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Office Hours: By appointment

**Haunting the World:
Refugees in Literature and Film**
T, 6:00-8:30
Cupples II, 203

By 2019, 65.8 million people (or 1 in 113 individuals) have been forcibly displaced within their own countries or across borders. In this course we will study literary texts, film, and other forms of cultural production that will provide a window into the complex lives of displaced individuals from World War II to the present. In addition to contextualizing the historical and legal significance of such terms as ‘refugee,’ ‘asylum,’ ‘sanctuary,’ ‘non-refoulement,’ or ‘forced displacement,’ our discussions will also allow us to engage with the broader meanings of concepts that include human rights, hospitality, identity, belonging, and citizenship. Our course will move chronologically from the early twentieth century to the present. The last part of the semester will focus on new forms of storytelling that have emerged as a response to the current “crisis.”

Course Requirements

Please read this section carefully: Registration in this course implies that you agree with all elements of evaluation.

Discussion Board:	5%
Starting week 2, all students will participate in the Group Discussion with posts on Canvas. These posts do not need to be long, a few ideas/questions will suffice. Please post your comments by 2:00 pm every Tuesday.	
Attendance and Seminar Participation:	20%
Attendance is mandatory and all participants are expected to prepare all readings for all classes.	
Papers (3)	65%
Paper # 1 (4-5 pages, 15%)	
Paper # 2 (4-5 pages, 20%)	
Paper # 3: (8-10 pages (MLA); 10-12 (DLA), 30%)	

For assignment # 3 DLA students **will** and MLA students **may** choose an additional primary text (novel, film, art installation etc.). For DLA students the paper will require bibliographical research.

The assignments can be three individual stand-alone papers on different topics or they may function as chapters in a broader research inquiry. Please contact me by Week 3 if you are interested in this option.

The papers will be graded based on content, organization, style and basic grammar. All papers are required to have a well-crafted introduction, with a clearly-formulated and interesting thesis, and a conclusion.

Final Project

10%

The goal of the final project final is to take what was discussed in this class into other settings. You may write an Op-Ed piece, a pitch for a podcast, a personal essay etc. You may also use other media (photography, video etc.) or create a map. If you rather write a longer final paper please consult with me.

I adhere to the following number-to-letter grade conversion chart:

100-97=A+ 93-96=A 90-92=A-
87-89=B+ 83-86=B 80-82=B-
77-79=C+ 73-76=C 70-72=C-
67-69=D+ 63-66=D 60-62=D-

Resources:

[The Writing Center](#). Note that [Email Tutoring](#) is available.
[Talk to a Librarian!](#)
[Critical Refugee Studies Collective](#)

Policies

Academic Accommodations:

Disability Resources - At Washington University we strive to make the academic experience accessible and inclusive. If you anticipate or experience barriers based on disability, please contact Disability Resources at 314.935.5970, disabilityresources@wustl.edu, or visit our website for information about requesting academic accommodations. See: <https://students.wustl.edu/disability-resources/>

Sexual Assault Resources - The University is committed to offering reasonable academic accommodations (e.g., no contact order, course changes) to students who are victims of relationship or sexual violence, regardless of whether they seek criminal or disciplinary action. If you need to request such accommodations, please contact the [Relationship and Sexual Violence Prevention Center \(RSVP\)](#) at rsvpcenter@wustl.edu or 314-935-3445 to schedule an appointment with an RSVP confidential, licensed counselor. Information shared with counselors is confidential. However, requests for

accommodations will be coordinated with the appropriate University administrators and faculty. See: [RSVP Center](#)

Bias Reporting:

The University has a process through which students, faculty, staff and community members who have experienced or witnessed incidents of bias, prejudice or discrimination against a student can report their experiences to the University's Bias Report and Support System (BRSS) team. See: brss.wustl.edu.

Mental Health:

Mental Health Services' professional staff members work with students to resolve personal and interpersonal difficulties, many of which can affect the academic experience. These include conflicts with or worry about friends or family, concerns about eating or drinking patterns, and feelings of anxiety and depression. See: <https://students.wustl.edu/mental-health-services/>

Center for Diversity and Inclusion (CDI):

The Center for Diversity and Inclusion (CDI) supports and advocates for undergraduate, graduate, and professional school students from underrepresented and/or marginalized populations, collaborates with campus and community partners, and promotes dialogue and social change to cultivate and foster a supportive campus climate for students of all backgrounds, cultures and identities. See: <https://diversityinclusion.wustl.edu/>

Military Service Leave:

Washington University recognizes that students serving in the U.S. Armed Forces and their family members may encounter situations where military service forces them to withdraw from a course of study, sometimes with little notice. Students may contact the Office of Military and Veteran Services at (314) 935-2609 or veterans@wustl.edu and their academic dean for guidance and assistance. See: <https://veterans.wustl.edu/policies/policy-for-military-students/>

Academic Integrity:

Students are bound by the University policy on academic integrity in all aspects of this course. All references to ideas and texts other than the students' own must be so indicated through appropriate footnotes, whether the source is a book, an online site, the professor, etc. All students are responsible for following the rules outlined in the document regarding the [university academic integrity policy](#).

Extra Credit:

There are no extra credit opportunities in this course.

Attendance:

Attendance is mandatory; more than two absences will affect your final grade negatively.

Laptops in class

The use of laptops in class is **not** recommended because it interferes with your learning process (if you have any doubts about this, see [here](#)). If you must use your laptop in class,

please note that using it for any other purpose than reading assigned texts or taking notes for class is disruptive for you, for your peers, and your instructors. Do not hesitate to contact me if you have any concerns about this.

Readings

The following books are available for purchase at the Campus Bookstore (or almost anywhere where books are sold or may be borrowed).

Dinaw Mengestu. *The Beautiful Things that Heaven Bears.*

Behrouz Boochani. *No Friend but the Mountains: Writing from Manus Prison*

Valeria Luiselli. *This is how it Ends. An Essay in 40 Questions*

All other readings, unless otherwise noted, are available on Canvas or online. All films are available on ARES. To access streaming reserves, log into Ares (<https://ares.wustl.edu/ares/>) with your WUSTL key. In Ares, navigate to the Course Home and click the “View Item” link.

Syllabus

8/27 Who is Haunting the World?

[What is a Refugee?](#) (UNHCR)

[Critical Refugee Studies](#)

Warsan Shire, “[Home](#)”

9/3

Dina Nayeri, “[The Ungrateful Refugee](#)”

Viet Thanh Nguyen, “[The Hidden Scars all Refugees Carry](#)”

Maza Mengiste, “[The Act of Naming](#)”

Chinelo Onwualu, “[What the Dead Man Said](#)”

William Maley. “Introduction” & “Defining ‘Refugees’”

Pater Gatrell, *The Making of the Modern Refugee*. “Introduction”

9/10 Displacement during World War II

Deborah Dwork & Robert Jan van Pelt “Introduction” and “Passports in a Closed World” from *Flight from the Reich: Refugee Jews, 1933-1946*

Hannah Arendt “We Refugees”

Bertolt Brecht “[Emigrant’s Lament](#)”

Anna Seghers, “The Excursion of the Dead Girls”

9/17

Casablanca (1942). Dir. Michael Curtiz

David Denby, “Everybody Comes to Rick’s: *Casablanca* on the Big Screen”

Umberto Eco, “*Casablanca* Cult Movies and Intertextual Collage”

Paper # 1 Due

9/24 Cold War and Decolonization:

Peter Gatrell, “Refugees in the Global Cold War and its Aftermath”

Milosz Czeslaw, “Notes on Exile”

Lyudmila Ulitzkaya, “The Fugitive”

Gary Shteyngart, “Map Quest”

Edward Said, “Reflections on Exile”

Nira Yuval Davis, “Belonging and the Politics of Belonging”

10/1

Chinua Achebe, “[A Mother in a Refugee Camp](#)”

Dinaw Mengestu. *The Beautiful Things that Heaven Bears*.

10/8

Viet Thanh Nguyen, “Black-eyed Woman” and “Prologue” and “Just War” (from *Nothing Ever Dies*)

Mai der Vang, *Afterland* (Selections)

lê thị diễm thúy, “The Gangster We Are Looking for”

10/22 Europe and other Fortresses (I) Bosnia

Aleksandar Hemon, “Islands,” “The Lives of a Flaneur,” “A Coin,” “The Accordion,” “The Lives of Others, and “[Gay, Muslim, Refugee: On Making a Life in Trump’s America](#)”

Patrick McCarthy. *After the Fall: Srebrenica Survivors in St. Louis* (selections)

10/29 Europe and other Fortresses (II): Where Europe Ends

Leila Lalami, “The Trip”

Les Sauteurs (2016). Dir. Abou Bakar Sidibe, Moritz Sibert and Estephan Wagner

11/5 Latin America

Julio Cortázar, “[Axolotl](#)”

Roberto Bolaño, “Mauricio, ‘The Eye’ Silva

Gabriel García Márquez, “A Very Old Man with Enormous Wings”

Achy Obejas, “We Came all the way from Cuba so you could Dress like this?”

Edwidge Danticat, “Children of the Sea,”

11/12 Narrating the Global Crisis

Human Flow. (2017). Dir. Ai Weiwei

Please visit the exhibit [Ai Weiwei: Bare Life](#)

Giorgio Agamben. “[We Refugees](#)”

Paper # 2 Due

11/19

Behrouz Boochani. *No Friend but the Mountains: Writing from Manus Prison*

11/26

Fire at Sea (2016). Dir. Gianfranco Rosi

“[Are we there yet](#)” (Podcast)

12/3

Sonia Nazario, "[Refugees at Our Door](#)"

Hannah Dreier, "How a Crackdown on MS-13 Caught Up Innocent High School Students"

Valeria Luiselli, *Tell me how it Ends*

12/4

*If possible, plan to attend lecture by

[Jason De León](#), UCLA

12/10

Final Project Presentation

Final Paper & Final Project are due on 12/17