COURSE DESCRIPTION

This course explores the development, transformations and decline of European engagements in imperialism with an emphasis on the nineteenth through the mid-twentieth centuries. We will focus on the ways that European constructions of gender and race influenced and were in turn influenced by the encounters between colonizer and colonized. We will also work to develop the skills of the historian: critical reading, understanding and use of the tools historians use develop such histories and effective communication of ideas primarily through extensive group discussion, the guided practice of writing and research. In addition, we will engage in a digital humanities project that will allow us to learn and practice other forms of presenting historical analysis.

COURSE REQUIREMENTS

As the course description indicates, you will have a significant role in the course, which is structured as a seminar. For each class, here are readings and film viewings that will form the basis for our discussions and writing assignments that will both facilitate that discussion and help you to prepare for another written project. You must bring the texts to class with you because our discussions will draw on close readings of those texts. That reading, writing, and your participation in class discussions are class requirements. All of your written work will receive comments and suggestions for revisions. You may and, in some cases, must respond to those comments and submitted revised papers. Finally you must work to communicate and collaborate with those in your group project.

Reading Responses

For each class meeting, you will bring with you a critical summary of the week’s readings along with an analytical question about each reading; in many but not all cases, I will provide a prompt for you to consider as you read/view and write. The purposes to this requirement are several: to ensure that you read/view carefully and completely all the material in that assignment; to prepare for class discussion, which is a significant part of your grade; to improve the skills of critical assessment; and to develop the ability to frame analytical questions, which is the first task of the historian. These responses will be assessed and returned to you. 10% of grade.

Required Texts
Joseph Conrad, Heart of Darkness and Other Stories.
Trevor Getz, Abina and the Important Men.
Adam Hochschild, King Leopold’s Ghost.
al-Jabarti, Napoleon in Egypt.
*Rampolla, A Pocket Guide to Writing in History. 7th edition
Readings and films available on the Sakai site.

Analysis of Napoleon’s Expedition in Egypt 5% of grade
Following our discussion of this primary source, you will write an assessment of the documents of 2-3 pages. This information will be the basis for our introduction to the digital humanities technologies to be used later in the class.

Digital Humanities Project 10% of grade
Working in groups of three, you will draw on the research for your individual papers to create a digital document that presents and assesses your common findings.

Research Paper
You will develop a bibliography and write, in drafts, a 10-12 page paper on topics we will define collectively in class. We will discuss and you will revise all of the aspects of this project throughout the term. All elements of the project are required to receive a passing grade on this assignment. 20% of grade.

Examinations
There will be take-home midterm and final examinations. They will both be essay exams that ask you to draw on the course material – readings, films, discussions – for your answers. 20% each of grade.

Policies on Written Work
Your papers should clearly address the assignment. They should be written in clear, formal (not conversational) prose that is free of grammatical and mechanical errors.

Guidelines for paper format:
- Double spaced, 12-point font, 1" margins, number the pages and give the paper a title
- Submit the work to the Sakai drop box on the date and at the time assigned
- Use Chicago Manual of Style citation format for footnotes and bibliography. (See Rampolla, A Pocket Guide to Writing in History for examples.)

We will discuss these requirements and resources for working on them (WORD Studio for style, Rampolla for citation and paper structure, etc.).

Academic Preparation and Participation 15%
While I give lectures, much of our work will be based on discussion. You must participate in these discussions. There are many ways to participate from raising questions to offering comments on the course material or on the views of others, mine included. I insist only that debate be open and that we be respectful of each other, which includes allowing everyone a chance to contribute.

In order to participate, you must be prepared, which means you must do the reading and view the films assigned. As noted above, I will assign various written responses to help you prepare for the discussions.
Rubric for preparation and participation grade

Based on the following criteria:
* Regular, thoughtful, informed discussion of course texts (readings, films etc.);
* Attention and responses to other students’ comments, questions and presentations;
* Engagement with questions posed in class;
* Active engagement in small group discussions and in-class writing exercises

the following activities will earn the grade of:

4.0 (Excellent): The student is clearly engaged, has completed and thought about the assigned texts, participates insightfully in a way that demonstrates that s/he has closely read/viewed and made connections between the various texts, and is able to back up her/his ideas with evidence (i.e. concrete examples or quotes) to support the point. S/he listens carefully to the other students, and responds directly to their comments in a manner that facilitates the discussion. Stays on task in group work. Always comes to class with thoughtful, informed responses to course texts and other students’ projects. Always comes to class on time. Earns a ✓++ for the 90% of written preparation assignments.

3.0 (Good): The student is clearly engaged, has completed and thought about the assigned texts, and speaks regularly in class, in a way that demonstrates s/he has read/viewed and thought about the assigned work. S/he listens carefully to the other students and responds directly to their comments in a manner that facilitates the discussion. Stays on task in group work. Regularly comes to class with thoughtful, informed responses to course texts and other students’ projects. Always comes to class on time. Earns a ✓+ for 90% of written preparation assignments.

2.0 (Passing): The student shows up for class and appears engaged but does not speak unless called upon. Shows attention to what is going on, including to what the other students and the professor say (i.e. stays awake with eyes unglazed). Participates and stays on task in group work, doing her/his fair share of the work. Attempts to respond thoughtfully to other students’ projects. Almost always comes to class on times. Earns a ✓ for 90% of written preparation assignments.

1.0 (Unsatisfactory): The student attends class but is not engaged (i.e. dozing, texting, chatting with neighbors). May speak up in class but not drawing from assigned text (i.e. talking just to talk, making empty statements). Does not contribute to group work; let’s others do all the work. Hinders rather than facilitates discussion. Occasionally comes to class with thoughtful, informed responses to texts and other students’ projects. Comes to class late. Earns a ✓- for 90% of written preparation assignments.

0.0 (Failed): Rarely or never comes to class prepared to discuss course texts or other students’ projects. Comes to class late. Does not turn 90% of written preparation assignments.
N.b if you are worried about participating in class, please come and talk with me about your concerns. There are many strategies we can discuss to improve your participation.

**Plagiarism**
Academic dishonesty will not be tolerated in this course. Please review the policies in the Student Handbook and the attached guide to the History Department policies. We will review proper citation form in class. If something there does not make sense, or you have a question about proper source citation (which we will review in class) or about any aspect of this issue, please ask me.

**Attendance**
Class attendance is a course requirement. After two absences your grade will be reduced .25 for every subsequent class missed, since you will have missed a week of class! Habitual tardiness is not acceptable; two late entries to class are the equivalent of an absence. The point is that you should take this course seriously.

**Special Needs**
I am happy to work with anyone who has a documented learning disability to find suitable accommodations for special needs. Please see me about this as soon as possible.

**Personal electronic devices**
The use of laptops in class is permitted although studies document that students do a worse job taking notes using them than hand-writing notes. The call is up to you but if you violate that privilege by shopping, checking email/Facebook or watching *True Detective*, you will lose the privilege. *Cell/smart phones must be turned off and off the table during class*. Failure to do so will result in a grade penalty commensurate with the offense.

**SCHEDULE OF ASSIGNMENTS**
You are responsible for announced changes in this schedule; it is my responsibility to announce them in class.

**Introduction**
14 January

**Setting the Stage**
21 January Aimée Césaire, *A Tempest*, entire (Sakai).

**Orientalisms**
26 January Al-Jabarti pp.1-80
28 January Al-Jabarti, pp. 80-132
2 February Guest: Eric Williams-Bergen, Director of Digital Initiatives
4 February De Bourriene in Al-Jabarti, pp. 133-164
9 February Said in Al-Jabarti, 167-180
11 February *The Life and Times of Sara Baartman: the ‘Hottentot Venus*, (dir. Zola
Maseko, 1998, Sakai),
*Analysis of Napoleon in Egypt due in drop box at 7 pm

**Internal Barbarians**
18 February  Kinealy (Sakai)

**Case Study: Uncovering Muted Voices**
23 February  Trevor Getz, *Abina and the Important Men*, pp. xiii-93
25 February  Research workshop, ODY 125, Rhonda Courtney, Research Librarian
2 March  Getz, pp. 97-111
*Research paper topics list due in class
4 March  Getz, pp. 115-137
*Research paper selection due in class
6 March  Midterm posted to Sakai site

**Case Study: European Dreams. Nightmares in Congo**
9 March  Joseph Conrad, *Heart of Darkness*.
*Preliminary bibliography due in class
11 March  *Midterm due in Sakai dropbox at 4 pm

[spring break]

23 March  Chinua Achebe (Sakai)
25 March  Hochshild, Introduction and Part I
*Annotated bibliography for research paper due in class
30 March  Digital Humanities project workshop: Eric William-Bergen, place tba
1 April  Hochschild, Part II, Ch. 12 – 15
*Functional outline for research paper due in class
6 April  Hochschild, Part II, Ch 16 -19
  *Congo: White King, Red Rubber, Black Death* (dir. Peter Bate, 2004. Sakai)

8 April  Digital Humanities project workshop in class

**Violence and Resistance**
13 April  Selections from special issue of *Historical Reflections/Reflexions historiques*. 36/2 (Summer 2010) (Sakai).
  Samuel Kalman, “Introduction: Colonial Violence”
  *Research paper drafts due in drop box 5 pm
15 April  Martin Thomas, “The Gendarmerie, Information Collection and Colonial Violence in French North Africa between the Wars”

*progress report on digital humanities project due in class

20 April Franz Fanon, from *The Wretched of the Earth* (Sakai)

*Research Papers due in drop box at 5 pm

27 April Digital project presentations – exact time and place tba
29 April Final Exam distributed in class

5 May, Tuesday, final exam due in Sakai drop box at 11:30 a.m. Late exams will NOT be accepted although early submissions welcome.
History Department Common Statement on Academic Honesty

Policies and sources on academic honesty

All scholarly endeavor builds on the work of others in the context of the community of learners of which both faculty and students are a part. The integrity of this community can be maintained only by the full, honest, and appropriate acknowledgement of the sources of our data and ideas. The History Department will not tolerate academic dishonesty, including plagiarism on papers, cheating on quizzes and exams, and turning in work you have already submitted in another class. The Department will uphold SLU’s policy on this.

From the Constitution of the Academic Honor Council,
“Presenting as one’s own work the work of another person—words, ideas, data, evidence, thoughts, information, organizing principles, or style of presentation—without proper attribution. Plagiarism includes paraphrasing or summarizing without acknowledgment by quotation marks, footnotes, endnotes, or other indices of reference (cf. Joseph F. Trimmer, A Guide to MLA Documentation).”

“Claims of ignorance and academic or personal pressure are unacceptable as excuses for academic dishonesty. Students must learn what constitutes one’s own work and how the work of others must be acknowledged. Any student found guilty of academic dishonesty by the Academic Honor Council may have a letter placed in his or her permanent file.”

We expect all of our students to familiarize themselves with the following:
• Your course syllabus and your professor’s stated expectations on class assignments.
• The full SLU policy on academic honesty (the basis of the Academic Honor statement that you signed at the beginning of your first year), described in the SLU Student Handbook,
For more information on plagiarism, see the following:

If, after reviewing these guidelines, you are still uncertain about anything or have questions, be sure to ask them before you turn in written assignments.

Policies on academic dishonesty
If your professor encounters a suspicious paper or exam, “s/he has the obligation to call the offending student(s) to account” (SLU Student Handbook, 58). Plagiarism cases brought before the Academic Honor Council have resulted in sanctions ranging from failure on the assignment, to failure of the course, to expulsion from the University.

A final caveat: Do not underestimate your professors’ ability to detect plagiarism, or our willingness to have suspicious papers and exams investigated. If you can find it online so can we. Please don’t risk it.