of the 20th century. It became the emblem of the violence of colonialism for many across the world. It was also infamous because of the French state use of torture and violence against Algerian civilians. It posed important political and ethical questions in an emerging Cold War world.

This class is a cultural and intellectual history, which means it will look primarily at literary, political, and philosophical texts as well as modern media. It explores how a minority of French and francophone writers and artists made sense of 20th century violence, how they connected Nazism and colonialism, how they denounced torture, and how they tried to map out a different politics in a post-war world haunted by the memory of the Holocaust and unseated by the challenges of decolonization.

Warning: Please be aware that this class involves material that may be graphic and difficult to watch or read. If you feel or anticipate you will be unable to undertake the reading or watching the films because of personal, religious or other reasons, it may be best NOT to take this class. Taking the class will involve agreeing to engaging with material that is novel, difficult, and maybe even controversial.

Course Objectives

acquire the basic skills of professional historians, namely:
. read and analyze original sources (documents from the past)
. learn to develop historical interpretations (in class & in writing)
. reflect on issues of continuity & change (as guides to understanding events & phenomena in the past)
write critically and historically in a wide range of assignments

Course readings

* It is especially important to obtain this edition with translation by Constance Borde
* this is only available as a kindle text.
Frantz Fanon, *Black Skin, White Masks* (Grove Press, 2008)
Frantz Fanon, *The Wretched of the Earth* (Grove Press, 2005)
Albert Memmi, *The Colonizer and the Colonized* (Beacon Press, 1991)
Jean-Paul Sartre, *Existentialism is a Humanism* (Yale University Press, 2005)

All other readings will be available on reserve at the library. Some will be excerpts from the following books:

Course Expectations and Guidelines

Class participation:
PARTICIPATION IN CLASS IS CRUCIAL.
Engaging with the material, being prepared for class and participating in class are essential for productive discussions: you will be expected to have done the reading.
You are expected to bring the reading to class (textbook, book).
You will be assessed for your participation: you will be expected to make SUBSTANTIAL contribution during our discussions. If large group discussions are intimidating, we will have the opportunity for smaller group discussion.

Participation must include:
- evidence of reading done.
- comments in class (small or large group discussion) offering thoughts & analysis of the material.
- making connections with issues brought up in lectures and during class discussion.
- active listening (paying attention, taking notes, etc).

**do not be afraid to ask questions in class if you need clarification, are confused, or want more information. I welcome questions and queries.**

Course Etiquette
The classroom should be a pleasant, exciting, and rewarding experience:
1. Students are expected to be respectful of each other in demeanor, tone, and behavior.
2. Rude or inconsiderate behavior and remarks will not be tolerated.
3. Please turn off your cell phones BEFORE CLASS.
4. Please do not send text messages, check or use phones during class.
5. Please do not use laptop computers in class.
6. Please do not record class conversation or my lectures without my permission.
7. You are expected to be able to stay in class and not leave during the class period.

If you text or use your phone during class, I reserve the right to ask you to leave, and will count you as absent for that class period. If you do this repeatedly, this may also affect your overall participation grade in the class.

If students engage in ANY of the above, I reserve the right to ask you to leave class.

If you plan on using online versions of the reading, please come and see me.

7. Students are also expected to come to class ON TIME: this is a sign of respect towards your peers and myself. Any substantial lateness will be counted as an absence—unless documented or justified. If you anticipate being late on a regular basis (because of work, family commitments, babysitting, etc.), please come and inform me at the beginning of class.

A note on Campus Carry:
With the recent establishment of “Campus Carry” legislation in the State of Texas, all those that are at least 21 years of age and have a permit may now carry concealed firearms on campus (with the exception of restricted zones, which are clearly marked with signage). Our classroom is not a gun-free zone, nor is my office. By law, I cannot restrict you from exercising the right extended to you by the Campus Carry initiative but, in light of these changes, I would like to explain how I think of our classroom: when we come together for class, we agree to engage in a common project—to study a particular topic. Our discussions may sometimes be messy or heated, there may be disagreements or hesitations. But that is the very point of education. The spirit of our time together should be driven by curiosity, respect for one another, and desire to learn. I hope we can keep this spirit alive so that learning takes place in “safe spaces.”

Email Etiquette
1. If you cannot ask me during or after class, never hesitate to email me. I will make every effort to answer as quickly as possible.
2. Emails are professional correspondence, which means they should include:
   - a subject heading (indicating what your email is about)
   - proper address (“Dear Dr. X” or “Dear Prof. S.”)
   - explain and ask your question
   - always include the usual forms of politeness (sign your name)
The rule is simple: behave on email as you would in person
3. The same rules apply if you send me an assignment over email: the email should include a subject-heading, a sentence explaining what you are sending me, and your name.
4. I will not respond to emails after 6pm.
5. If you do not receive a response after two days, email again—your email may have got lost in spam or junk mail folders.

Class Attendance:
Students are expected to attend ALL class sessions: attendance is part of your participation grade.
Students are allowed ONE UNJUSTIFIED ABSENCE.
More than one unjustified absence will result in an F for your participation grade.
All absences must be documented in order to be justified and allow you to make up quizzes.
If you have more than 4 unjustified absences (two weeks of classes), you will earn F for the entire course.

It is your responsibility to make sure you keep up with the work done when absent.
Please be aware that irregular attendance usually makes it difficult to do well in this class.
If you cannot come to class, or will be unprepared due to unforeseen events, it is best to contact me as soon and early as possible, preferably by email.

A policy of honesty is usually the wisest in communicating with me.

Office hours:
Always make an appointment (by email or in person). This way, you avoid waiting. I also sometimes need to be absent during office hours (for meetings, etc. on which I have no control). I will try and accommodate you if these times are difficult. As a rule, I am not on campus on Mondays and Fridays.

Academic Affairs

Academic Advising
The College of Liberal Arts requires that students meet with an Academic Advisor as soon as they are ready to declare a major. Degree plans are prepared in the CLA Academic Advising Center. The University uses an online Degree Audit system. Any amendment must be approved by the Department Chair and the Office of the Dean. All courses and requirements specified in the final degree plan audit must be completed before a degree will be granted. The CLA Academic Advising Office is located in Driftwood #203. For more information please call 361-825-3466 or log onto http://www.tamucc.edu/~aac.

Disability Services
The Americans with Disabilities Act (ADA) is a federal anti-discrimination statute that provides comprehensive civil rights protection for persons with disabilities. Among other things, this legislation requires that all students with disabilities be guaranteed a learning environment that provides for reasonable accommodation of their disabilities. If you believe you have a disability requiring an accommodation, please call or visit Disability Services at (361) 825-5816 in Corpus Christi Hall, Room #116. If you are a returning veteran and are experiencing cognitive and/or physical access issues in the classroom or on campus, please contact the Disability Services office for assistance at (361) 825-5816. Please be aware that I am not allowed to accommodate your needs unless I receive official paperwork from the Disability Services office.

Academic Dishonesty:
There will be a no-zero tolerance policy on cheating in class or plagiarism in take-home work. Plagiarism will not be tolerated and means you will be failed for the entire course.

Plagiarism is the “UNCREDITED USE (INTENTIONAL OR UNINTENTIONAL) OF SOMEONE ELSE’S WORDS OR IDEAS.” Using a word, a group of words, a sentence structure, ideas without giving proper credit to the original author constitutes plagiarism, whether intentional or not.
Please remember that the university policy does not distinguish between sloppy habits, a mistake made once, or a deliberate attempt at cheating. All are considered plagiarism, that is academic dishonesty. Do not hesitate to ask me or Lauren if you are unsure.

To avoid plagiarism: always be safe rather than sorry!
PROPER CITATION INVOLVES USING BOTH QUOTATION MARKS AND FOOTNOTES
1. quotation marks indicate the material is from someone else
2. footnotes tell the reader when the information or idea come from.
You must always quote and cite when you use someone else' words or ideas, or to show where you got your information from.
Even when you are paraphrasing (rewriting in your own words), include a footnote.
It is best to avoid paraphrase and, instead, rely on quotations.
Note: wikipedia does NOT constitute an academic source that you may use.
We will discuss in class how best to avoid plagiarism

How to cite Chicago-Style:
The Chicago style (or Turrabian) is the format used in history.
You can find the guidelines on the History area website or ask a reference librarian.
http://cla.tamucc.edu/history/History_Area_Guide_Fall2009.pdf

ALWAYS CHECK WITH YOUR PROFESSOR: THESE RULES ARE GENERAL AND EVERY PROFESSOR HAS DIFFERENT PARTICULAR REQUIREMENTS.
Papers that do not use the Chicago format will be downgraded by a 1/3 of a grade.
(for in-class quizzes, put page numbers in parenthesis)
The same rules about plagiarism apply to your in-class quizzes.

GRADE APPEALS
As stated in University Procedure 13.02.99.C2.01, Student Grade Appeal Procedures, a student who believes that he or she has not been held to appropriate academic standards as outlined in the class syllabus, equitable evaluation procedures, or appropriate grading, may appeal the final grade given in the course. The burden of proof is upon the student to demonstrate the appropriateness of the appeal. A student with a complaint about a grade is encouraged to first discuss the matter with the instructor. For complete details, including the responsibilities of the parties involved in the process and the number of days allowed for completing the steps in the process, see University Procedure 13.02.99.C2.01, Student Grade Appeal Procedures (available at http://academicaffairs.tamucc.edu/rules_procedures/assets/13.02.99.C2.01_student_grade_appeal_procedure.pdf). For complete details on the process of submitting a formal grade appeal, please visit the College of Liberal Arts website, http://cla.tamucc.edu/about/student-resources.html. For assistance and/or guidance in the grade appeal process, students may contact the Associate Dean’s Office.

Course Assignments
There will be a series of written assignments in this course.
Participation 20%
Quizzes 20%
Essay #1 15%
Essay #2 15%
Essay #3 30%

Quizzes:
There will be daily quizzes (or write-ups) at the beginning of the class.
These will be given letter grades.
Quizzes do not just test your knowledge: they are an opportunity for you to put into clear and concise writing the knowledge you gained from your reading.
They help practice writing and give you a chance to organize your ideas.
You are allowed to use your notes for the quiz, but not the book.
When you take notes, do NOT copy word for word the textbook: take notes using your own language and practice using proper names for facts, developments, concepts. Develop short-hands, abbreviations, symbols to designate phenomena, facts, etc.
We will discuss in class how to take good and effective notes.
If you copy the textbook, this will count as plagiarism.
The final grade for your quizzes will be an average of all semester quizzes grades.
Deadlines:
Extensions will only be granted more than 2 days in advance.
In general, it is not wise to ask for more than one extension per semester (I reserve the right not to give you one if you have already benefited from one).
Late essays will be graded down by one full letter-grade for every day late.
Again, in trying to manage your time and work, a policy of honesty is usually the wisest in communicating with me.

**Writing:**
You will be asked to write three essays responding to a particular question. The question usually asks you to reflect on the historical developments and issues of a particular time period, using primary sources as well as knowledge from the textbook and notes taken in class.

In the essay, you should demonstrate:
- your ability to critically engage the readings
- use of both primary and secondary sources
- your ability to reflect on the issues discussed and offer an original argument.

*A history essay does more than just tell me what happened at the time. It does not just summarize. It offers an argument (or interpretation) on how to think about that time period.*

1. your essay should not be a summary of what happens during a time period, but include an analysis of how and why things happened and how we should understand them.
2. You may use and refer to all the knowledge you have acquired during the semester.
3. You will be asked to use primary documents as evidence from a particular time period:
   when you use a primary document, always consider:
   - “what does this document tell me about the time period?”
   - include BOTH historical context (author, date) and close-reading (analysis of the text itself, its language, vocabulary, meaning, assumptions, etc.). Not just one or the other.

**Course Outline**

**Week 1**

Jan. 19  **Introduction & Lecture**
Syllabus overview

**Week 2**

Jan. 24  **The Cataclysm of World War Two**
   Lecture & Reading: Sanos, *Simone de Beauvoir*, Ch. 1 & 2

Jan. 26  **1945: The End of the War?**
Reading: Cohen, *In War’s Wake*, pages to be announced (reserve) & Wakeman, *Heroic City*, pp.19-61 (reserve)

**Week 3**

Jan. 31  **Post-War Politics (I)**
Lecture & Reading: Sanos, *Simone de Beauvoir*, Ch. 3

Feb. 02  **Post-War Politics (II)**
Reading: Sartre, *Existentialism is a Humanism* & Beauvoir, *An Eye for an Eye*
**Week 4**

Feb. 07  **The Spectre of Colonialism**  
Reading: Césaire, *Discourse on Colonialisme* & Rahal, “Algeria: Non-Violent against French Colonialism, 1830s-1950s” (reserve)

Feb. 09  **NO CLASS: HAND IN ESSAY #1**

**Week 5**

Feb. 14  **Thinking about Difference and Oppression (I)**  
Reading: Beauvoir, *The Second Sex*, pages to be announced

Feb. 16 Reading: Beauvoir, *The Second Sex*, pages to be announced & Sanos, *Simone de Beauvoir*, Ch. 4

**Week 6**

Feb. 21  **Thinking about Difference and Oppression (II)**  
Reading: Fanon, *Black Skin, White Masks*, pages to be announced

Feb. 23 Reading: Fanon, *Black Skin, White Masks*, pages to be announced

**Week 7**

Feb. 27  **Thinking about Difference and Oppression (III)**  
Reading: Memmi, *The Colonizer and the Colonized*, pages to be announced

March 02 Reading: Memmi, *The Colonizer and the Colonizer*, pages to be announced

**Week 8**

March 07  **The Algerian War**  
Reading: Camus, “Algeria,” (reserve) & Evans, *Algeria: France’s Undeclared War*, pages to be announced (reserve)

March 09  **The Meaning of Algeria**  
Reading: Sanos, *Simone de Beauvoir*, Ch. 5 & Kuby, “From the Torture Chamber to the Bedchamber: French Soldiers, Antiwar Activists and the Discourse of Sexual Deviancy in the Algerian War” (reserve)

**Week 9**  
**SPRING BREAK**

**Week 10**

March 21  **The Scandal of Torture**  
Reading: Henri Alleg, *The Question* & Simone de Beauvoir, *Djamila Bouhata*  
**HAND IN ESSAY #2**
March 23 **The Sex of Violence**  
Reading: Fanon, “Algeria Unveiled” (reserve) & Shepard, *The Invention of Decolonization*, Ch. 7 (reserve)

**Week 11**

March 28 **Film Showing:** *Hiroshima Mon Amour*

March 30 **Film Showing:** *Hiroshima Mon Amour*

**Week 12**

Apr. 04 **Ghosts of the Future**  
Reading: Film Discussion

Apr. 06 **Cold War Politics and Culture**  
Reading: Ross, *Fast Cars and Clean Bodies*, p.71-122 (reserve) & Sanos, “My Body Was Aflame with His Memory,” (reserve)

**Week 13**

Apr. 11 **Film Showing:** *The Little Soldier*

Apr. 13 **Film Showing:** *The Little Soldier*

**Week 14**

Apr. 18 **Human Rights & Decolonization**  
Reading: Fontaine, “Refugees, Sovereignty, and Humanitarian Anxiety: Regroupment Camps and the Limits of Universal Rights in the Algerian War” (reserve) & Shepard, *The Invention of Decolonization*, Ch.8 & (reserve)

Apr. 20 **NO CLASS**

**Week 15**

Apr. 25 **After 1962. Memories of War**  
Reading: Joshua Cole, “Remembering the Battle of Paris: October 17, 1961” (reserve)

Apr. 27 **Film showing:** *Hors-la-loi*

**Week 16**

May 02 **Film Showing:** *Hors-la-loi*  
**LAST CLASS**

**HAND IN ESSAY #3**