

History 3N
Terrorism
Introductory Seminar
Autumn 2018-2019
4 Units

Tuesday/Thursday 3:00-4:20 PM
Building 200, Room 217

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Office Hours: Tuesdays, Thursdays 2:00-3:00 PM

Why do we categorize some acts of violence as terrorism? How do people who engage in such violence legitimize their actions? What are the effects of terror on politics, society, and culture? This course explores these questions around the globe from the nineteenth century to the present.

We examine wide-ranging topics, including the history of Russian radicalism, racial terror in the United States, anarchism, the terror of empire and anti-imperialism in Africa, Latin America, the Middle East and South Asia, the global politics of surveillance and counter-terrorism, the intersection of gender, race, religion and policing, and the representation of terrorism in literature, film, television, journalism, and law. Analyzing a variety of sources, from manifestos and autobiographies to novels, music, and movies, students will gain a deeper understanding of the complex questions that shape how we see this phenomenon, how it has shaped our modern world, and how it affects all of our lives.

History 3N is certified to satisfy Social Inquiry (SI) and Engaging Diversity (ED) Ways of Thinking/Ways of Doing requirements.

Requirements and Grading:

- Students will be expected to attend the Seminar, prepare the assigned readings, and take active part in class discussions and writing assignments.
 - Please note that each unexcused absence will lower a student's class participation grade by one letter.
- Students will write 4 papers (3-5 pages) in response to assigned readings (25% of the final grade).
- They will also write a 10-page paper on a topic mutually agreed upon by student and instructor (due on Friday, December 14, for 25% of the final grade).
- Class participation will count for the remaining 50%.

Reading Guide

When approaching our assigned readings for our discussion and papers, we will read with the following questions in mind:

- 1) what is the author's central argument?
- 2) how does the author arrive at this analysis? (what kinds of sources and interpretive frameworks does he or she rely upon?)
- 3) is the interpretation convincing - and how does it relate to other works we have encountered in this course?

Writing Guide

We will take up these questions in four response papers. They will be due by email (to rcrews@stanford.edu) by 10:00 AM on Tuesday of the week in which we will be discussing those readings (and/or films).

Please touch base with me by November 9 to identify a topic for the final paper, which may take the form of (1) a research paper based on the analysis of primary sources or (2) an investigation of a particular theme in the secondary literature on a topic related to the central themes of our course.

Students with Documented Disabilities: Students who may need an academic accommodation based on the impact of a disability must initiate the request with the Office of Accessible Education (OAE). Professional staff will evaluate the request with required documentation, recommend reasonable accommodations, and prepare an Accommodation Letter for faculty dated in the current quarter in which the request is being made. Students should contact the OAE as soon as possible since timely notice is needed to coordinate accommodations. The OAE is located at 563 Salvatierra Walk (phone: 723-1066, <http://studentaffairs.stanford.edu/oae>).

The following texts are available for purchase at the book store and will be on reserve at Green Library:

Charles Townshend, *Terrorism: A Very Short Introduction*, 2nd ed. (Oxford: Oxford University Press, 2011) – limited copies are also available here: <https://searchworks.stanford.edu/view/12457407>

Chad Williams, Kidada E. Williams, and Keisha N. Blain, eds., *Charleston Syllabus: Readings on Race, Racism, and Racial Violence* (Athens, GA: University of Georgia Press, 2016)

Joseph Conrad *The Secret Agent* (Penguin Classics, 2007)

Eamon Collins, *Killing Rage* (Granta UK, 1998)

Talal Asad, *On Suicide Bombing* (NY: Columbia University Press, 2007)

John W. Dower, *The Violent American Century: War and Terror Since World War Two* (Chicago: Haymarket Books, 2017)

Week One – Defining ‘Terrorism’ – September 25 and 27

Charles Townshend, *Terrorism: A Very Short Introduction*, 1-36.

Martha Crenshaw, “Anatomy of a Terrorist,” <https://www.philosophytalk.org/shows/anatomy-terrorist> (30 mins)

South African Terrorism Act No. 83 (1967)

Week Two – Terror, Empire, and Gender – October 2 and 4

Townshend, *Terrorism*, 37-74.

Barbara Engel and Clifford N. Rosenthal, eds. and trans., *Five Sisters: Women against the Tsar* (2013), 1-94.

Week Three – Racial Terror – October 9 and 11

C. L. Williams, et al., *Charleston Syllabus: Readings on Race, Racism, and Racial Violence* (2016), 1-8, 20-22, 25-32, 66-68, 71-77, 150-165, 172-182, 186-195, 262-272, 280-282, 290-293, 322-326.

William D. Carrigan and Clive Webb, “When Americans Lynched Mexicans,” *The New York Times*, February 20, 2015.

Week Four – Terror, Modernity, and the Literary Imagination – October 16 and 18

Joseph Conrad *The Secret Agent* (1907)

Week Five – Nationhood and Violence – October 23 and 25

Townshend, *Terrorism*, 75-96.

Eamon Collins, *Killing Rage* (1998)

Week Six – ‘State Terror’ and ‘Counter-Terrorism’ – October 30 and November 1

Steve Bruce, *The Red Hand: Protestant Paramilitaries in Northern Ireland* (1992), chpt. 11.

Michael J. Schroeder, “Bandits and Blanket Thieves, Communists and Terrorists: The Politics of Naming Sandinistas in Nicaragua, 1927-36 and 1979-90.” *Third World Quarterly* 26, no. 1 (2005): 67–86.

Kim A. Wagner, “‘Thugs and Assassins’: ‘New Terrorism’ and the Resurrection of Colonial Knowledge,” *The Oxford Handbook of the History of Terrorism*, eds. Carola Dietze and Claudia Verhoeven (2014).

Zoltan Gluck, “Security Urbanism and the Counterterror State in Kenya,” *Anthropological Theory* 17, no. 3 (2017): 297-321.

Week Seven – Holy Terror? – November 6 and 8

Townshend, *Terrorism*, 97-116.

Osama bin Laden, “Letter to America,” (2002)

Talal Asad, *On Suicide Bombing* (2007)

Week Eight – War on Terror, Spectacle, Pleasure – November 13 and 15

Townshend, *Terrorism*, 117-144.

Film: *Zero Dark Thirty* (2012)

Peter Morey and Amina Yaqin. “Troubling Strangers: Race, Nation, and the ‘War on Terror’ in Television Thrillers.” *Framing Muslims* (2011), pp. 143–176.

Jasbir K. Puar and Amit Rai, “Monster, Terrorist, Fag: The War on Terrorism and the Production of Docile Patriots,” *Social Text*, 72 (Volume 20, Number 3), Fall 2002, pp. 117-148.

Faisal Devji, “The Art of Nameless Violence,” *Los Angeles Review of Books*, April 11, 2018.

Thanksgiving Break (November 19-23)

Week Nine – Terror and the African-American Man – November 27 and 29

Film: *The Newburgh Sting* (2014)

Film: *Get Out* (2017)

Week Ten – Violence, Terror, and the ‘American Century’? – December 4 and 6

John W. Dower, *The Violent American Century: War and Terror Since World War Two* (2017)

Film: “White Fright: The Plot to Attack Muslims That the US Media Ignored,” *The Guardian* July 20, 2018.

Final paper due Friday, December 14