



Visual History Archive **In Practice**

the use of Shoah Foundation Institute
video testimonies in higher education

**USC
SHOAH
FOUNDATION
INSTITUTE**

FOR VISUAL HISTORY
AND EDUCATION



Numbers of testimonies
from each country

USC
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AND EDUCATION

The
Shoah
Foundation
Institute *Visual
History
Archive
In Practice*



International Digital Access, Outreach, and Research Conference, University of Southern California, March 2010

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Introduction

When the collection of the USC Shoah Foundation Institute was initiated, the Institute's intent was to secure the personal life histories of the survivors and witnesses of the Holocaust, preserve their narratives in perpetuity, and use the testimonies to further educate about the Holocaust. Once the Foundation completed the collection phase of the 52,000 testimonies, and cataloguing and indexing commenced, it became apparent just how deep and far-reaching the opportunities for education, research, and scholarship really were. However, an audio-visual archive of this size and complexity had not existed before; so there was no obvious precedent to follow.

The scale and complexity of the data meant that new technical systems would have to be created to facilitate use of the Archive by wider audiences. In order to develop the first Visual History Archive in 2000, the Institute's technical team invented the technological pathway that enabled segments of video to be tied to indexing terms. This innovation allows searchers to jump directly to moments in

the video that relate to their research interests. Bringing the Archive to researchers outside of Southern California presented the second major technological hurdle. The Internet was not, initially, the ideal solution; it did not provide sufficient speed to stream high-quality video, it struggled to manage such a large quantity of data, and it did not present a secure option for dissemination. Ultimately, the Institute chose to distribute the Archive over Internet2 in the United States and similar research networks around the world.



The Archive storage system at USC

The Institute has also struggled with the decision of what material is appropriate to distribute to a general audience. Although survivors had given testimony with the intent of raising broad awareness, in its unmediated form, the Archive is better suited to a specialist user. There was—and still remains—concern that material from the Archive could be manipulated

by people who would use the content to distort history. To define and target audiences were important considerations that would give the Archive an appropriate place for study and exploration.

To address the many technical challenges, and in order to focus audiences on a group of superusers, the Institute decided to focus its general secondary-education program on working with partner organizations to develop contextualized resources. The Archive would then be made available in its full form to specialist researchers and students in higher education, who could potentially make better use of the profound search opportunities. Technically, it was also possible to deliver the content to institutions in higher learning either by means of a complete standalone copy of the Archive or via Internet2 high-speed broadband, such as is typically used in many countries' higher-education systems.



Stephen D. Smith

In 2003, through a grant from the Mellon Foundation, the Shoah Foundation embarked upon a pilot with three other universities to test the Visual History Archive and its accessibility—at Yale University, Rice University, and the University of Southern California. By December 2010 this group of users had grown to 28 institutions, with more joining each month.

Today, the Visual History Archive has reached a visible community of users among higher-education professionals, including faculty, research scholars, librarians, undergraduates, and graduate students. They have engaged the Archive from a variety of disciplines, for a range of reasons. This publication presents the Institute's first picture of how the Archive has been used, what practices faculty and researchers have developed, and how the Institute intends to meet the needs of the field in response to the Archive's use in practice.

The USC Shoah Foundation Institute would like to acknowledge the Jim Joseph Foundation for the Visual History Archive in Practice. Through their generous grant, Institute staff was able to visit and meet with faculty, librarians, deans, and students at nine sites across the United States, Australia, and Israel during the fall of 2009. Institute staff conducted in-person demonstrations, surveys, and presentations about the Visual History Archive (VHA) and conducted phone surveys with the remaining sites.

This grant made it possible for the Institute to host a two-day International Digital Access, Outreach, and Research Conference at the University of Southern California in March 2010. Participants to the conference included faculty, researchers, and librarians from 25 institutions, and it provided an opportunity for collaborative

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thinking and discussion about how to increase the educational and scholarly impact of the VHA. Topics included methodologies for integrating testimonies in courses, library resources, and support services that endorse independent Archive use, and assessments of the testimonies as primary

sources. Following the conference, SFI staff conducted postconference visits to 13 access sites not visited in fall 2009, which included Hungary, Czech Republic, Germany, and the United States. The VHA in Practice articulates a framework of best practices, which will inform use of the VHA throughout the world.

About this Guide

This guide has four sections.

In **Section 1** you will find background information on the Institute and the Archive—how it was conceived and created, and its main areas of operation. In particular, you will discover how the Institute organizes itself around five areas of operation. These are the preservation of the Archive; increasing accessibility to the collection and data; the development of teacher education and supporting classroom resources; the research and scholarship agenda; and the development of new collections. This section also explains the methodology behind the collection, including details about the number of testimonies per country, the interview structure, and the process of indexing and cataloguing. It is intended to give you a greater working knowledge of how the collection was collected and organized.

In **Section 2** the guide looks at how the Visual History Archive is used in the academy: It explains how at the University of Southern California, we focus on academic integration, providing examples of what is being done on the USC campus; it describes the first international conference held at USC on the Archive in 2010, with VHA practitioners from around the world; and it provides some considerations when using testimony in teaching and scholarship. Other themes include providing context to testimony, the emotional impact of testimonies in the classroom, reliability of testimonies, and research methodologies.

In **Section 3**, the guide explores some of the common challenges that practitioners encounter in building and sustaining an active community of users for the Archive and presents strategies implemented or recommended by practitioners that can help overcome those challenges. This section will also explore discussions and suggestions on ways that the USC Shoah Foundation Institute and accessing institutions can work together to further integrate the archive into the broader academic community.

Section 4 offers details about how to use the USC Shoah Foundation Institute's Visual History Archive (VHA) application. The application allows users to search cataloguing and indexing data and view digital video in the Archive. This section walks the user through the application's features and explains how research in the archive works. It illustrates how users can find and work with testimonies and segments that relate to their area of interest.

Finally, the **Appendix** contains reference documents detailing a list of scholarly publications that draw from the Archive, examples of faculty teaching with testimony in courses, a list of courses using testimony, sample course syllabi, and the March 2010 conference-participant list.

As dynamic and growing communities of users develop around the VHA, this document will serve as a snapshot of the Archive at the beginning of 2011. Future editions of this guide can be expected to look very different; in fact, it is the user community that defines the Archive's use, as well as develops new material from the content. The role of the Institute is to assist in facilitating this process, by gathering and analyzing the data and providing the nodes of connection between the users of the Archive. This guide's aim, over and above providing information and technical insights, is to connect this community of users around shared discoveries and challenges.

The USC Shoah Foundation Institute is an institute of the College of Letters, Arts & Sciences at the University of Southern California. The college is the largest academic unit of the university, with 450 full-time faculty and more than 22 percent of the university's total student body of 37,000. The community of users across the USC campus includes staff of the Shoah Foundation Institute, faculty from various disciplines in the college, as well as the other 19 schools, such as the USC School of Cinematic Arts, the Keck School of Medicine and the Rossier School of Education, etc. A faculty advisory council of more than 20 faculty members provides guidance to the Institute on use of the Archive across the campus and in the academy more broadly. As an institute within the College of Letters, Arts & Sciences—and to ensure broad integration into the USC community—the executive director of the Shoah Foundation Institute reports directly to the Dean of the College. The Archive is an interdisciplinary resource, and faculty use it in more than 60 courses here at USC; some of these courses are described later in this guide. The Institute's staff is committed to optimizing the Archive's use at USC, as this provides a template from which other institutions can potentially benefit.

The USC Shoah Foundation Institute focuses its work on developing the Archive as a model resource in the following areas:

Cataloguing, Indexing, and Searching: The Institute has developed a system for cataloguing and indexing large amounts of video data, using keywords. The indexing thesaurus provides key data for the Archive's search and scan utilities. Through its flexible and evolving structure, the thesaurus allows for the development of new keywords, new indexes, and new search tools. Still, due to its size, transcription of the entire Archive will be impossible without a significant investment, and the Institute works continuously to find new ways to enrich the data retrieval.

Methodologies of collecting audio-visual testimony: The Institute recognizes that there are different methodologies associated with collecting visual history testimony. These differ according to circumstances, geography, the availability of time, the nature of the historical material sought, the creative directorship, the production values, the equipment, and many other factors. The Institute's principle collection of nearly 52,000 Holocaust survivor and

witness testimonies follows a life-history methodology that covered the complete life span of the interviewee's memories. The format was largely non-interventionist on the part of the interviewer, allowing the narrative to flow. Testimonies averaged over two hours in length and took place, with few exceptions, in the interviewees' homes. Specially

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selected and trained interviewers applied an identical methodology to ensure consistency across the collection. However, we recognize that this format has its limits; we also recognize the viability of different methodologies used in other projects. The Institute is working to understand how best to describe differing methodologies, so that testimonies can be read in the appropriate methodological context. The Institute does not insist on a right or wrong methodology but suggests that a clearly defined and consistently applied methodology is essential for any collection to have coherence.

The Archive as History: There has been an assumption that the principle function of the Archive is to provide historical data about the Holocaust and other genocides. The Archive indeed contains much historical data, but the discipline of history (and its contribution to historiography) is only one of many disciplines to utilize the data in the Archive. The Institute is careful not to define “visual history” as being limited to the discipline of history but rather as an interdisciplinary resource based on historical experiences.

Developing “visual history” literacy: Developing the appropriate tools to “read” an Archive of this nature remains a central part of the Institute’s work. Through defining and articulating the wide variety of interpretive pathways to understanding the meaning of audio-visual testimony, we hope to provide the appropriate contextual material to accompany the Archive into ever-wider distribution. Within the interviews, much of the historical data is accurate, while other assertions seem at odds with the historical record. Whether these differences arise from the blurring of time or retelling, or from the absorption of other stories and tropes into the telling, minor factual inaccuracies do not invalidate the testimony.

Testimonial narrative holds much to be studied and utilized for reasons other than providing specific historical data. As we know, memory is malleable, revelations about inaccuracies within audio-visual testimony—while very important to acknowledge, and to be aware of in an educational context—must be understood as part of a larger context within a multi- and interdisciplinary approach to this source. Knowing how to “read” testimony requires, in our view, an appropriate appreciation for the content, sufficient knowledge to understand the context, and the critical skills to understand that different threads of memory require a particular type of literacy. The Institute is therefore interested in developing visual history literacy to allow for multiple, different readings of the Archive, which are possible within the context of multiliteracies.

Memory Studies: The Archive is a narrated collection of memories. Understanding memory—its mechanisms, its wonder, its creativity, its limits, and its malleability—is critical to understanding the Archive. Memory studies is an inter- and multidisciplinary approach to understanding the individual, cultural, and physiobiological intersection of memory, creativity, and identity. Understanding the way narrative, memory, and representation intersect is essential for interpreting testimonies from the Archive, as each interviewee struggles to recollect.

The intersection between memory and psychology has its own dynamic, because these are traumatic narratives—borne of an experience of deep personal trauma. The way in which memory and trauma combine to find texture in the form of speech has significant psychological implications. Understanding the issues around catharsis, containment, re-humanization, retraumatization, acknowledgment, and legacy are pertinent to understanding the subject, the narrative, and its consequences. The hard sciences, including neurology—which examines how the central nervous system responds to trauma and the long-term effects of memory, and how in turn that affects character, personality, and narrative—will play an essential role in understanding the import of testimony. The Institute is actively working on these interdisciplinary intersections.

Education: The Institute is not a Holocaust-education organization. It is a research and development center and supports those who are involved in education with the development of appropriate resources linked to the testimony Archive. In

secondary education, the Institute focuses on classroom and online resources that explore the boundaries of digital literacy, visual literacy, and the content. In higher education, the institute focuses on working with faculty and researchers by supporting their development of course materials and providing contextualized research resources. The Institute also concentrates on the long-term evaluation of pedagogical methodologies in relation to testimony. One of these pedagogical methodologies is

the inquiry about the emotional responses to testimonies in the classroom in relation to cognitive processes that learners will ideally experience as a result of interacting with the testimonies. Understanding the experience of the learner in different pedagogical contexts involves measuring their short-, medium-, and long-term responses and shifts in perception and behavior. This is critical to understanding the impact of education programs. However, knowing what to

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measure and how to analyze the long-term cognitive responses to testimony are not entirely clear. The evaluation model the Institute deploys with its online resources produces significant quantitative and qualitative data, with tools for analysis. What this really means in terms of behavior change and assessment is that long-term attitudes, etc., requires much further investigation.

Scope: The majority of testimonies in the Archive are of Jewish survivors. Some 2,200 testimonies are from witnesses who were either rescuers and aid givers, homosexual survivors, political prisoners, survivors of eugenics policies, war crimes trials participants, additional World War II experiences, Roma and Sinti survivors, and liberators and liberation witnesses. The scope of the Archive clearly intends to include eyewitnesses from a variety of perspectives. The Institute is maintaining this goal, as new collections are being considered. In a country such as Rwanda, it is important to develop a clear understanding of the genocide in order to collect the testimonies of bystanders and perpetrators, as the genocide unfolded through community killers, who were neighbors, friends, and in some cases relatives of their victims. Understanding the mechanism of perpetration is central to understanding the genocide. As the scope of the collection is widened in such a way, the Institute must take care to ensure that the sensitivity of the victims is being respected.

As the Institute prepares to expand its collections, it is conscientious about these issues of scope, inclusion, and appropriateness. The latitude of the Institute’s collections is widening, to include a range of genocides and crimes against humanity.

New Collections: The Institute has several ways to integrate new material. It has its own collection projects, where new material is being collected in the field. It also has the ability to ingest existing collections. These could include Holocaust collections held by other institutions—and which require digitization, digital preservation, cataloguing, or indexing—or they could also be collections from other geographical regions, such as Armenia, Cambodia, Rwanda, and Darfur, where others have existing collections that require management and dissemination. The Institute can also work with third parties to provide technical, methodological, or process support. In the near future, opportunities for comparative genocide research using the Visual History Archive will increase, as the collections the Institute anticipates including will provide additional testimonies from a number of different genocides. The Institute will endeavor to engage with interested colleagues, to understand better what collections might be incorporated and what areas of interest are most appropriate to scholars and teaching faculty in this field.



Institute staff work on quality assurance of the testimony videos

Curatorial Role: Any project in which testimony is deployed as a resource for public display requires extensive curation. Apart from the Archive being a scholarly resource, the Institute works with partners to provide such curatorial support. This may include searching material for inclusion in museums or public displays, such as the Illinois Holocaust Museum, the Macedonia Jewish Museum, or the United Nations Holocaust Remembrance Day. The Institute also works with filmmakers and researchers to support them either with material for their programming or background information. The Institute responds continuously to needs or development opportunities for indexing and searching, as users provide feedback on their specific interests and requirements. The Institute is developing a mobile device application that will contain audio testimony and will be available via Broadcastr (<http://www.broadcastr.com/>) for public download.

Additional Sources in the Archive: Though the Archive is known for its testimony, it also includes more than 500,000 images including photographs, documents, and works of art, which were filmed in interviewees' homes and described by them on camera during the interview. These annotated sources are an additional set of source material, which will, in the future, have its own indexing and search-function within the Visual History Archive.

Ethical principles of testimony: The Institute is aware that it deals with human life and emotions. The Institute is conscious that the interviewees gave their testimony in good faith, and thus, it works to be a responsible trustee. There are therefore ways in which the Institute treats the content with care, curates it as accurately as possible, and considers its usage. We also seek to encourage all of those who use the Archive to do so ethically and in keeping with the spirit of those who shared a part of their lives in the Archive. As part of that commitment—and as a contribution to digital citizenship in the classroom—the Institute instructs teachers and students on the principles of ethical editing. It encourages all of its users—teachers, students, faculty, researchers, and the general public—to treat this Archive and its content with the respect, care, and the humanity it deserves.



Omer Bartov speaking at the International Digital Access, Outreach, and Research Conference at the University of Southern California in March 2010.

Working Together

This guide is intended as a working document to assist your engagement with the Archive. If you are working on projects, research initiatives, or have ideas on more effective use of the Archive in the field, we are interested in hearing from you about points of collaboration and development.

The technical group within the Institute is always working to develop new ways for users to access the data, which will be maintained with the next versions of the VHA interface being developed. New search algorithms, easier-to-use interfaces, and new indexes will be added during the next upgrades. Your continued feedback is immensely helpful in making decisions around development priorities. We also welcome opportunities to partner on initiatives where joint strengths and shared expertise can provide greater opportunities to develop the VHA.

The Visual History Archive is a resource for the field of Holocaust and genocide studies and all the disciplines that intersect with it. It will be what we make of it in practice as we work together.

Your interest and support in making this a reality for students and teachers around the world are greatly appreciated.

Stephen D. Smith

A handwritten signature in black ink, appearing to read 'SD Smith', with a stylized, flowing script.

*Executive Director,
USC Shoah Foundation Institute*

December 2010

About the USC Shoah
Foundation Institute
for Visual History and
Education

Section 1

Background Information

on the Institute and the Archive

Established in 1994 by Steven Spielberg to collect and preserve the testimonies of survivors and other witnesses of the Holocaust, the USC Shoah Foundation Institute maintains one of the largest video digital libraries in the world: nearly 52,000 video testimonies in 34 languages and from 57 countries. In August 2001, the Shoah Foundation was reorganized to direct its efforts toward a new educational mission: to overcome prejudice, intolerance, and bigotry—and the suffering they cause—through the educational use of the Foundation’s visual history testimonies. Since then, the focus shifted to active dissemination of testimonies in the Archive for educational purposes by creating educational products and programs directed to middle-, high school-age students, and higher education. Providing digital access to the testimonies by partnering with educational organizations and institutions worldwide, became a priority.

President Max C.L. Nikias was instrumental in bringing the Shoah Foundation to the University of Southern California in Los Angeles. Under the arrangement, the Shoah Foundation’s repository of testimonies was transferred to USC in perpetuity. In January 2006, the Shoah Foundation became part of the USC Shoah Foundation Institute for Visual History and Education as part of the College of Letters, Arts & Sciences. The Institute now works within the university and with partners around the world to advance scholarship and research. The Institute focuses on these specific areas—to accomplish its educational goals: preservation, accessibility, teacher education, research and new collections.

A. Preservation

To make certain that the testimonies will be available in perpetuity with funding from the USC's Office of the Provost, the Institute began a massive, multiyear initiative to copy all of the testimonies in an advanced digital format. The testimonies were originally recorded on BetacamSP videotapes. Over time, these tapes deteriorate and will eventually become unusable. To prevent the loss of these testimonies, the Institute over the next several years will complete the process of transferring the testimonies into a format called Motion JPEG (MJPEG) 2000. In May 2009, the first 15,000 of a total of 235,000 videotapes made a cross-country journey from a vault in the Eastern United States to the Institute. Upon arrival, two MJPEG 2000 copies of each testimony are created. In addition to these replicas—which are stored on servers at a USC data center—copies of each testimony are generated in various formats suited for playback on all types of commercial video players. These formats include downloadable MPEGs, Flash files that can be streamed over the internet, as well as Windows Media Player files and QuickTime files. The preservation project will pave the way for the Archive to be stored on servers at multiple research institutions, which will enable more people to access the Archive than ever before. According to Chief Technology Officer, Sam Gustman, “the Institute is one of the largest early adopters of this technology.” By October 2010, 50 percent of the Archive’s testimonies had been converted to the MJPEG 2000 format.



Preservation project in progress

B. Accessibility

To provide greater opportunity to enhance education, scholarship, and research through the use of testimony, and to increase public use of the Archive, the Institute works with universities, museums, and other institutions to establish new points of access around the world. Such access can be for the entire Archive

(referenced as the Visual History Archive) or subsets of the Archive comprising a collection of one or more testimonies. These points of access allow for endless possibility with regards to graduate-level research, undergraduate courses, and secondary-school education. The Institute is constantly looking at new ways to establish points of access with partners around the world in order to expand access to the testimonies in the Visual History Archive. Subsets of the testimonies are publicly accessible at more than 140 institutions in 24 countries.

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For example, these collections were recently established: Center for the Activation of the Young in Krakow, Poland; Facing History and Ourselves in Brookline, Massachusetts; KZ-Gedenkstätteninitiative Leonberg e.V. in Leonberg, Germany; Les "Oubliés" de la Mémoire in Livry Gargan, France.¹

The ways in which today's youth acquire, process, and share information have changed dramatically. There is a need to develop a responsible and accessible framework that gives students the tools and capacities to extend their practical understanding of the internet into a more deeply literate understanding of digital media and the online world.

To meet this need, the Institute has developed IWitness, an application that will allow students and educators to search and view 1,000 English-language testimonies via the internet. IWitness will provide an avenue to engage students directly in inquiry-based, multimedia learning designed to meet the educational standards of today's classrooms. This application will respond to demands to build digital-literacy skills and responsible digital citizenship among students and educators. IWitness will launch in spring 2011.

The Institute expanded the scope of its outreach over the internet by adding four new portals to its website, in German, Italian, Spanish and French languages. Each portal provides information for educators and students and links to online classroom lessons and other resources. The Institute now has 11 foreign language portals, which can be accessed at www.college.usc.edu/vhi/education/international.

As of December 2010, the entire Visual History Archive is available electronically at 28 institutions in seven countries, including Australia, Austria, Czech Republic, Germany, Hungary, Israel, and the United States. The connection

¹ For a complete list of collection sites with subsets of testimonies from the Visual History Archive, please visit the Institute's website: <http://college.usc.edu/vhi/testimoniesaroundtheworld/collections.php>.

to the entire Archive is electronically possible through a private broadband research network called Internet2 in the United States.² The Institute continues to connect new institutions to the full Archive, with ongoing conversations to expand further in Europe and the United States. Current institutions with access to the entire Archive are listed below and are arranged alphabetically by year of gaining access to the Visual History Archive.

Students, faculty and researchers at these institutions access the Archive through a browser-based interface (the Visual History Archive or VHA) that communicates with servers at USC via Internet2. The web servers and database servers exist at USC, along with the main video Archive, while a designated video server of at least 1 TB is needed locally at the connecting institution to act as

2003

University of Southern California

2004

University of Michigan

2006

University of North Carolina at Chapel Hill
Freie Universität Berlin (Germany)

2007

University of Minnesota
Monash University (Australia)
Florida Atlantic University
Duke University
North Carolina State University
United States Holocaust Memorial Museum
University of California, San Diego

2008

Columbia University
Syracuse University
Brown University
University of South Florida
Yad Vashem (Israel)
Technische Universität Berlin, Zentrum
für Antisemitismusforschung

2009

Texas A&M University
Stanford University
Central European University (Hungary)
Charles University in Prague (Czech Republic)
Clark University
University of North Carolina at
Greensboro

2010

Rutgers, The State University of New Jersey
University of Minnesota Duluth
Jewish Holocaust Centre (Australia)
Universität Salzburg (Austria)
New York University

² A grant from the Andrew W. Mellon Foundation permitted the Institute to complete a pilot program of electronic access to the archive over Internet2. Under the auspices of the pilot, the entire archive was initially made available at the University of Southern California, Rice University, and Yale University in 2003.

a video “cache” to stream video to the search interface. *Please see Appendix A on page 131 for a diagram illustrating how electronic access to the Visual History Archive works, and see Section 4 on page 65 for the user guide for the Visual History Archive application.*

C. Teacher Education

The Institute and the organizations with which it partners have conducted more than 114 teacher training sessions in 13 countries, as well as training programs and workshops for library staff, museum staff, and others throughout the world on best practices for using visual history testimony in education. These training programs

include workshops to introduce educators and partners to the testimonies in the Visual History Archive, enabling them to conduct research and identify testimony segments that can enhance classroom lessons. Below are some examples of products and programs the Institute has developed in partnership:

Initiated in 2009, the Teacher Innovation Network was instituted to advance the use of visual history testimony across the curriculum to build 21st-century skills, including media literacy, critical thinking, and global awareness.

Echoes and Reflections - A Multimedia Curriculum On The Holocaust, was created in partnership with the Anti-Defamation League and Yad Vashem for educators in the United States of students ages 14-18. More than 12,000 teachers have been trained on the Echoes and Reflections curriculum.

Encountering Memory, a Multimedia kit for educators of students ages 14-18 was created to accompany the film *Nazvy svoie im'ia* (Spell Your Name), a documentary about the Holocaust in Ukraine. The Institute has partnered with the All-Ukrainian Association of History and Civics Teachers, “Nova Doba,” to train approximately 3,000 educators throughout Ukraine on how to use Encountering Memory.

Recollections: Eyewitnesses Remember the Holocaust, is an interactive DVD-Rom developed in partnership with the Holocaust Educational Trust for students ages 13-16 in the United Kingdom. The Holocaust Educational Trust plans to train educators throughout the United Kingdom on the use of this resource.

Initiated in 2009, the Teacher Innovation Network was instituted to advance the use of visual history testimony across the curriculum to build 21st-century skills, including media literacy, critical thinking, and global awareness. The network

comprises middle- and high school educators of English, language arts, history, social studies, Holocaust and genocide studies, psychology, sociology, religious studies, civics, and character education. The network is also open to media and technology specialists. It is designed to empower educators to inspire and engage their students in the examination of pressing contemporary issues of prejudice, racism, and personal responsibility through the use of the Institute's video testimony.

Members of the Teacher Innovation Network have the opportunity to explore the Institute's video testimonies through online multimedia resources and tools, as well as connect with other like-minded teachers. Some members of the network apply through a rigorous application process to participate in the Institute's Master Teacher Workshop. Workshop participants are committed to learning the Institute's methodology for integrating testimony into classroom projects, developing their own testimony-based lessons, and sharing these resources with their colleagues. The workshop (Teaching with Testimony) is held each summer at USC.

Over a three-year-period, the Master Teacher Program will train and build a cohort of more than 40 educators in Southern California and across the United States. At the end of the three-year period, the Institute will identify

20 to 25 participants as Master Teachers, and invite them to participate in a "best practices" workshop and become ambassadors of the program for years to come. They will have expertise on the learning that can take place at the intersection of Holocaust education, the topics represented in the Archive, and multiliteracy studies. The Institute will also offer workshops and presentations in partnership with the Anti-Defamation League, the United States Holocaust Memorial Museum, the Simon Wiesenthal's Museum of Tolerance, and other organizations. The program is expected to reach 900 to 1,000 teachers and more than 130,000 students.

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D. Research

The Institute is committed to supporting widespread use of the Archive by undergraduate and graduate students, postdoctoral fellows and visiting scholars at USC and at universities worldwide, and faculty support for teaching and research. To facilitate this work, the Institute has sponsored a variety of programs both at USC and through its partner sites. The Institute is also developing long-term research goals focused on three distinct yet intertwined areas: genocide prevention and social change, memory studies, and multiliteracy studies. Through crafting

interdisciplinary research questions, the Institute hopes to nurture research and publication that will spur these fields to recognize the Visual History Archive's potential. *For a select list of scholarly publications that has drawn on testimony from the Archive, please see Appendix B on page 132.*

Corrie ten Boom Research Awards

Through the Corrie ten Boom Research Awards, the Institute has funded 13 doctoral candidates, post-doctoral fellows, independent scholars, and professors from Austria, Germany, Israel, Ukraine, Poland and the United States. Awardees spend one to two months' concentrated time at the Institute, conducting research from disciplines as varied as political science, international relations, history and religious studies, literature, comparative literature, theater and drama, history, and Holocaust history. While at the Institute, they received training in the use of its digital library software, access to the Archive, advanced research on the phenomenon of rescue, and an opportunity to present their findings to audiences at USC.

College 2020

In fall 2009, USC College Dean Howard Gillman invited college faculty to work across existing departments and programs to identify a set of themes that will be of great societal relevance and importance in years to come. He established several thematic research clusters that form a program called College 2020 and serve as the basis for investments in new research initiatives and related academic programs for undergraduates and PhD students.

The Institute is leading one such research cluster on the study of genocide, Holocaust, and global/restorative justice. Through conferences and publications this cluster, "Resisting the Path to Genocide," will draw attention not only to USC's important contribution to these research areas but will also highlight the contributions of the Archive. This 2020 cluster will further the Institute's goal, to establish the Visual History Archive as the voice of conscience in the face of unlimited power, violence, and hate.

"Resisting the Path to Genocide" includes faculty with expertise in religion, history, psychology, international relations, political science, literature, languages, journalism, and medicine. The cluster will serve as a base for a wider Southern California social and academic community interested in the subject of the Holocaust and other genocides. It will also serve to draw interested students and faculty to the USC community.

The cluster will enhance research and support interdisciplinary communication and teaching. It will provide PhD summer fellowships for USC graduate students, as well as the organization of an annual international academic workshop. The latter will include USC-internal workshops, talks by guest speakers, student research projects, the development of a minor in resisting

genocide and a graduate certificate in Holocaust and genocide studies. Further information on the Holocaust and genocide program at USC is available at <http://college.usc.edu/2020-resistance/>.

Faculty Advisory Council

Begun in 2008, the USC Shoah Foundation Institute Faculty Advisory Council (FAC) works to strengthen the ties between the Institute and faculty throughout the university. FAC members come from departments across the USC campus, including history, psychology, sociology, political science, French, international relations, School of Cinematic Arts, religion, Jewish studies, engineering, computer science, and education. In meetings each semester the FAC reviews the Institute's research agenda and progress, identifies, in their respective fields, new work that might benefit from the resources in the Archive, and identifies university events and resources that might be relevant. They also act as ambassadors for the Archive in their respective departments and fields.

E. New Collections

The USC Shoah Foundation Institute is committed to expanding its archive to include testimony from survivors and witnesses of other genocides and crimes against humanity, and to make such testimony available around the world, alongside its current collection of nearly 52,000 testimonies of Holocaust survivors and other witnesses.

To that end, the Institute has begun to work with partners around the world, sharing its expertise acquired through the collection, cataloguing and indexing, preservation, and dissemination of the testimonies that are currently in the Visual History Archive. This has helped it to lay the groundwork and prepare for the expansion of the Archive.

*The average length
of a testimony in the Visual History Archive is more than
two hours. The total combined duration of the nearly 52,000
testimonies is approximately 105,000 hours.*

The Institute's work around new collections involves three approaches: acquisition, collection, and consultation. Acquisition means the Institute takes on a collection of existing audio-visual testimonies to be integrated into its Archive. The process of collection involves working closely with partners to collect new testimonies to be integrated into the Institute's archival systems and educational

platforms. In the third approach, the Institute will consult with organizations, and share its technological and methodological expertise to assist in their documentation process.

These approaches are reflected in the Institute's work in regards to the Armenian genocide, the Khmer Rouge period of 1975–1979 in Cambodia, and the genocide in Rwanda.

Armenian Genocide:

- In April 2010, the USC Shoah Foundation Institute signed an historic agreement with the Armenian Film Foundation and Drs. J. Michael and Antoinette Hagopian. The agreement paves the way for the preservation and dissemination of the largest archive of filmed interviews with survivors and witnesses of the Armenian genocide. The two organizations and Dr. Hagopian will work together to make available approximately 400 testimonies of Armenian genocide survivors and witnesses for educational purposes through the Institute's Visual History Archive.

Cambodian Genocide:

- In 2009, three staff members from the Documentation Center of Cambodia (DC-Cam) visited the Institute to participate in a three-month internship program to support DC-Cam's ongoing effort to collect testimony from survivors of the genocide perpetrated in Cambodia by the Khmer Rouge regime, which claimed as many as two million lives between 1975 and 1979. Working closely with staff at the Institute, the interns developed a 43-page draft Pre-Interview Questionnaire (PIQ) for use with Cambodian genocide survivors, based upon the PIQ the Institute used when conducting interviews with Holocaust survivors and other witnesses. They also conducted two pilot interviews with Cambodian genocide survivors living in the Los Angeles area, began to index the pilot interviews, and examined how the Institute uses technology to digitize and provide access to testimony.

Genocide in Rwanda:

- Since 2008, the Institute has been collaborating with IBUKA, an umbrella organization representing survivors of the 1994 genocide in Rwanda, and other local partners in Rwanda and the United States to document the genocide by recording audio-visual testimonies with genocide survivors and witnesses. By November 2010, the Institute had collected 13 interviews with survivors and witnesses of the genocide in Rwanda; three testimonies were conducted in Rwanda, and 10 were conducted in the United States. The Institute is continuing its dialogue with IBUKA and building key relationships with other organizations doing similar work in Rwanda, to determine the most prudent and responsible way to move forward. These organizations include the Kigali Genocide Memorial, Aegis Trust, Voices of Rwanda, University of Texas Libraries at Austin, and others.



Edith Umugiraneza, a Rwandan survivor is interviewed

These examples of partnership and collaboration all serve the goal of expanding the Institute's Visual History Archive to include testimonies of genocides and crimes against humanity.

About the Visual History Archive

The average length of a testimony in the Visual History Archive is more than two hours. The total combined duration of the nearly 52,000 testimonies is approximately 105,000 hours. A detailed statistical breakdown of the Archive by experience, country of interview, and language appears on the following page.

The interviews represent the personal experiences of those who survived and/or witnessed the Holocaust and genocide firsthand, were aware of the project, and willing to speak. The broad range of experiences related in the interviews that are contained in the Institute's Visual History Archive provide a new dimension to the historical record and an invaluable resource for present and future generations.

Collecting the Interviews

In 1994, the founding staff of the Shoah Foundation settled on the concrete goal to collect at least 50,000 testimonies from survivors and other Holocaust witnesses. This number was based on a variety of estimates, including the extent of the remaining survivor population, the percentage of survivors and other witnesses who might come forward to give testimony, the financial resources available to undertake the project, and the idea that a collection of this size would offer both depth and breadth in documenting Holocaust survivor and witness experiences.

Key staff members who were instrumental in setting up the Shoah Foundation's initial operation had extensive film-production experience, including founding Executive Directors June Beallor and James Moll. Not surprisingly, a production-oriented approach permeated many aspects of the Foundation's activities from the beginning. This focus also stemmed naturally from the sense of urgency generated by the need to interview aging survivors and other Holocaust witnesses before they could no longer tell their stories.

Organizing the Interviewing Operation

Because the Shoah Foundation offices were located in the Los Angeles area, the first interviews were conducted locally. The first test interview occurred on April 18, 1994, and regular, full-scale interviewing commenced in July 1994. From its central offices in Los Angeles, the Shoah Foundation began to expand its interviewing operations first in the United States and then around the world. To facilitate the interviewing expansion, the Foundation opened regional offices in many cities around the world. The presence of large survivor populations in specific regions partially determined where the Foundation opened the regional offices. Some regions were multinational in scope (e.g., the Buenos Aires, Argentina, regional office coordinated interviews not only in Argentina but in Bolivia, Chile, Colombia, Paraguay, Peru, and Uruguay); while other regional offices served one country only (e.g., the Warsaw,

The USC Shoah Foundation Institute Interviewed...

Jewish Survivors	49,309	Roma and Sinti Survivors	407
Homosexual Survivors	6	Survivors of Eugenics Policies.....	13
Jehovah's Witness Survivors	84	War Crimes Trials Participants	62
Liberators and Liberation Witnesses	362	Additional WWII Experiences ¹	41
Political Prisoners	262	Cambodian Genocide Survivors	2
Rescuers and Aid Providers	1,135	Rwandan Genocide Survivors.....	11

Number of Testimonies by Country

Argentina.....	737	France.....	1,668	Poland	1,436
Australia	2,487	Georgia.....	6	Portugal.....	2
Austria.....	189	Germany.....	676	Romania	147
Belarus	246	Greece	304	Rwanda	3
Belgium	206	Hungary	802	Russia.....	677
Bolivia.....	23	Ireland	4	Serbia and Montenegro.....	346
Bosnia and Herzegovina	55	Israel.....	8,480	Slovakia	664
Brazil	567	Italy.....	418	Slovenia.....	11
Bulgaria	628	Japan.....	1	South Africa	250
Canada	2,838	Kazakhstan	6	Spain	7
Chile.....	65	Latvia.....	79	Sweden.....	327
Colombia	15	Lithuania.....	137	Switzerland.....	70
Costa Rica.....	19	Macedonia.....	9	Ukraine.....	3,427
Croatia.....	326	Mexico.....	111	United Kingdom	873
Czech Republic.....	567	Moldova	284	United States	19,862
Denmark.....	95	The Netherlands.....	1,049	Uruguay.....	125
Ecuador	9	New Zealand.....	54	Uzbekistan	25
Estonia.....	9	Norway.....	34	Venezuela	228
Finland.....	1	Peru	2	Zimbabwe.....	8

Number of Testimonies by Language

Bulgarian	624	Italian	434	Romanian	129
Croatian.....	395	Japanese.....	1	Russian	7,088
Czech.....	564	Khmer.....	2	Serbian	378
Danish	68	Kinyarwanda	5	Sign	5
Dutch.....	1,081	Ladino	9	Slovak.....	574
English.....	24,820	Latvian.....	1	Slovenian	6
Flemish	5	Lithuanian.....	45	Spanish.....	1,360
French.....	1,881	Macedonian.....	9	Swedish	266
German.....	932	Norwegian	34	Ukrainian	304
Greek.....	306	Polish.....	1,568	Yiddish.....	556
Hebrew	6,302	Portuguese.....	563		
Hungarian.....	1,355	Romani	24		

¹Interviewees who lived during World War II but whose experiences fall outside the other interviewee groups.

Regional Office	Date Opened
Los Angeles.....	Jul. 11, 1994
Toronto.....	Nov. 14, 1994
New York.....	Nov. 28, 1994
Miami.....	Jan. 9, 1995
Chicago.....	Feb. 6, 1995
Sydney.....	Feb. 20, 1995
Paris.....	May 5, 1995
Amsterdam.....	Jun. 8, 1995
Prague.....	Jul. 5, 1995
Vilnius.....	Jul. 9, 1995
Zagreb.....	Jul. 11, 1995
Warsaw.....	Jul. 11, 1995
St. Petersburg.....	Jul. 28, 1995
Jerusalem.....	Aug. 21, 1995
Caracas.....	Sep. 1, 1995
Johannesburg.....	Sep. 4, 1995
London.....	Sep. 5, 1995
Frankfurt.....	Nov. 27, 1995
Stockholm.....	Dec. 9, 1995
Salonika.....	Jan. 5, 1996
Buenos Aires.....	Feb. 1, 1996
Mexico City.....	Mar. 19, 1996
Sao Paulo.....	Apr. 2, 1996
Melbourne.....	Jun. 23, 1996
Philadelphia.....	Jul. 7, 1996
Boston.....	Sep. 7, 1996
Moscow.....	Sep. 11, 1996
Kiev.....	Oct. 4, 1996
Copenhagen.....	Nov. 26, 1996
Brussels.....	Feb. 1, 1997
Oslo.....	Nov. 1, 1997
Athens.....	Jan. 2, 1998
Rome.....	Jan. 3, 1998
Vienna.....	Jan. 4, 1998
Belgrade.....	Feb. 1, 1998
Sofia.....	Feb. 11, 1998
Madrid.....	Mar. 1, 1998
Budapest.....	Sep. 25, 1998
Bucharest.....	Nov. 1, 1998
La Paz.....	Nov. 1, 1998

Shoah Foundation Regional Offices

Poland, office coordinated interviews throughout Poland) or portions of one country (e.g., the Los Angeles, New York, Miami, Chicago, Philadelphia, and Boston regional offices coordinated interviews in the United States). A complete list of regional offices the Foundation established with their respective establishment date appears on the left of this page. These offices are now closed.

In addition, mini-regions were sometimes set up in areas where the prospective interviewee population was smaller. These mini-regions did not have an office location or staff; instead a lead interviewer, usually a volunteer, coordinated interviews within the mini-region. Mini-regions in which Foundation representatives operated included Vienna, Austria; Brussels, Belgium; São Paulo, Brazil; Zagreb, Croatia; Copenhagen, Denmark; Quito, Ecuador; Athens, Greece; Rome, Italy; Mexico City, Mexico; Oslo, Norway; Johannesburg, South Africa; Madrid, Spain; Stockholm, Sweden; London, United Kingdom; and Caracas, Venezuela.

Staffing and Training

To direct and coordinate many aspects of the interviewing operation centrally, the Shoah Foundation created a Production Department at its offices in Los Angeles. The Production Department managed many aspects of the interviewing operation, including scheduling interviews, and hiring, training, and supervising interviewers, videographers, and regional office staff.

For the regional offices, the Foundation hired more than 100 coordinators and assistant coordinators to arrange outreach to interviewees and interviewers; hire and train interviewers; and manage production work from various parts of the world. Chosen for their facility with language and their interpersonal and administrative skills, they communicated the Foundation's goals in terms meaningful to the people of their regions, and sensitized staff in the United States to cultural differences.

Regional coordinators paired survivors and other witnesses with interviewers, a matchmaking process that required a combination of intuition and knowledge. Assessing the interviewee's experiences, preferences, and temperament, the coordinator chose a suitable interviewer with appropriate expertise.

Interviews were conducted by more than 2,300 interviewers who attended intensive three- or four-day training sessions led by multilingual teams, with

assistance from local historians, psychologists, and other experts. Held in 24 countries, these sessions included lectures on history, training on interviewing methods, practice in conducting interviews, and a discussion of psychological issues related to interviewing.

Interviewer candidates completed a questionnaire that detailed the reasons for their interest in the project, their knowledge of the Holocaust, and their training and experience; appropriate applicants were invited to participate in interviewer training sessions. Interviewers came from a variety of backgrounds and professions, including the fields of education, history, journalism and psychology. Some were lawyers, doctors, and even survivors themselves. Many were the children of survivors.

The Foundation also hired about 1,000 videographers worldwide and trained them in its videotaping procedures. Production companies helped the Foundation identify and hire videographers in many areas. Despite the number of videographers in the field worldwide, in some regions, as few as two or three were available to film interviews with 40 or 50 survivors. Often, videographers were asked to film two interviews a day, one in the morning, and one in the afternoon.

In many aspects of its work in Los Angeles and around the world, the Shoah Foundation relied heavily on local volunteers, of whom a significant portion was Holocaust survivors. Dedicated volunteers at the central office were essential in handling communications by phone or mail with prospective interviewees, recording basic information about the prospective interviewees in a central database, and then helping to schedule interviews. Volunteers around the world contributed in a variety of other ways as well, including conducting interviews, assisting videographers, and working on logistics and administrative issues.



A USC Student does research at the University's Leavey Library

Outreach to Interviewees

The Shoah Foundation devoted significant resources to locating survivors and other witnesses for prospective interviews. The Foundation created a Survivor Information Department to manage outreach efforts worldwide and to register survivors and witnesses as they contacted regional offices or the Los Angeles office through local and toll-free telephone lines, and regular mail.

From the beginning, Foundation staff understood that the testimonies should be collected from interviewees with connections to the widest possible range of geographic locations, such as place of birth, place of interview, place



INTERVIEWEE OUTREACH – FLYER 1994-1999

**SO GENERATIONS NEVER FORGET
WHAT SO FEW LIVED TO TELL**

Survivors of the Shoah Visual History Foundation, founded and chaired by Steven Spielberg, is a nonprofit organization seeking Holocaust survivors throughout the world who are interested in recording their eyewitness testimony on videotape. Our goal over the next few years is to create a permanent record of survivors' personal experiences before, during, and after the Holocaust. Survivors who participate will receive a video copy of their testimony. By sharing these stories firsthand, survivors play a vital role in making sure that one of the most devastating events in human history is never forgotten.

The archive of testimonies will be made available to museums and nonprofit organizations for historical research and other educational purposes. Each testimony is a legacy for children, grandchildren and generations to follow. These testimonies honor the memory of those who will never be heard.

If you would like to give your testimony to the Shoah Foundation, please fill out the information below as completely as possible. Your contribution to this endeavor will be invaluable to the education of future generations.

MAIL THIS FORM TO:
Shoah Foundation
P.O. Box 3168, Los Angeles, CA 90078-3168
OR CALL US AT: 1-818-777-4673

PLEASE PRINT CLEARLY:

Name: _____
MRS./MISS/MR./DR. LAST FIRST MAIDEN

Address: _____
STREET

CITY STATE/PROVINCE COUNTRY POSTAL CODE

Phone: _____
HOME WORK

Date of Birth: MONTH/DAY/YEAR Place of Birth: CITY/COUNTRY

Check all that apply: ☐ GHETTOS ☐ CAMPS ☐ HIDDEN ☐ RESISTANCE/PARTISAN
☐ OTHER

Please list ghettos and/or camps you were in, as well as any other information you think we should know: _____

How did you hear about the Shoah Foundation? _____

Have you ever been interviewed by other oral history projects? ☐ YES ☐ NO

NAME _____ DATE _____ ☐ AUDIO ☐ VIDEO

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University of Southern California College of Letters, Arts & Sciences www.usc.edu/vhi

Flyer widely distributed to solicit prospective interviewees

of persecution, and place of refuge, etc., as well as from interviewees with a broad range of Holocaust experiences, such as ghetto and camp experiences, prewar German and Austrian refugee experiences, hiding experiences, and resistance experiences.

In the United States, the Foundation's outreach efforts included a media campaign; for example, Steven Spielberg's appearance on The Oprah Winfrey Show in June 1996 helped publicize the Foundation's work on a national scale, resulting in a tremendous volume of calls to the Foundation's toll-free line.

Methods of locating prospective interviewees varied by country, and depended on local beliefs, customs, and histories, and included both far-reaching media campaigns, as well as grass-roots efforts such as the distribution of a flier translated into 20 languages. An English-language flier is shown on the left.

Staff often contacted trusted lay and religious leaders around the world to

introduce the Foundation's work to their communities. Other outreach efforts included placing articles and advertisements in local newspapers, distributing leaflets, word of mouth, and broadcast announcements.

As the search broadened, the challenge was not only to locate individual survivors and other witnesses but also to understand how cultural differences might impact the gathering of testimonies. The issue of trust was paramount. In Eastern Europe, for example, some survivors had kept their Jewish identity secret since the war. They still lived in the towns and villages where the Holocaust took place and the participation of local authorities in persecuting Jews had been central to the implementation of Nazi policies.

Some survivors had never been asked—either by family or outsiders—to recount their Holocaust experiences. Some communities were skeptical of the motives of an organization based in Hollywood. What would happen to the interviews? The Shoah Foundation and its regional representatives worked to address the concerns of each community, establishing relationships of mutual trust and respect.

Out of respect for the interviewees and their families, the Foundation provided interviewees with copies of their testimonies for their private use. This policy unwittingly became an important form of outreach, because once survivors began receiving their copies, word of mouth became as powerful as any media campaign.

The Interviewing Process

The Shoah Foundation developed an interviewing methodology that provided a consistent interviewing framework for interviewers to follow when conducting all interviews.³ The Foundation trained all interviewers to adhere to this interviewing methodology during every interview.

To develop this methodology, the Foundation consulted with leading Holocaust historians and existing oral history projects, including the Museum of Jewish Heritage in New York, the United States Holocaust Memorial Museum in Washington, D.C., the Fortunoff Archive at Yale University in New Haven, Connecticut, Yad Vashem in Jerusalem, Israel, and the Bay Area Holocaust Oral History Project in San Francisco, California.⁴

The Shoah Foundation also developed guidelines for videographers to follow when videotaping the interview sessions to maintain consistency.

The Pre-Interview

After the interviews had been scheduled by local coordinators, the interviewer met or spoke with the interviewee typically one week prior to the actual interview in order to conduct a pre-interview. During the pre-interview, the interviewer completed a Pre-Interview Questionnaire (PIQ) based on responses from the interviewee. The PIQ was designed to collect biographical information about the interviewee, such as birthplace, education, ghetto and camp experiences, resistance activities, and family information. It served as a guide for the interviewer to the interviewee's life story by providing a general chronology of the interviewee's life, as well as the names of immediate family, place names where the interviewee grew up, information about education, social, and religious background, and wartime and postwar experiences. An example of one page of the English-language Pre-Interview Questionnaire appears on the following page.

The Pre-Interview Questionnaire data became part of the interview record. During the pre-interview, the interviewer also explained the interview format and prepared the interviewee to think about what he or she wanted to say, as well as

³ To view a complete copy of the USC Shoah Foundation Institute's interviewing methodology and all other documentation related to the interviews, please see the Institute's website: http://college.usc.edu/vhi/scholarship/archival_access/finding/

⁴ For comparison, please see the interviewing methodology of the U.S. Holocaust Memorial Museum: <http://www.ushmm.org/Archives/oralhist.pdf>.

2. Survivor Information

2. SURVIVOR INFORMATION

Name at birth _____
(First) (Middle or patronymic) (Last)

What is the origin of your family name? _____ Last name during the war _____

OTHER NAMES (Please list Hebrew name, Yiddish name, nicknames, diminutives, and other names in the spaces provided below.)

1. _____ ☐ Hebrew ☐ Yiddish 2. _____ ☐ Hebrew ☐ Yiddish

1. _____ ☐ Nickname 2. _____ ☐ Nickname

Other _____
(First) (Middle or patronymic) (Last) (Please explain)

Other _____
(First) (Middle or patronymic) (Last) (Please explain)

Birthdate _____ Place of birth _____
(City, town, village, or shtetl) (Nearest large city or town) (Country)

What languages do you speak?

<input type="checkbox"/> Czech	<input type="checkbox"/> French	<input type="checkbox"/> Italian	<input type="checkbox"/> Romani	<input type="checkbox"/> Slovak	<input type="checkbox"/> Other _____
<input type="checkbox"/> Dutch	<input type="checkbox"/> German	<input type="checkbox"/> Ladino	<input type="checkbox"/> Romanian	<input type="checkbox"/> Spanish	
<input type="checkbox"/> English	<input type="checkbox"/> Greek	<input type="checkbox"/> Lithuanian	<input type="checkbox"/> Russian	<input type="checkbox"/> Swedish	
<input type="checkbox"/> Finnish	<input type="checkbox"/> Hebrew	<input type="checkbox"/> Polish	<input type="checkbox"/> Serbo-Croatian	<input type="checkbox"/> Ukrainian	
<input type="checkbox"/> Flemish	<input type="checkbox"/> Hungarian	<input type="checkbox"/> Portuguese	<input type="checkbox"/> Sign	<input type="checkbox"/> Yiddish	

What are your native languages? _____

Pre-Interview Questionnaire

worked to establish a rapport with the interviewee. Because many interviewees wanted to tell their stories during the pre-interview, interviewers were trained to encourage the interviewees to save their stories as much as possible for the actual on-camera interview.

Research and Preparation

During the time between pre-interview and the interview, interviewers conducted research and obtained background knowledge in order to prepare for the interview. Based on what was learned at the pre-interview, interviewers researched countries, cities, camps, ghettos, and other pertinent information. For example, interviewers could research the interviewee's city of birth in order to gain a broad perspective of the historical, political, social, and cultural forces at work in the interviewee's prewar life.

Although the interviews were not scripted, interviewers were trained to prepare appropriate questions and topics of conversation in advance of the interview. To aid the interviewer, the Shoah Foundation developed several topical questions that reflected specific historical events. If the pre-interview

included topics that required more specialized research, historians worked with the interviewer to obtain the necessary information. Research preparation thus helped to generate questions that the interviewer would incorporate into the interview.

Knowing the interviewee's age at the time of the historical event also helped the interviewer to understand the interviewee's perspective about his or her experience. A survivor who was eight years old at the outbreak of World War II saw and understood his or her world differently than someone who was 15 or 20 years old.

The Interview

Either during the pre-interview or on the day of the interview, each interviewee was asked to read and sign a Release Agreement, which granted the Shoah Foundation copyright to the videotaped interview but not to the life story.⁵ As a courtesy, the Institute has made it a policy to notify interviewees about the use of their testimonies in educational projects or products.

Most interviews were conducted on one day at the home of the interviewee or another location where he or she would feel most at ease. During the main part of the interview, only the interviewee, interviewer, videographer, and a camera assistant were present in the room; however, intrusions did occur in some interviews. For instance, a spouse might pass through the interview area to reach another room, or a dog might jump onto the interviewee's lap.

The videographer was responsible for making sure the interview looked and sounded good and was videotaped in a manner consistent with the Videographer Guidelines. The videographer was required to bring and set up, usually with the aid of a volunteer assistant, the camera, lighting, and other equipment necessary for the filming. Interviews were filmed with broadcast-quality cameras and recorded on 30-minute capacity BetacamSP tapes. Interviewees were to be filmed seated with some of their surroundings visible in the frame, without the surroundings distracting from the interviewee. Focus was to remain on the interviewee without moving the camera angle or changing the zoom, unless necessary because of the movements of the interviewee. Two channels of sound were used while filming, with one microphone assigned to the interviewee and one to the interviewer. While the interview was in progress, the videographer was not to stop recording except during tape changes, even during long pauses and emotional breakdowns.

⁵ To view an English-language Release Agreement, please see the Institute's website: http://college.usc.edu/vhi/download/Release_Agreement.pdf.

Although each interviewee chose the language in which he or she would give testimony, the workings of memory sometimes led some interviews along more complex linguistic paths. Most survivors opted to use the language spoken by their children and grandchildren, but some reverted to their native tongue at certain points in the interview. The process of recalling events that had occurred long ago invoked memories that were embedded in the language the survivor spoke and heard at the time of those events.

Interviewers were trained to ask open-ended questions to encourage the interviewee to speak at length in a narrative style, as well as to share his or her reactions to what he or she experienced. When necessary, interviewers also asked specific questions to clarify, probe, and follow up to elicit more details.



Henry Rosmarin playing a harmonica during his interview on December 11, 1998 in Los Angeles, CA.

Interviewers guided the interviewees to share their stories in chronological order, recalling experiences from before, during, and after World War II, typically spending about 20 percent, 60 percent, and 20 percent of the time on the prewar, wartime, and postwar periods, respectively. The result was the documentation of a full life history, from early childhood up to the time at which the interview was conducted.

This broader perspective is crucial because the survivors are keepers of a rich heritage; their memories of prewar experiences help document the vibrant Jewish culture that was destroyed in the Holocaust, and their memories of experiences after the war continue to provide context on the individual's entire life.

During some interviews, literary or musical works are performed, or original paintings, drawings, or other works of art are displayed. More than 2,500 testimonies include recitations of literary works, such as poems, letters, and diaries, and more than 2,100 testimonies include musical recitals, such as the singing of wartime songs, playing the harmonica (shown above), piano, and other instruments.

Near the end of interviews, most interviewees introduce family members, if available and amenable, to the camera. The family-members segment varies from interview to interview. Often, family members make personal statements about being the children of survivors. Relatives sometimes speak about the interviewee and their feelings about his/her giving testimony. In some instances,

grandchildren share comments, a poem, or a song honoring the grandparent. Although married survivors frequently give separate personal testimonies, they often join in the family segment of one another's interview.

Also at the end of the interview and when available, interviewees were encouraged to display photographs and other artifacts to be videotaped individually in chronological order, while the interviewee describes each item off camera. Descriptions of the photos and artifacts often generate additional and descriptive details about the interviewee's life experiences, sometimes not covered in the interview itself.

Items presented to the camera might include photos of grandparents, parents, and siblings prior to the war, and of children and grandchildren after the war, while artifacts might include wartime passports, birth and death certificates, badges and armbands, false papers, family heirlooms that survived the war, or anything else the interviewee deemed appropriate. In all, the Archive contains images of about 500,000 still photographs and artifacts that the interviewees felt were important for documenting their life histories.

After the Interview

Following the interview, interviewers provided interviewees with a list of local psychological resources should the need arise. Within 24 hours of the interview, interviewers were instructed to phone interviewees to thank them personally and inquire as to their well-being. Often strong bonds and long-lasting friendships developed as a result of the experience shared during the interview process.

Without creating an effective means to search through the 105, 000 hours of testimony, the full educational potential of the Archive could not be realized.

Videographers were responsible for shipping the videotapes on which the interview was recorded, the Pre-Interview Questionnaire and the Release Agreement to their regional coordinator, who collected the interview materials and forwarded them in batches to Los Angeles. Once at the central office, the interview materials went through an intake process that included creating production records for the interviews, scanning the Release Agreements and Pre-Interview Questionnaires, and duplicating the original BetacamSP videotapes in four formats: 1) a preservation copy on high-quality, long-lasting Digital Betacam videotape; 2) a VHS copy with a superimposed time code for use in the cataloguing process explained in the next section; 3) a VHS copy to be shipped to the interviewee for their personal use; and 4) an MPEG-1 digital copy to be stored digitally and used for electronic retrieval.

Cataloguing and indexing the interviews

Once interviewing was in full swing, attention turned to the question of how the testimonies' content could be retrieved for educational use by scholars, teachers, students, and the general public. Without creating an effective means to search through the 105,000 hours of testimony, the full educational potential of the Archive could not be realized. To provide access to the testimonies, in 1995, a team of historians, technology professionals, and experts in information management began to develop the Shoah Foundation's specialized cataloguing and indexing system.

At the core of the USC Shoah Foundation Institute's indexing system is a controlled vocabulary, the USC Shoah Foundation Institute's Thesaurus, of more than 50,000 index terms.

To make the testimonies digitally retrievable, staff began digitizing the testimonies, entering biographical information about each interviewee from pre-interview questionnaires into a database, and indexing the interviews

by assigning a controlled vocabulary of index terms to specific time codes of each video testimony.

The catalogue entry for each testimony consists of brief biographical information about each interviewee, taken primarily from the Pre-Interview Questionnaire discussed previously. Data that were entered included names of immediate family, place names where the interviewee grew up, information about education, social, and religious background, and wartime and postwar experiences. This cataloguing information has been compiled and is searchable in the Institute's Online Testimony catalogue <http://tc.usc.edu/vhitc/>.

At the core of the USC Shoah Foundation Institute's indexing system is a controlled vocabulary, the USC Shoah Foundation Institute's Thesaurus, of more than 50,000 index terms. Containing thousands of genocide-related concepts and experiences, the Institute's Thesaurus is one of the first of its kind. It contains the indexing terms used to describe the Institute's video testimonies and arranges them hierarchically under broad headings.⁶ These terms have been assigned directly to digital time codes within testimonies where the specific topics are discussed, in much the same way that book-index entries specify the page numbers where topics are covered. In addition, the names of 1.2 million

⁶ The structure of the Shoah Foundation Institute Thesaurus is based on the ANSI/NISO Z39.19 Guidelines for the Construction, Format, and Management of Monolingual Thesauri, which employ a hierarchical arrangement to define the relationships between indexing terms.



USC Students collaborate on a project using the Archive

individuals mentioned in each testimony are also indexed. All interviews, whether given in English or non-English languages, are indexed using English-language index terms.

The Thesaurus evolved over time and grew in volume as the testimonies were indexed. While some indexing terms have been drawn from existing controlled vocabularies, the depth of content within the collection required the creation of local indexing terms in order to facilitate access at a more precise level. For example, experiential terms such as *corpse disposal forced labor* and *intergenerational Holocaust impact* were created to reflect the depth and unfortunate commonality of experience brought forth in testimonies of survivors of the Holocaust. Indexing terms also include cities, villages, and other geographical locations—*Oswiecim (Poland)*, for example—as well as place names such as *Auschwitz II-Birkenau (Poland: Death Camp)*. Although the indexing of the testimonies is almost complete, the Thesaurus remains a work in progress and will continue to be refined and updated as needed.

Section 2

Using the Visual History Archive

in the Academy

Since moving to the University of Southern California in the winter of 2006, the Institute has integrated into the flow of USC life by making its presence felt in multiple ways. The Institute has been successful in achieving this through some of the programs and events it has co-sponsored, collaborated with, and engaged the USC community. Leveraging the university's world-class network and server environment has enabled the Institute to expand



Student viewing testimony video in the Visual History Archive

access to institutions willing to host the Visual History Archive globally. What follows is a sampling of ways the Institute has engaged USC professors and students to implement the Visual History Archive for greater and more effective use, providing examples and ideas that can be incorporated at our partner access institutions.

International Digital Access, Outreach, and Research Conference

In March 2010 nearly 60 academicians from 23 universities and two museums gathered at the University of Southern California for a two-day International Digital Access, Outreach, and Research Conference. Scholars at accessing institutions had reached a level of experience drawing on the Archive for teaching and research in higher education and the conference provided an opportunity to gather in-depth information on how it was being used to enhance scholarship, instructional approaches in different disciplines, and students' learning.

Together, they discussed some of the most thought-provoking issues related to the Archive and its content, such as when to provide context for testimony and to what extent; the emotional aspect of testimony-based inquiry; the reliability of testimony as a resource for verifying the accuracy of other source material; and how testimony differs from other kinds of historical documentation?

The conference enabled the Institute to advance its goal to deepen the educational use of the testimonies, focusing on three primary areas:

- integration and instruction of testimonies in course content to reach a broad student population;
- the role of testimonies in scholarly research and publication; and
- outreach at current and future accessing institutions among educators;

To this end, the conference included activities that helped:

- › create collaboration on the use of the Archive across institutions;
- › learn and share ways in which faculty make use of the Archive in teaching students through undergraduate- and graduate-level courses;
- › gather feedback about the usability of the Archive's interface in academic environments to inform the development of future online tools that faculty and scholars may use for teaching and research.

The feedback from the conference participants via conversations, an online survey, and visits to some of the sites was overwhelmingly positive. The conference provided an opportunity to bring librarians and faculty together, which set the groundwork for closer collaboration at their respective institutions. Many participants were impressed with how the Archive was being utilized in the various disciplines in teaching, the breadth of research that was being conducted, the different methodologies that were being used, and its international appeal. Participants took away fresh ideas to incorporate into their teaching and research.

Faculty Stipend Program

The Institute's Faculty Stipend program has led to the creation of seven new USC courses, original faculty research, and the highlighting of the Institute in at least two book projects. This project started with a Call for Proposals sent to lecturers and professors across the entire university. A selection committee comprising Institute staff and members of the Institute's Faculty Advisory Committee selected the most powerful applications in each of the two years the program has been offered. The selected applicants have come from diverse academic departments: English, Italian, French, psychology, sociology, and history.

In the 2009–2010 academic year, the chosen faculty members—Professor Cristina Villa (Departments of French and Italian) and Professor Judith Halberstam (Departments of English, American Studies and Ethnicity, and

Gender Studies)—were selected from among the half-dozen applications based on the strength of the courses they proposed and the centrality of testimony and the Visual History Archive to the success of their course objectives.

*“To see real people talking
had more impact than anything else [any other resources
in the course]. ... If you have these materials [VHA
testimonies], the human part of you is more touched.”*
— Cristina Villa

In her course, “The Shoah in Italy and the Myth of the Good Italian,” Professor Villa used testimonies from the Archive to challenge a commonly held Italian view of the Holocaust, which casts Italians as anti-fascist conscientious objectors “incapable of committing cruel and atrocious acts.” Instead, in Italian collective memory, “The responsibility for such acts is transferred on the German ‘monsters.’” Using Italian films, fiction and prose, Villa proceeded chronologically through the Holocaust, from prewar to wartime to the postwar period, in each instance pairing a later cultural artifact with one of the VHA testimonies to compare and contrast the memory of the survivor with the cultural memory conveyed through artistic views of those same events.

Since her class was an upper-division research course, she had students from disciplines as diverse as psychology and military history. She found that the VHA “was an essential tool in the classroom.” During the course, each student assignment required use of the Archive as evidentiary material that was compared with later cultural products, such as movies and novels, to trace the ways in which cultural memory evolves over time. Professor Villa emphasized the fact that in Italy, cultural memory of the Holocaust has turned into broad cultural amnesia of the roles Italians played within the extermination process. In addition to the

testimonies contained within the Archive, she also asserts that her students benefited a great deal from the film *Volevo Solo Vivere* produced by Steven Spielberg and the Shoah Foundation Institute.

The effects the testimonies had on her students was profound. As she phrases it, “To see real people talking had more impact than anything else [any other resources in the course]. ... If you have these materials [VHA testimonies], the human part of you is more touched.” Although her students of military history were listening for discussions of battles and strategy while her psychology students analyzed the interviewees’ body language and hesitation, all of the students were anchored to the reality of the survivors’ experiences and suffering.

The other recipient of the 2009–2010 Faculty Stipend Award was Professor Judith Halberstam of the departments of English, American Studies & Ethnicity and Gender Studies. Professor Halberstam used the Archive in three courses, two graduate and one undergraduate. In one graduate seminar titled “The Sociology of the Image”—which Professor Halberstam co-taught with Professor Macarena Gomez-Barris—she examined “the function of visual culture in archiving experiences of trauma and terror. ... Our seminar, which contains a lengthy unit on the Holocaust, tracks the social life of images and examines the use of image databases to record the seemingly unrepresentable accounts of survival and loss in the wake of political terror.”

Professor Halberstam also created a new undergraduate course titled “Representations of the Holocaust: Issues of Gender and Sexuality,” which she taught in fall 2010. While preparing for this syllabus, Halberstam met with various Institute staff to assist her with research focusing both on sexuality in the camps and on the Kindertransports. Her course includes a section on using the testimonies in the Archive as source material for understanding the complexity of camp life in general and the ways in which sexuality was used as a weapon against female inmates in particular.

Her research and teaching experience utilizing the Archive have led to an application for a Guggenheim grant, which will allow her time to write a book on the Kindertransport, utilizing testimonies in the Visual History Archive extensively. She plans to supplement the testimonies with the experiences of her father, himself a survivor of the Kindertransport, and the letters he received from his mother, who stayed behind in Prague. Those letters cover only three years, spanning from the time after her father left up until her grandmother was sent to her death in the camps.

In the 2008 Faculty Stipend group, Professor Beth Meyerowitz of the psychology department taught a course titled “Psychological Adjustment Following Traumatic Life Events: The Case of Genocide.” In the course, Dr. Meyerowitz encouraged her students to explore the basic scientific literature

on the “emotional, cognitive, physiological, social, and health consequences of exposure to extreme trauma.” Using the Archive as a source of traumatic interview material, her students explored the effects of profound trauma as described by victims of the Holocaust.

The professors who have completed the stipend program plan to teach these courses again and to incorporate testimonies into other courses they will be teaching. They have also expressed interest in developing their relationship with the Institute further through ongoing research collaboration, speaking about their experiences working with the Archive at faculty forums and academic conferences, and by encouraging their students to remain involved with genocide studies and with the Institute.

*It is evident that the impact
of these faculty stipends on the USC community
extends beyond the confines
of several classrooms.*

It is evident that the impact of these faculty stipends on the USC community extends beyond the confines of several classrooms. Modest financial incentives coupled with the work of Institute staff members, facilitated the incorporation of testimonies from the Visual History Archive into the worldview and

daily lives of both faculty members and students alike. *For an example of Professor Colin Keaveney's course taught under the 2008 Faculty Stipend program, which used the VHA, as well as other courses that have drawn on the Archive, please see “Examples of Faculty Teaching with Testimony in University Courses” in **Appendix C** on page 136.*

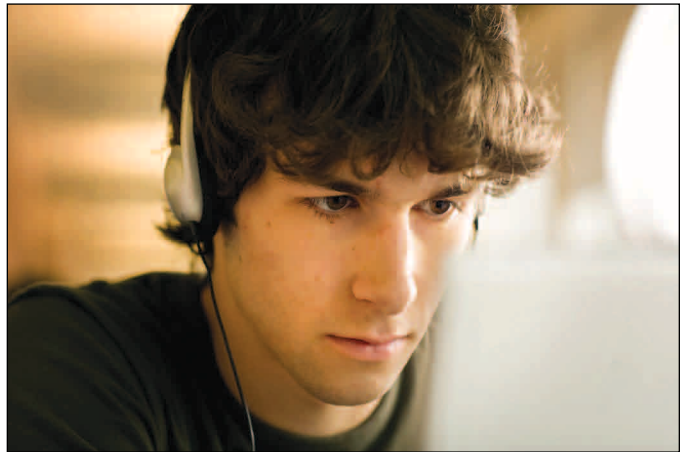
Student Voices—Shaping the Conversation about Genocide and Human Rights

Funding from the USC's Vision and Voices Initiative has enabled the Institute to launch its first Student Voices film competition. This competition is an opportunity for students to use video testimony from the Archive to shape the conversation about genocide and human rights by developing original short films that will focus on one of the following themes:

- discrimination and violence
- responses to genocide
- the role of videotaped eyewitness accounts

Students from freshman to graduate level have registered, representing the Annenberg School for Communication & Journalism; the College of Letters, Arts & Sciences (Department of History, Department of Political Science, School of International Relations, School of Psychology); the Gould School of Law; the Marshall School of Business; the School of Architecture; the School of Cinematic Arts; the School of Theatre; and the Viterbi School of Engineering.

The competition runs throughout the fall 2010 semester and will be followed by the judging and voting period. In the spring 2011 semester, a screening event will be held to showcase student works from the competition and honor winners with cash awards of up to \$1,000. Following the announcement of the winners and a screening of selected works, students will have the opportunity to engage in a moderator-led discussion about the use of eyewitness testimony in raising public awareness about genocide and human rights. The discussion will include an Academy Award®-winning producer and Holocaust survivor, faculty from the School of Cinematic Arts, Professor and Director of Academic Programs, Institute for Multimedia Literacy at USC, as well as student filmmakers. The Institute and the Institute for Multimedia Literacy will co-host student workshops to teach the best methods to search for and retrieve relevant video in the Archive, and to develop an understanding of the ethical considerations involved in editing testimony material.



A student watches a recorded testimony in the Doheny Library at USC

Problems Without Passports

Problems Without Passports is a problem-based learning program through which a variety of summer courses are offered to undergraduate students at the USC College of Letters, Arts & Sciences. Since 2009, the Institute and the USC School of International Relations have offered a summer course titled: “Conflict Resolution and Peace Research: Cambodia.” This course was initiated by the Institute as a direct result of its collaborative work with the Documentation Center in Cambodia (DC-Cam) in Phnom Penh. The course—which includes two weeks of field research in Cambodia—examines the politics of reconciliation and aims to prepare students to interview genocide survivors and others in Cambodia in order to understand their thoughts about current reconciliation efforts (e.g., the memorialization of victims and the prosecution of former Khmer Rouge leaders). Before

traveling to Cambodia, students learn about the country's political and cultural history — as it pertains to the years of the Khmer Rouge — and its efforts to deal with the consequences of genocide. In addition, students spend a week at the Institute to learn about various interview methodologies, determine a specific topic of research within the course's subject area, and prepare to conduct relevant field research. While in Cambodia, DC-Cam

is the partner organization supporting the USC students' research on-site. DC-Cam provides logistical support in reaching out to local communities for students to visit and interview survivors and former Khmer Rouge cadres;

The Institute for Media Literacy

is dedicated to sustaining and developing models of teaching and scholarship based on the use and development of new multimedia technologies and applications.

DC-Cam also serves as the central archival research location in Phnom Penh. Students visit a number of memorial sites, as well as meet with representatives from a variety of local NGOs, embassies, and staff and officers of the Extraordinary Cambodian Chamber of Court, the international tribunal trying the top-ranking Khmer Rouge officers. Once students return, they are assigned a class presentation to report on their findings and develop a term paper.

Institute for Media Literacy (IML 340)

The Institute for Media Literacy is dedicated to sustaining and developing models of teaching and scholarship based on the use and development of new multimedia technologies and applications. IML 340 is an intermediate-level course that forms a solid foundation for image, video and audio authoring, while investigating the close interrelationships among technology, semiotics, and culture.

IML 340 centers on a core “text” from which students identify a key issue particular to their personal interests. This year, the core “text” is footage from the Institute's Archive. The testimonies provide a framework from which a range of topics is investigated, from global politics, economics and gender studies to mass media and global health. Students select a focus early in the semester, working and researching from multiple perspectives to develop clearly articulated visual arguments and expository film pieces. These projects will be developed

using the Institute footage and documentation, allowing students to explore the potential of filmed testimony as source material, and how the Archive can create new opportunities for documentation, education, and research. IML 340 counts toward both the Honors in Multimedia Scholarship Program and the digital studies minor for those students who choose to continue their work in multimedia literacy and authorship.

Faculty at USC Engage Testimony in the Classroom

In fall 2009, students were introduced to testimony in an academic course on urban life in Europe. The course explored a French memoir about a Jewish girl deported to Auschwitz during World War II. Vanessa Schwartz, professor of history taught a course called “Street Life: Urban Culture in Modern Europe,” which included testimony describing urban life under occupation. Professor Schwartz now uses the Archive to teach a course on the history of modern France, which explores events such as the Rafle du Vélodrome d’Hiver, a 1942 raid by French authorities orchestrated to reduce Paris’ Jewish population.

In the departments of French and Italian, Professor Colin Keaveney teaches a course on the introduction to French literature. He used testimony to illustrate, amplify, and frame issues and historical events as described in Dora Bruder, from French novelist Patrick Modiano’s memoir. The text offers insights of a 15-year-old Jewish girl who was deported from France to Auschwitz in 1942. “In cases where people, places, and events mentioned in the book were also mentioned in testimony,” Keaveney explained, “the testimony was used to continue the work of the book by further excavating forgotten or neglected histories.”

“It is through visual and archival witness of the enormity of such events as the Holocaust that one can truly contemplate its effects.”
— Macarena Gómez-Barris

Professor of Sociology Macarena Gómez-Barris used testimony as part of a graduate course called “Sociology of Memory.” The course was designed to give students “...theoretical, conceptual, and analytical skills in memory studies,” and focused on how society deals with long-term effects and traces of genocide, state-sponsored terror, and other forms of violence. Professor Gómez-Barris worked directly with Holocaust testimony. “It is through visual and archival witness of the enormity of such events as the Holocaust that one can truly contemplate its effects,” she said. The courses taught by professors Schwartz, Keaveney, and Gómez-Barris are just three of the almost 60 university courses that have been enhanced by the Archive’s presence on the USC campus.

Considerations When Using Testimony in Teaching and Scholarship

The March 2010 International Digital Access, Outreach, and Research Conference produced many useful considerations for using testimony in research and teaching. This section provides an overview of some of the key issues it raised.

Providing Context

It is important to provide students with a context for the Holocaust when teaching with testimony. When providing context, instructors should strive to give students an overview of life before the war, the war

“While the witnesses are experts

*on their own experiences, they may not be as expert on
secondhand information they give.”*

— Robert Rozett

itself, and the postwar period of displacement and resettlement. The time, place, and culture surrounding the events described by interviewees can provide

additional valuable information to share with students. Several conference participants recommended alternatives to traditional knowledge transfer, suggesting that instructors could have students conduct research to find the information themselves by consulting primary, secondary, and other sources to obtain this contextual information.

This context will help students to understand fully and appreciate the interviewee’s motivations, choices, actions, or inactions, as well as those of the people around him or her. Some considerations to explore might include: the prevailing attitudes, norms, values, local sensitivities, and political circumstances of the society in which the interview was recorded, and the language(s) and culture(s) of the interviewee and/or interviewer. For example, many survivors who emigrated to various countries after the war gave their testimony in a language other than their native tongue. *This is addressed in Professor Martin Lücke’s course example in **Appendix C** on page 136.* Students might be encouraged to consider the ways in which the language of a person’s story affects the content of the testimony, the level of detail provided, the choices of words used, etc.

The Emotional Impact of the Testimonies in the Classroom

Audio-visual testimonies of traumatic historical events arouse profound emotions in their viewers. The pedagogical questions raised during the conference focused on the appropriateness and/or usefulness of emotionality in teaching about the Holocaust. While many participants were eager to regulate student emotionality in order to ensure an understanding of the larger historical events and a critical distance from the experience of the survivors, others argued that emotion can be a highly useful tool to awaken students' empathy and understanding of their past and present surroundings.

Speaking about the necessity for instructors to maintain critical distance, Professor Sharon Gillerman suggested that, "educators, academics, [and] curriculum writers must be incredibly self-aware when dealing with this material so that we do not impose our own emotions or engage in forms of expressions, which I call emotional imperialism; it's an attempt to impose one's own experience on the next generation."⁷ In other words, it is crucial for instructors to scrutinize their teaching methodologies to ensure that they do not impose a certain emotional response onto their students in order to ensure two complementary outcomes: 1) that students are not modeled an emotion-first approach to watching testimony and (2) to insulate students from imposed systems of meaning.

Instructors play a crucial role, therefore, in framing and guiding their students' emotional responses toward greater understanding.

At the same time, video testimonies take us straight to the heart of the trauma. The quasi face-to-face encounter makes historical events immediate and accessible to students. This potential for immersion is also a great challenge because students may not be fully prepared to do so and may become overwhelmed with emotions. However, as several participants noted, emotions are unavoidable in response to viewing testimony and play a key role in understanding and processing information in all contexts. A profound emotional experience and the heightened identification it produces can engage students more fully in the subject matter.

Instructors play a crucial role, therefore, in framing and guiding their students' emotional responses toward greater understanding. Nonhistorians at the conference emphasized that emotionality is present in most literature, films, and cultural artifacts, and that literary scholars have long had mechanisms to redirect these feelings back into reflection on how those feelings were produced textually. Analyzing how extreme

⁷ Gillerman, Sharon. "Emotionality and Balance," Plenary Session Presentation, International Digital Access, Outreach, and Research Conference, University of Southern California, March 2010. To view the entire video presentation of this session, please visit the Institute's website at college.usc.edu/vhi/vhaacademicconference.

experiences are related through language, body movements and facial expressions, narrative pauses and meanderings can result in a deeper understanding of the challenges facing survivors as they attempt to tell their story.

Reliability of Testimonies

Historians have long questioned the value of testimonial narrative for research. The testimonies are inherently subjective, as each testifier can only “reliably” speak about what they saw, heard, and felt, and even then, memories can change over time. Testimonies contain factual errors regarding specific dates and times, which poses a great challenge for historians. At the same time,



A group of students viewing a testimony

testimonies and memoirs probably bring us closer than any other kind of historical document to understanding what people experienced and what people were thinking. Still, it is important to be aware of the problems typical of these types of documentation. “While the witnesses are experts on their own experiences, they may not be as expert on secondhand information they give. Often times they mix information. Things learned after the war may influence a person’s account, and hard facts, such as numbers, dates, and names can be problematic in firsthand accounts.”⁸

Those elements of testimonial narrative that prove very interesting to other humanities scholars—such as the textual characteristics typical of testimony—can threaten its reliability for historical research. For example, witnesses often use the word ‘we’ in contexts that raise questions about who the referent is: It might refer to a person’s immediate family, neighborhood, city, national community, cellblock, work detail, or at times, even to the testifier himself. So how does one work with testimony in terms of reliability? As with all documents, the main approach is through corroboration with traditional documents and with other first-hand accounts. The more varied one’s sources and the more detailed those sources are, the more fully a picture can be developed.

⁸ Rozett, Robert. “Reliability, Methodology, and Theory,” Plenary Session Presentation, International Digital Access, Outreach, and Research Conference, University of Southern California, March 2010. To view the entire video presentation of this session, please visit the Institute’s website at college.usc.edu/vhi/vhaacademicconference.

Dr. Robert Rozett, Director of Libraries, Yad Vashem, offers a few suggestions to consider when using testimony in historical work:

- Be very careful not to automatically dismiss things that sound strange.
- Testimonies and other documents may contain accounts of events and experiences that go against the received scholarly wisdom. Corroboration is important here.
- If you cannot find corroboration of such a thing happening, it may mean it did not happen; or it may mean you have simply been unable to find the corroboration.
- This kind of situation may be best handled by an explanatory footnote or by omitting the account.

He concludes from his experience working with testimonies that in some cases, people say things that you know could not have happened. However, this does not negate the testimony. It may simply mean that the particular fact he or she is recounting is problematic and may lead you to treat the rest of the testimony more carefully.

USC Professor Wolf Gruner, who researches antisemitism in prewar Czechoslovakia, uses a sample of 21 video interviews with survivors from Bohemia. He has found that theoretical approaches in biographical research may be useful, for example, in the future directed perspective of a person's narrative, or the respected plurality of personal narratives, which includes class and gender perspectives. Video testimonies need to be cross-referenced with other source materials—administrative sources, reports, accounts from Jewish communities, etc.—and carefully placed in historical context.

*The testimonies collected
by the Shoah Foundation Institute are cultural
artifacts of a time and place far removed from the
events of the Holocaust.*

“Reading” Audio-Visual Testimony

The testimonies collected by the Shoah Foundation Institute are cultural artifacts captured in a time and place far removed from the events of the Holocaust. Specific methodological choices determined which survivors were interviewed in which countries, how interviewers were to be trained, what questions would be asked, how the camera and sound equipment would be positioned, and ultimately, how the videos would be collected, indexed, and catalogued. These choices profoundly affect the viewer's experience of watching the testimonies in the VHA. Of course, they are coupled with those choices made by the instructor presenting the material and by a series of choices that bring the student or researcher face to face with survivors. There are innumerable conceptual and critical frameworks that can structure the academic exploration these choices raise.

In a presentation at the conference, USC Professor Michael Renov advocated for utilizing the discursive frameworks provided by documentary studies and media studies in general to analyze testimony. Testimonies have a relationship with documentary film in that, “audio-visual testimonies are very much the ‘raw,’ while documentary films made from these materials are more like the ‘cooked,’ to use Claude Lévi-Strauss’ terms. Testimonies have a persuasive rhetorical power.” While similarities can be found in the impulses toward rhetoric and persuasion in documentary, like documentary, testimonies have a kind of veridical character—if not to the fact or to the accuracy then to the emotional experience and to the embodied memory.



Michael Renov, Associate Dean, Academic Affairs; and Professor, Cinematic Arts; University of Southern California, March 2010

Survivor testimony can be thought of in terms of embodied memory in that the testimony is not simply a transcript of what people said. Renov contends that the representation of memories is more than simply inflected by the medium of choice. It is constituted through it: “We see people speaking both through words and through their bodies—through silences, grimaces, signs of distress. Often it is not what they say, it is what they were unable to say or what they had great difficulty in saying.” There are, of course, multiple discursive frameworks that can be employed to interpret testimony. For Renov, “It is important that we are not dealing with documents. We are not dealing with oral histories. We are dealing with something that has a different form. These contexts are not exclusive of one another.”

There are, of course, innumerable theoretical frameworks being used to analyze and interpret testimony, many of which are highly problematic and contentious. The scholarly debates surrounding the relative appropriateness of any given theoretical approach to Holocaust testimony center on the ability of any single frame to contain the enormity of the event of testimony and even of the Holocaust itself. After all, the manner in which testimony is framed will itself promote certain types of interpretation while foreclosing others.

Hence it risks of imposing a given perspective on students and absolving them of the responsibility of interpretation. The challenge for the instructor remains finding ways to open up the very complex interaction between student and survivor.

Examples of Faculty Teaching with Testimony in University Courses

Overview of University Courses

The five courses summarized below provide a representative sample of innovative topical foci and pedagogical approaches that successfully incorporated testimonies from the VHA. They include both undergraduate- and graduate-level curricula developed around use of the Archive for instruction in French, secondary teacher education, communications, and history. While these courses are strikingly diverse, each made extensive use of audio-visual testimony as required primary source material. Faculty diverged in their respective approaches to the content of the VHA according to discipline, course level, and overall teaching objective. Course titles include: “French IV: Paris as Seen by Writers, Filmmakers, and Photographers”; “The Shoah as a Topic in Historical Didactics and Historical Teaching”; “Voices of the Holocaust”; “The Holocaust”; and “Communicating Grief, Loss, and Trauma.”

Pedagogical Approaches and Uses of the VHA

In their methodological approaches to teaching with the VHA, instructors fall at various points along a continuum, ranging from strict treatment of the material as historical content to a hybrid “reading” of the testimonies as both historical context and complex narrative. The former approach grew out of the need to provide undergraduate students with a straightforward framework for discussing historical themes. Below are two examples of faculty use of this methodology:

- In Adam Seipp’s undergraduate history course, “The Holocaust,” students were asked to contextualize a preselected survivor story from the VHA using secondary sources, and to trace the experience of that survivor before, during, and after the war. Professor Seipp sought to cultivate research and historical writing skills while simultaneously teaching the Holocaust as a historical subject.
- In the undergraduate course, “French IV: Paris as Seen by Writers, Filmmakers, and Photographers,” Professor Colin Keaveney utilized preselected testimony clips in conjunction with topically-related text to aid student expression and comprehension in French. Keaveney’s secondary goal, as he describes it, was to “provide factual and emotionally powerful information to allow students to better understand those who experienced the German occupation of France in the 1940s.”

The latter approach also requires students to demonstrate comprehension of historical themes but focuses primarily on the narrative structure of testimony.

In these cases, instructors emphasize the various linguistic and communicative aspects of testimonial narrative, including language choice, rhetoric, style, and structure. Student analysis of audio-visual material in these courses involves use of supplementary materials—primary and secondary source texts, other testimonies, films, etc.—to contextualize the elements of narrative. Below are three examples of faculty use of this methodology:

- Martin Lücke underscored the multilingual nature of the VHA and highlighted the significance of language choice (native and nonnative) in his course, “The Shoah as a Topic in Historical Didactics and Historical Teaching.” As part of the course, teachers-in-training used VHA testimonies to illustrate the relationship between history and language for high school students. The final project consisted of a 40-page report reflecting on use of testimonies in history education and analyzing various pedagogical successes and failures with the VHA.
- Roy Schwartzman narrowed in on the micro-level elements of narrative in his course, “Voices of the Holocaust,” asking students to interpret the structure, style, and content of individual testimonies in the context of historical themes. Professor Schwartzman focused primarily on the role of testimony in the process of memory and memorialization, and in the process of confronting Holocaust denial.
- In Carolyn Ellis’ graduate seminar, “Communicating Grief, Loss, and Trauma,” students analyzed communication patterns in testimonial narrative and the effects of the interview process on survivor expressions of trauma. Professor Ellis assigned a number of written memoirs, historical films, and other Holocaust survivor testimonies to establish historical context for the course, then asked students to conduct their own interviews with local survivors, using a specific methodology. Students used their own interviews along with VHA testimonies to complete their final projects.

These innovative, varied teaching methodologies collectively demonstrate the multidisciplinary of the VHA—a pedagogical resource that may be successfully applied to course work at any level and in almost any discipline.

*For detailed descriptions of each course example, please refer to **Appendix C** on page 136.*

Section 3

Developing Academic Engagement

As part of its focus on accessibility, the USC Shoah Foundation Institute is always looking at new ways to foster more collaborative engagement with our access partner sites so that we can better serve the academic community. The nature and breadth of the Archive's content provides unique opportunities for enhancing higher education. What the Institute has learned from its own experience on the USC campus, from surveys conducted online, and from individual site visits, together with feedback gained during the International Digital Access, Outreach, and Research Conference at USC in March 2010, is that the Archive also can present challenges like most other digital resources. Some of these challenges are:

- the academic community within the Institution is unaware of the resources availability;
- the academic community is unaware of the resource's use across multiple disciplines;
- the successful integration of the Archive into an institution's academic ecosystem relies heavily upon the efforts of both faculty and librarians working closely together.

In most scenarios, access to the Archive is made possible through the request of a faculty member who is aware of its potential value in support of teaching and research. Several semesters may go by and the Visual History Archive may not be fully utilized in more than one discipline—aside from the discipline of the faculty member who requested the resource. Therefore, this section will explore some of the common challenges practitioners encounter in building and sustaining an active community of users. In addition, strategies implemented or recommended by practitioners are presented in an effort to help overcome these challenges. We

will also explore discussions and suggestions on ways the Institute and accessing institutions can work together to further integrate the Archive into the broader academic community.

Library Integration

Generally, the Visual History Archive becomes an electronic resource available to faculty, students, and researchers through an institution's libraries, and reference responsibilities for the Archive are assigned to a subject librarian whose area of specialization seems to most closely match the content of the Archive (e.g., a Jewish studies librarian). For a librarian, the Archive becomes one of many resources to oversee, and support of the Archive becomes one task among many to handle. Yet, most librarians feel that the Archive is unique in the type and level of support it requires to be serviceable. In other words, raising awareness of the Archive at an institution has to be proactive, deliberate, and mediated.



Librarians at the March 2010 conference discuss integration strategies of the VHA at their institutions

Making potential users aware of the availability of the Archive at large academic institutions can be a challenge—as with many other digital resources. Frequently, the decision to subscribe to the Archive is driven by a faculty member who may engender use among students and colleagues in his or her department. However, broader demand for the Archive when newly acquired must be actively cultivated at each institution. Common methods for increasing awareness of the Archive's availability and for growing a sustainable user base are discussed below. Methods that have proven most effective at accessing institutions will receive particular emphasis.

Training Library Staff

When the Visual History Archive is first acquired at an institution, Institute staff members are available to provide on-site or remote training, presentations, and demonstrations to librarians, faculty, and students. Training of the librarian who becomes responsible for the Archive is most important so that he or she can then train others at the institution.

Because the libraries at the institutions frequently have many reference staff, librarians overseeing the VHA have cited the importance of acquainting other librarians and reference staff with it. Typically, the VHA is introduced at a library staff meeting soon after it becomes available, and new staff members, who subsequently join the library, are introduced to it separately.

Upon initially gaining access to the Archive, institutions commonly employ a number of broad-stroke communication channels targeting a wide audience to highlight the availability.

Several librarians have expressed the need to re-introduce the VHA to library staff, faculty and students periodically to maintain awareness of its availability. For example, during orientation weeks at Central European University in Budapest (CEU), students are introduced to all the library databases. CEU also offers a demonstration of the Archive twice a year between semesters.

Many librarians have requested that the Institute take more opportunities to visit accessing institutions in order to highlight the Archive and provide training. Through the Jim Joseph Foundation grant, Institute staff have been afforded the opportunity to visit access sites during fall 2009 and fall 2010. These visits included staff interacting with faculty, meeting with deans, librarians, and students, and also provided opportunities for staff to demonstrate the Archive, and make presentations to faculty and staff, highlighting how other access sites are utilizing the testimonies at their institutions.

Broad Communications

Upon initially gaining access to the Archive, institutions commonly employ a number of broad-stroke communication channels targeting a wide audience to highlight the availability. These general communications might include:

- Press releases such as institutional news bulletins, department newsletters, and local newspapers that alert the community about the Visual History Archive's presence at the Institution;
- Several institutions announce initial access to the Visual History Archive through a formal launch event, followed by a reception. At times, local newspaper and television coverage of these events have made the Archive's presence more visible. Such launch events present an important opportunity to invite members from the surrounding community, who can draw diverse audiences;
- Email and e-blast announcements across campus to students and faculty also helps to raise awareness at an institution;

- Highlighting access on the institution's and/or library's website has also proved to be an effective way to let the community know of the Archive's presence;
- Posters, brochures, bookmarks and fliers, especially during events such as the anniversary of the Liberation of Auschwitz, Holocaust Remembrance Day, Genocide Remembrance Day, and Human Rights Day each year, are good opportunities to arrange events and raise further awareness of the Archive;
- Electronic display ads in common areas are another avenue to let the community know of this resource.

These types of general communications are important to increase the awareness of the Archive's user base both within and outside the community of the institution.

Integrating the Visual History Archive into Library Databases

For librarians, making the Archive available to potential users at their institutions usually entails integrating the VHA into the library's electronic resources. At a minimum, this includes incorporating a link to and a brief description of the VHA in the library's list of databases. Many librarians have also created more extensive resource guides or contextual web pages for the VHA, and highlighted the VHA in relevant subject guides. Librarians have suggested that these are particularly important ways to help library users discover the Archive through normal means.

*Some faculty members
are enthusiastic about the prospect of using the
Archive in their courses once they learn of its value
and availability and of its multiple contributions
to myriad disciplines across academia.*

Resource page examples

Below are links to a few examples of how some libraries or centers have integrated the VHA into their resource pages:

- University of Southern California Libraries <http://libguides.usc.edu/vha>
- Brown University Libraries <http://dl.lib.brown.edu/eresources/vha.php>
- Columbia University Libraries <http://www.columbia.edu/cu/lweb/eresources/databases/visualhistory/index.html>

- Freie Universität Berlin, Center für Digitale Systeme <http://www.vha.fu-berlin.de/fu/index.html>
- University of California, San Diego Libraries <http://libraries.ucsd.edu/locations/sshl/resources/featured-collections/visual-history-Archive-shoah-testimonies>
- University of Minnesota Libraries <http://www.lib.umn.edu/vha>

Reaching Out to Individual Faculty

At the universities, enlisting faculty advocates who will integrate testimonies into their courses in the Archive is crucial. Faculty members at several accessing universities have repeatedly used testimonies in their courses year after year, introducing new groups of students to testimonies each time. For example, Mark Baker, director of the Australian Centre for Jewish Civilisation and associate professor of Holocaust and Genocide Studies at Monash University, integrated testimony into his undergraduate course, “The Holocaust in an Age of Genocide,” which he has taught during four separate semesters to more than 100 students each time.

Identifying and convincing faculty who might be interested in using the Archive in their courses can be a challenge. Some faculty members are naturally enthusiastic about the prospect of using the Archive in their courses once they learn of its value and availability and of its multiple contributions to myriad disciplines across academia. Hosting training sessions for faculty across disciplines and highlighting how the Archive can be used is another approach that institutions have implemented to encourage faculty to consider using the Archive in courses.

Approaching faculty in multiple disciplines

Faculty in disciplines closely tied to the Holocaust, such as Jewish studies, history, Holocaust and genocide studies, and religious studies, are typically the easiest to identify. Librarians who work in these fields often already have working relationships with relevant faculty and know who best to approach. Alternatively, visiting the corresponding department websites quickly leads to faculty who teach courses related to the Holocaust and may be most open to incorporating the Archive in some manner into their courses.

A common misconception about the Archive is that it contains testimonies that discuss Holocaust experiences exclusively, and is therefore not particularly relevant to nonhistorical disciplines. However, the content of the testimonies includes material that is applicable to many more fields of study. In addition to the more apparent fields like Jewish studies and history, the Archive has also been used in courses in a variety of other fields, including:

Anthropology	Education	Political Science
Art	Film & Cinema	Psychology
Business	Languages (English, French, Italian, German)	Slavic Studies
Communications	Latin American Studies	Sociology
Comparative Literature	Linguistics	Women's and Gender Studies
Computer Science	Philosophy	Visual Studies

*A list of courses that have incorporated testimonies, which is not necessarily complete or definitive but is based upon information the Institute has received through September 2010, is included in **Appendix D** on page 149. The list shows the name of each course, the corresponding discipline, where and when it was taught, and the name of the instructor. In addition, some course syllabi that have been shared by professors are included in **Appendix E** on page 161.*

Looking at catalogues and course descriptions to see what courses might benefit from the Archive can be an effective way to identify potential faculty to approach. In addition, librarians have also had success in identifying professors who go on to use the Archive in their courses on a regular basis.

One-on-one meetings with faculty

Individualized demonstrations are most interesting for faculty when focused on searching for and showing material in their area of specialization. Thus, in addition to highlighting standard features of the Archive, asking faculty members what specific content they would like to find and searching for it in the application together has proven to be a positive experience.

University librarians suggest that meeting directly with faculty members proves most effective in piquing their interest in using the Archive in their courses. Such meetings provide an opportunity to give an individualized demonstration of the VHA application, to talk about content in the Archive that might be useful for a particular course, to answer any questions that the faculty member might have, and to build a working relationship with them. Some librarians recommend emphasizing to faculty that the Archive is a primary source that their students can work with. For example, Texas A&M's librarian played a pivotal role in assisting to identify testimonies and clips for a professor who planned to use testimony on the Holocaust taught in a course for the first time in spring 2010.

Course support

One of the keys to getting faculty to incorporate the Archive in their courses is to make it as easy as possible for them to utilize. Some faculty members do not have the time to learn in detail a new resource like the Visual History Archive, while others immerse themselves in using it immediately. Either way, librarians have suggested that it is always helpful to try to reduce the time faculty must spend learning the intricacies of the VHA so that they can devote more time to teaching.

Therefore, to enable faculty to concentrate on modifying their course curriculum to incorporate testimony, it is important to give them additional support when feasible. Support that librarians have found most successful includes being available personally to do in-class demonstrations of the VHA and to assist students outside of regular class sessions. In addition, for some librarians it has been even more beneficial to help identify specific testimonies or clips of testimonies that match the curriculum criteria, thereby making the process of modifying the curriculum essentially a partnership between the faculty member and the librarian.

Curriculum Development Awards

If faculty members have access to curriculum development funds at an institution, this may serve as additional incentive to integrate the Visual History Archive into their course curriculum. As mentioned, the Institute has awarded stipends to faculty members to assist with the integration of testimony from the Archive into new or existing courses. Stipends have proven to be a successful way to encourage faculty to draw on the Archive. This outreach strategy, however, is predicated on access to a source of funding, which may not be available.

Common Technical Difficulties Encountered by Users

Technology and Usability

The current system architecture for the Visual History Archive requires a video server at each institution to stream video locally to the VHA application. The video files are large and stream at a relatively high bit rate of 3 Mbps, which is greater than the bandwidth typically supported by average home internet connections in many countries. For reference, a simple diagram of the system architecture is included in [Appendix A](#) on page 131.

This adds a layer of technological complexity to delivering the Archive, and users of the Archive will sometimes encounter problems librarians should be

aware of. The most common problems are related to the streaming of the videos. These problems are mostly related to VPN connections (where a user is trying to connect to the Archive through their institutional network from a location other than on campus) and wireless connections (where the bandwidth speed is not the same as the bandwidth connection at their respective institutions).

In these cases, sufficient bandwidth may not be available to stream the testimony videos from the local video server to the VHA application. When this happens, users are able to search in the interface but are unable to view videos, or the videos will only play intermittently or haltingly.

Other issues that may make video playback fail include platform and browser compatibility, and browser video plug-ins and settings. Users are alerted within the interface when the system requirements are not met to stream video. Accessing the Archive using Internet Explorer on a Windows PC tends to be the simplest. When encountering these types of problems, please make sure that your users’ computer configuration adheres to the current system requirements:

PC	Mac
Windows XP/Vista	Mac OS X 10.4 or higher
Windows Media Player 9 or higher	QuickTime 7
Internet Explorer 6 or later	Flip4Mac WMV Components for QuickTime
Firefox 3 or later*	Safari 3 or higher

* (requires Windows Media Player Plug-in)

When technical problems occur, librarians at accessing institutions usually contact their institution’s technology group to see if there is a problem with the local video cache server. Otherwise, please contact Institute staff for additional assistance.

Additional Outreach Opportunities

Beyond reaching out to faculty, several accessing institutions have come up with ways to stimulate interest in the Visual History Archive among other potential user groups.

The University of California, San Diego, for example, has created a program—the Holocaust Living History Workshop—which aims to bring local students, teachers, interested community members, area Holocaust survivors and their families together through the use of the Archive. As explained on the workshop’s website <http://orpheus.ucsd.edu/sites/hlhw>, “Working together, participants will achieve a

deeper appreciation of the events of the Holocaust and their continued relevance in the world today. In turn, the Workshop will contribute to a more historically and culturally knowledgeable San Diego community.”

As another example, the Center for Digital Systems (CeDiS) at Freie Universität Berlin received funding for a program that brings to the university teachers and students from local secondary schools to work with the Visual History Archive. For more information on this program, visit the CeDiS website at http://www.cedis.fu-berlin.de/en/projekte/vha_schulen/index.html.

A number of other accessing institutions has broadened the reach of the Archive through similarly creative programs and projects.

Support from the USC Shoah Foundation Institute

Clearly, as the steward of the Archive, the Institute plays an important role in fostering academic engagement with the interviews. This role represents a central component of the Institute’s work. The following discussion highlights some of the ways that the Institute is currently working to foster academic use of the Archive. Other methods for promoting engagement with the Archive are being implemented at the Institute as a result of input from practitioners, a few of which are discussed below.

VHA Academic Network

The Institute has set up a Ning network called the Visual History Archive (VHA) Academic Network at <http://vhaacademicnetwork.ning.com> to be used as a collaborative space for communications with the community engaged in the use of the VHA for research, teaching, and scholarship. We are beginning to post information on how the Archive is being used at accessing institutions and hope that participants will join in the dialogue and share experiences regarding the use of the Archive in an academic setting. The Ning is a private network, and participants are able to invite new members directly.

The Institute will post resources on the Ning that may be useful to professors and librarians, such as publications that have drawn on the Archive, courses that have been taught using testimony, etc. Because the VHA Academic Network is a private online community, the Institute will continue to duplicate some information and resources under the Scholarship & Research section on its website <http://college.usc.edu/vhi/scholarship> and on the Ning.

Faculty and librarians have suggested that syllabi from courses using testimony could be an important resource for the Institute to post and continuously update on

the Ning. The Institute will therefore periodically send out requests for new syllabi to post on the Ning and will encourage faculty participants to add their own syllabi to the Ning when possible. *Some course syllabi that have been shared by professors are included in [Appendix E](#) on page 161.*

The VHA Academic Network will serve, then, as a space in which to post resources that support academic use of the Archive and discussions of successes and challenges related to all aspects of integrating the Archive into the broader academic community.

MARC Records

Some librarians have proposed that individual MARC records be created for each testimony in the Archive and made available to the library community through OCLC. This will enable scholars to discover the testimonies through conventional searches of library catalogues and databases and may help to broaden unmediated use of the Archive. The Institute is currently exploring the possibility of creating MARC records and will alert library staff on further developments.

Additional Ways the Institute Can Foster Academic Use of the Archive

Faculty and librarians have recommended that the Institute can create more exposure for the Archive within the academic community by:

- participating in academic conferences sponsored by scholarly societies in a variety of fields, such as the American Library Association, the American Historical Association, and the Association for Jewish Studies, among others;
- visiting accessing institutions to make presentations and create greater exposure for the Archive;
- sponsoring annual research awards to drive new scholarship based on testimony;
- connecting PhD students who are working with the Archive;
- creating brief discipline-specific viewing guides that highlight how the testimonies tie into important concerns within a field and provide context for students.

These are all avenues that the Institute is pursuing to help increase awareness and collaboration about the Archive and to advance its academic use.

Collaboration across Institutions

Opportunities for interinstitutional collaboration on projects involving the Archive exist in a number of arenas. Collaborative projects can make an important contribution toward deepening the Archive's integration into the broader academic community. The International Digital Access, Outreach, and Research Conference held at the University of Southern California in March 2010 represented an important first step in the direction of increased collaboration. Discussions with practitioners indicate that potential collaborative projects to pursue more scholarly activity around the testimonies could include:

- setting up an annual academic conference that focuses on current research that draws on testimony and issues around the scholarly use of testimony;
- publishing the proceedings from the annual conference or publishing an annual journal devoted to testimony scholarship;
- seeking grants that could support multi-institutional projects; and
- developing a student-exchange program among accessing institutions.

The Institute plans to explore these options with partner institutions in the coming years.



Participants at the International Digital Access, Outreach, and Research Conference at the University of Southern California in March 2010

Section 4

Visual History Archive (VHA) Application

The USC Shoah Foundation Institute's Visual History Archive (VHA) is a software application that allows users to search cataloguing and indexing data and view digital video in the USC Shoah Foundation Institute's Archive. The VHA provides a means for users to identify both whole testimonies of relevance, as well as specific segments within testimonies that relate to their area of interest.

Currently, the VHA provides access to data and video for more than 51,200 testimonies. Most of the testimonies in the Archive have been catalogued, indexed, and digitized to make them searchable and viewable through the VHA.

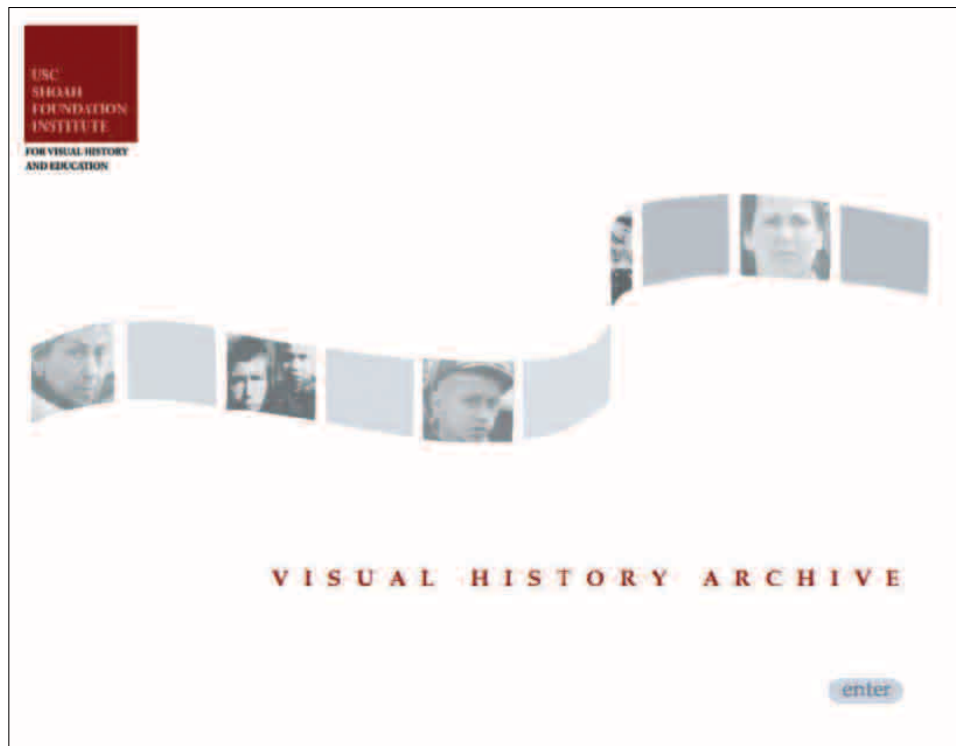
For brief video tutorials introducing search features in the VHA application, please see the Video Tutorials in the application's help menu or on the web at: http://www.youtube.com/watch?v=WeCKBMs4dpg&feature=player_profilepage.

Getting Started

To access the Visual History Archive (VHA) search and viewing tool, please open Internet Explorer on a PC and navigate to the URL: <http://vha.usc.edu/>.

Please note that the VHA is also compatible with the Firefox browser on a PC and with the Safari browser on a Mac; however, you will need to install some extra software for Firefox and Mac compatibility.

When you start the Visual History Archive application, the welcome screen shown below will appear. Click enter to proceed to the *Log In* screen.



Log In

Once you enter the Visual History Archive, you will be directed to the *Log In* screen, which is shown below.

On the *Log In* screen, you must enter your *User Name* and *Password*, and click *Log In*.

If you do not have a *User Name* and *Password*, you must create your own personal *User Name* and *Password*. To proceed, click *click here to register* and fill in the appropriate information. You should choose a *User Name* and *Password* that you will easily remember. By registering, you will be able to access your search history and saved search results, called *Projects*, at a later time.

The *Log In* page also offers the ability to retrieve a previously created (but forgotten) user name or password. Just click on *Forgot your user name or password?* to go to the *Password Recovery* page. Once there, type in your email address and click *Submit* and the system immediately sends you an email with *User Name* and *Password*.

USC SHOAH FOUNDATION INSTITUTE FOR VISUAL HISTORY AND EDUCATION

About Us Search Search History Projects Terms Of Use Feedback Help Register | Login

VISUAL HISTORY ARCHIVE LOGIN

The VISUAL HISTORY ARCHIVE provides an opportunity to access over 50,000 digitized interviews taken with survivors and witnesses of the Holocaust. Interviews were taken in 56 countries and in 32 languages.

If you are new to the VISUAL HISTORY ARCHIVE, [click here to register](#). All registered information is confidential.

If you have registered previously, enter your username and password below and click **Log In**.

User Name:

Password:

[Forgot your user name or password?](#)

System Requirements:

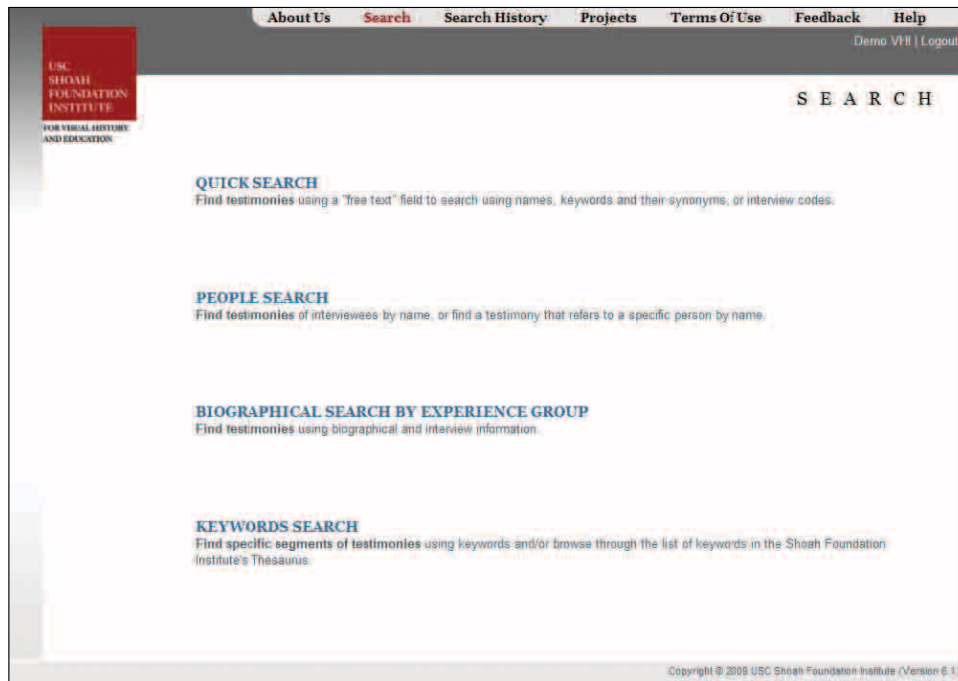
PC:
 Windows XP/Vista
 Windows Media Player 9 or higher
 Internet Explorer 6 or later or
 Firefox 3 or later (requires Windows Media Player Plugin)

Mac:
 Mac OS X 10.4 or higher
 QuickTime 7
 Flip4Mac WMV Components for QuickTime
 Safari 3 or higher

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Search

Once you successfully log in, the main *Search* screen shown below will appear. You can select from four types of searches on this screen: *Quick Search*, *People Search*, *Biographical Search by Experience Group*, and *Keywords Search*.



Quick Search allows you to search for testimonies by entering one or more terms of interest in a free text field. This search functions much like a web search engine. The terms you enter will search on personal names, indexing terms (and their synonyms), and numbers representing interview codes.

People Search allows you to search for a specific name among all names associated with the testimonies. Names that are searched include those that were recorded in the Pre-Interview Questionnaires, as well as those of people who were mentioned during the interviews. You can find a testimony for a specific interviewee or a testimony that refers to a specific person.

Biographical Search by Experience Group allows you to search biographical information, including city and country of birth, religious identity, places of incarceration, such as camps and ghettos, for interviewees categorized within the different interviewee Experience Groups.

Keywords Search allows you to search for segments of testimonies that discuss specific topics, using more than 50,000 geographic and experiential keywords.

Although most of the keywords are related to geographic locations, a rich collection of keywords has been assigned during indexing to identify important or common aspects of interviewees' diverse experiences. Experiential keywords include those such as *living conditions in the camps*, *contact with loved one*, *renewed*, and thousands of others. *Keywords Search* results will take you directly to the relevant segments of the testimony videos.

Quick Search

Click *Quick Search* on the main *Search* screen to advance to the *Quick Search* screen, which is shown below.

Enter one or more terms of interest in the text box. The search will look for matches on personal names, index terms (and their synonyms), and numbers representing interview codes and/or years.

Select the desired search type using the option buttons for *All Words*, *Any Words* or *Exact Phrase*. The search type defaults to *All Words*, so if you enter more than one term, the VHA will search for individual testimonies whose associated cataloguing and indexing data contain all the entered terms. That is, selecting the search type *All Words* performs an AND search between the entered terms.

If you select the search type *Any Words*, the VHA will search for individual testimonies whose associated cataloguing and indexing data contain any of the words. That is, selecting the search type *Any Words* performs an OR search between the entered terms.

If you select the search type *Exact Phrase*, the VHA will search for individual testimonies whose associated cataloguing and indexing data contain the entered phrase.

Note:

Depending on the terms you enter in the *Quick Search*, your search may return more results than are easily managed; therefore, it is usually best to specify a more limiting search type of *All Words* or *Exact Phrase*.

Quick Search Example

As an example, enter the search terms *Bedzin, ghetto, and hunger* in the text box separated by spaces, as illustrated below. The search type defaults to *All Words*.

Note:

Quick Search is not case-sensitive.

Within seconds of typing the search term, the *Search Results* count is displayed on the left. As you can see in the example above, 61 testimonies match the search criteria. Keep in mind that for searches using more general search topics, there may be thousands of results and it takes a little longer to display the *Search Results* count.

Also, on this page you have the option to refine your search further by using the expanded *Language, Gender, Experience Group* and *Projects Filter*. For this example, limiting the search is not necessary. *For a full discussion of these filters, see the Filtering Search Results section on page 95.*

Click *next* to continue the search.

Search Results

The **Search Results** screen that displays next, as shown below, lists the first five testimony results of the 61 results found. Each of the results displays a small photo of the interviewee, the **Name** of the interviewee, the **Language** of the interview, the **Video** availability status of the interview, the **Experience** group of the interviewee, and keywords that match the search terms you entered in the order they were entered.

Note:

If the search term matches a synonym of an indexed keyword, the preferred label for the keyword will display as the text—not the synonym. Please see the FAQ under the **Help Menu** for more information.

The screenshot displays the USC Shoah Foundation Institute Visual History Archive (VHA) Search Results page. The page features a top navigation bar with links: About Us, Search, Search History, Projects, Terms Of Use, Feedback, and Help. A "Demo VHI | Logout" link is also present. The main content area is titled "QUICK SEARCH SEARCH RESULTS". On the left, there is a "Filter" section with dropdown menus for Language (ALL), Gender (ALL), Experience Group (ALL), and Projects (SELECT ONE). Below the filters, the search results are displayed. The search criteria are: "Search Results: Testimonies: 61" and "All Words For: Bedzin ghetto hunger". The results are sorted by "Last Name" and displayed in a grid format. Each result includes a small photo of the interviewee, their name, experience, language, and video availability status. The results are: 1. Name: Shaul Oren, Experience: Jewish Survivor, Language: Hebrew, Video: Viewable Now, Keywords: Bedzin (Poland). 2. Name: Tsvi Brenb'baum, Experience: Jewish Survivor, Language: Hebrew, Video: Viewable Now, Keywords: Bedzin (Poland), Ghetto. 3. Name: Ema Bratt, Experience: Jewish Survivor, Language: English, Video: Viewable Now, Keywords: Dabrowa Górnicza (Poland). 4. Name: Elias Burstyn, Experience: Jewish Survivor, Language: English, Video: Viewable Now, Keywords: Bedzin (Poland), Ghetto. 5. Name: Ruth Crane, Experience: Jewish Survivor, Language: English, Video: Viewable Now, Keywords: Bedzin (Poland), Ghetto. At the bottom of the page, there is a footer with the text "Video Availability funded by Dana and Yossie Hollander" and "Copyright © 2009 USC Shoah Foundation Institute (Version 5.1)".

Video Availability Status

Digitized video of testimonies in the VHA is available on your campus via a local cache. Testimonies that are on your local cache can be viewed immediately. Please keep in mind that the size of your local cache determines the number of testimonies immediately available for viewing at your site.

As explained below, the *Video* availability status on the *Search Results* screen will indicate one of three statuses for each testimony: *Viewable Now*, *Viewable w/i 48 Hrs.*, or *Not Yet Viewable*.

Viewable Now

The status *Viewable Now* means that the digitized video is available on your local cache and is ready for immediate viewing.

To view the testimony, click on the photo icon or the name of the interviewee.

Viewable w/i 48 Hrs.

The status *Viewable w/i 48 Hrs.* means that a testimony has been digitized, but the video is not loaded on your local cache. You can request to have the testimony loaded from the Shoah Foundation Institute's central digital video storage location to your local cache on the viewing screen. It may take up to 48 hours to load the requested testimony on your local cache.

To proceed to the viewing screen, click on the photo icon or the name of the interviewee.

Not Yet Viewable

The status *Not Yet Viewable* means that a testimony has not been digitized and that the video is not yet available for viewing. You will not see this status frequently, because almost all testimonies have been digitized. Testimonies that are not digitized require special requests. If you want to request digitization of a testimony, you can contact a USC Shoah Foundation Institute staff member by email at vhi-acc@college.usc.edu. Digitization requests may require several weeks to fulfill.

To proceed to the viewing screen, click on the photo icon or the name of the interviewee.

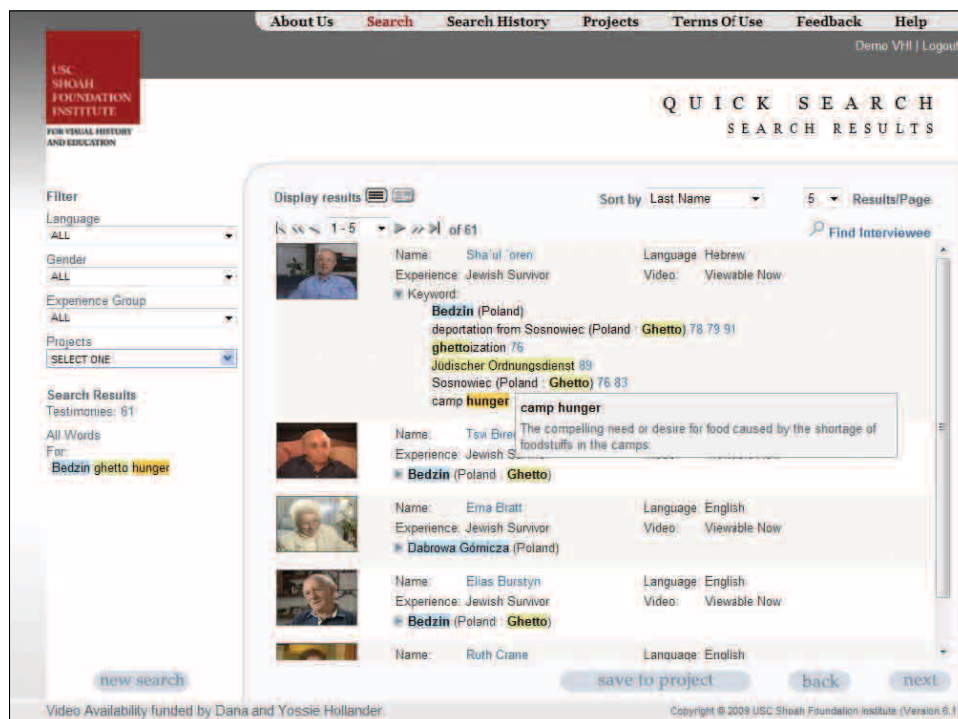
Note:

Even if a testimony is not available for immediate viewing, you can still view the associated cataloguing and indexing data for the testimony on the viewing screen, as long as the testimony has been catalogued and indexed.

Keywords List and Definition

To see in the testimony all of the keywords that match the search term(s), click on the right arrow next to the highlighted keyword. As you can see in the screen shot below, the keywords are listed in the order that the words in the search term were entered. Also, for easy reference, the keywords are highlighted in the same colors as the search term words. Next to the keywords are segment numbers. Clicking on the segment number takes you to the viewing screen and jumps to that segment in the testimony where the topic of the keyword is discussed.



Placing a mouse cursor over any highlighted keyword displays a pop-up window with the Thesaurus definition of that keyword. In the example above, the



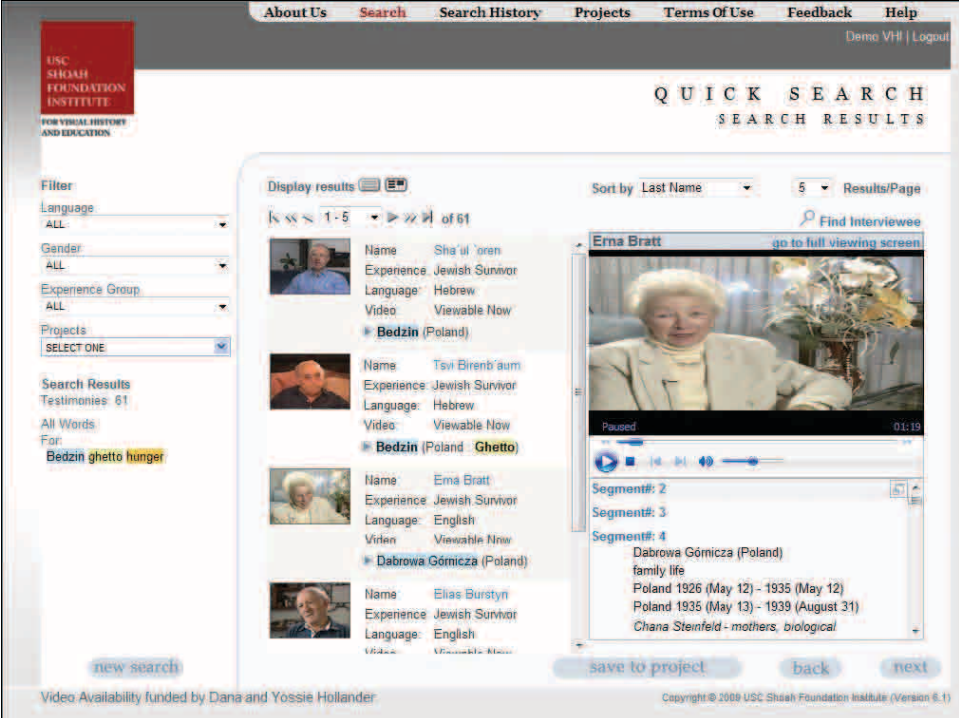
definition for *camp hunger* is displayed.

Display Results Options

By default, the *Search Results* page is set to display results as a list. To activate the preview screen feature, click on the right icon next to *Display results* located at the top left of the *Search Results* page.

Display results  

Once the preview screen gets displayed on the page, it doesn't play any video. To do so, you must click on the name or photo of the interviewee whose video you would like to preview. In the example below, the name *Erna Bratt* is clicked.

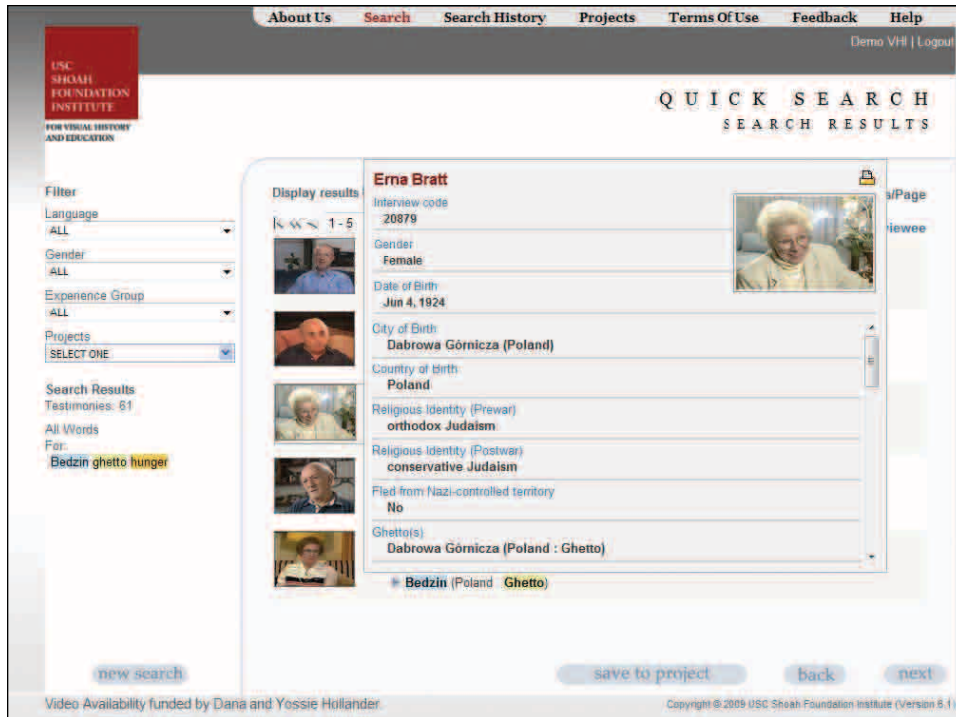


The screenshot displays the USC Shoah Foundation Institute Visual History Archive (VHA) Search Results page. The page features a navigation bar with links: About Us, Search, Search History, Projects, Terms Of Use, Feedback, and Help. The main content area shows a list of search results for the query 'Bedzin ghetto hunger'. The results are sorted by Last Name and show 5 results per page. The first result is Erna Bratt, a Jewish Survivor from Poland, with a video that is viewable now. The preview screen on the right shows a video player with a paused video of Erna Bratt. Below the video player, there are segment details for 'Dabrowa Górnica (Poland) family life' and 'Poland 1926 (May 12) - 1935 (May 12)'. The preview screen also includes a 'go to full viewing screen' link and buttons for 'save to project', 'back', and 'next'.

In addition to playing the video, the preview screen also displays the keywords that are associated with each segment. You can use the scroll bar to view all of the keywords that are associated with the corresponding segments. And if you decide to continue viewing the video using the full viewing screen, just click on the go to full viewing screen link located in the top right of the preview section.

Biographical Profile Pop-up Window

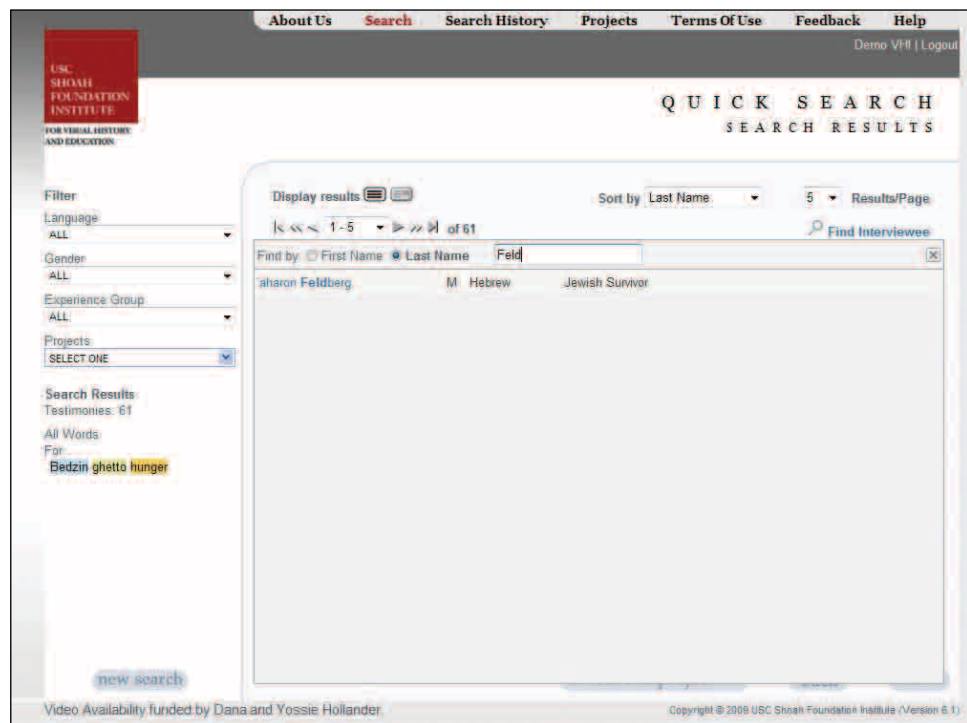
Using this feature, you are able to view the biographical information of the interviewee directly on the *Search Results* page, without having to go to the *Viewing Screen*. Simply place the mouse cursor over the image of the interviewee and a pop-up window containing the biographical information is displayed right on the screen, as shown below.



You can use the scroll bar on the right side of this window to see the information at the bottom of the window. In addition to viewing the biographical information, you can also use the Print icon located at the top right of the pop-up window to print it.

Find Interviewee

While you are still on the *Search Results* page, you can further refine your search by using the *Find Interviewee* feature to locate a testimony of a particular interviewee. Once you click on the *Find Interviewee* link, a search window opens up, allowing you to enter an interviewee's first or last name. Even if you type in only the first few letters of a name, the search brings back matching results. From here, you can click on a survivor's name to go directly to the *Viewing Screen*.



Sorting Search Results

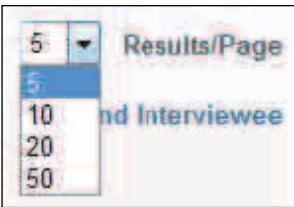
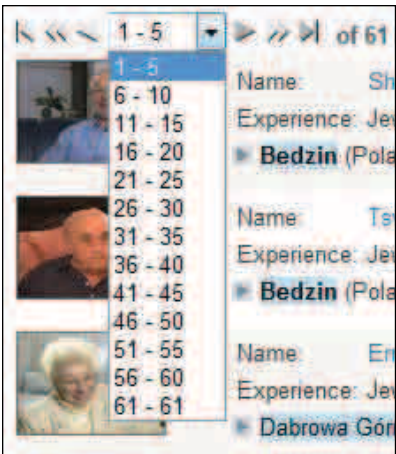
If you have many results, you can choose to sort the results list by *Last Name*, *First Name*, *Language*, *Experience*, or *Video Availability*. By default, the results list is sorted by *Last Name*.

To sort the results, click the down arrow to the right of the *Sort by* drop-down list, as shown at right, and select the desired sort criteria.



Paging and Results/Page

To see more results on a page and to navigate easily through a large set of results, you can use the *Paging* and *Results/Page* features as illustrated below. The Paging feature allows moving quickly to a desired set of results, and by changing the default setting of five results per page, you can view more results at a time.



Saving Results to a Project

From the results screen, you can save the results of your search to a project, so you can return to the saved results at a later time. To save the results for this example to a project, click the *save to project* button.

When you click *save to project*, you will be taken to a screen, as shown below, where you can save the results in an existing project or in a new project. When you save testimony or segment results to an existing project, they are appended to the existing project's results; they do not replace them.

The screenshot shows the 'SAVE TO PROJECT' interface of the USC Shoah Foundation Institute. The top navigation bar includes links for 'About Us', 'Search', 'Search History', 'Projects', 'Terms Of Use', 'Feedback', and 'Help'. The left sidebar contains a 'Quick Search' section with filters for Language (All), Gender (All), Experience Group (None), and Project (None). Below this is a 'Selected Text' section showing 'All Words' and the terms 'Bedzin', 'ghetto', and 'hunger'. The 'Search Results' section indicates 'Testimonies: 61'. The main content area is titled 'PROJECTS SAVE TO PROJECT' and contains instructions: 'To save these search results to an existing project, choose a project from the pull-down menu and click "save" button.' There are two radio buttons: 'Existing Project' and 'New Project'. The 'New Project' option is selected. Below it, there is a text input field for 'Name' containing 'Quick Search - Bedzin, ghetto, hunger'. There are two checkboxes: 'Share this project' and 'Protect project'. The 'Note' section displays the search details: 'Quick Search', 'Filter: Language:All Gender:All Experience:None project:None', and 'Selected Text: (All Words) Bedzin ghetto hunger'. At the bottom, there are 'save' and 'cancel' buttons. The footer includes the text 'Enhancements to My Projects funded by the Leo Rosner Foundation' and 'Copyright © 2009 USC Shoah Foundation Institute (Version 6.1)'.

For this example, type in a name for the project that identifies the search results, such as *Quick Search—Bedzin, ghetto, hunger* and then click save.

The *Note* section, by default, displays basic information about the search—which search type was used, the filters and search terms. You can leave the *Note* field as is, or you can edit it and enter your own text.

Sharing a Project

You can share a project with other users by clicking on the *Share this project* check box. Sharing a project allows all VHA users to view only the search results in your project. They are not able to delete the project or change its results.

Checking *Share this project* activates the *Protect project* feature. Assigning a password to a project is optional and if you choose to protect a project with a password, only the users who know the password will be able to view the search results saved in that project. In this example we choose to share the project and protect it with a password.

Once you click *save*, the project *Quick Search – Bedzin, ghetto, hunger* is added to your list of projects, as shown below, which you can later access by clicking the *Projects* link at the top of the page.

The screenshot displays the USC Shoah Foundation Institute Visual History Archive (VHA) interface. The top navigation bar includes links for About Us, Search, Search History, Projects, Terms Of Use, Feedback, and Help. The left sidebar shows the 'My Projects (27)' section with a list of users and their project counts. The main content area, titled 'PROJECTS MY PROJECTS', contains a table of projects.

Project Name	Date	Results	Notes
Quick Search - Bedzin, ghetto, hunger	07/06/2010	61	Quick Search [...]
Witness Collection	07/01/2010	0	
4-rated Hungarian FLB survivors	06/14/2010	0	Keywords Search [...]
b	06/08/2010	153	Keywords Search [...]
Birkenau corpse disposal forced labor	06/08/2010	153	Keywords Search [...]
111	04/01/2010	1	
hiding in Paris	03/30/2010	0	Biographical Search [...]
Colin Keaveney segment	03/24/2010	1	For conference presentation...
pol jr	02/23/2010	0	Keywords Search [...]
Treblinka II uprising research	11/25/2009	17	Keywords Search [...]
female Roma testimonies in English	11/17/2009	4	Biographical Search [...]
St. Louis Project	10/12/2009	1	
New Proj	09/10/2009	1	4545
Thirst	08/11/2009	63	Copy from: Amber Mirafuentes / Thirst Keyword Search [...]
done	12/22/2008	631	
educat xt	11/21/2008	278	
auschwitz belsen hunger	09/30/2008	569	
dutch vught	06/09/2008	74	
Website OTV Clips	01/08/2008	21	
Website Homepage Clips	01/08/2008	31	

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The *Projects* page is organized using folders and by default, *My Projects*, the projects created by you are displayed. The projects table contains basic information about the project—its name, the date of creation, the results count and the notes. The shared or password-protected projects are displayed with the *Sharing Read Only* and *Protected* icons. In this view you can delete a selected project and print or sort the list of your projects.

Note:

The *Share this project* feature is ideal for professors who want students to look at specific testimonies or segments, and for library support staff to pre-prepare materials for incoming researchers.

Bookmarked and Shared Projects

Click on the *Shared Projects* folder to see all projects shared by other users, including the ones shared by you. While viewing the shared projects, you are also able to *Bookmark* a specific project. Keep in mind that a bookmarked project disappears if the owner of the project “un-shares” or deletes the project. In addition, the owner can make modifications to the project, such as deleting or adding results. If you want to keep the original results, it is best to copy those results to your own separate project.

For instruction on how to copy results of a project, please see the *Viewing Results of a Saved Project* in the next section.

In order to see shared projects created by a specific user, you can click on any name displayed below the *Shared Projects* folder, or you can use the *Search project owner* feature.



The screenshot shows the VHA application interface. On the left, there is a sidebar with a search bar labeled "Search project owner" and a list of project categories: "My Projects (27)", "Bookmarked Projects (0)", and "Shared Projects (179)". Below "Shared Projects", three user names are listed: "Adam Seipp (1)", "Aida Fogel (2)", and "alexandra zisser (1)". The main area displays a table of shared projects with columns for Project Name, Creator, Date, Results, and Notes. The table contains four rows of project data.

Project Name	Creator	Date	Results	Notes
Quick Search - Bedzin, ghetto, hunger	Demo VHI	07/06/2010	61	Quick Search [...]
Witness Collection	Demo VHI	07/01/2010	0	
Portugal during World War II	Crispin Brooks	06/29/2010	380	Keywords Search [...]
Pogrom 1	Oliver Kuttner	06/25/2010	4,902	Quick Search [...]

Viewing Results of a Saved Project

To see the results that are saved in a project, click on the name of the project. In this example, clicking on *Quick Search—Bedzin, ghetto, hunger* takes you to the screen below, where the testimony or segment results are displayed.

The screenshot displays the USC Shoah Foundation Institute VHA application interface. The top navigation bar includes links for About Us, Search, Search History, Projects, Terms Of Use, Feedback, and Help. The main header shows 'MY PROJECTS - QUICK SEARCH - BEDZIN, GHETTO, HUNGER'. The left sidebar lists 'My Projects (27)' and 'Shared Projects (179)' with a search bar. The main content area shows the project details for 'Quick Search - Bedzin, ghetto, hunger', including a list of notes, filters (Language: All, Gender: All, Experience: None, project: None), and a table of results. The table has columns for First Name, Last Name, Language, Experience, Segment #, and Int Code. The results table shows 61 results in this project, with 0 results selected. The table lists several entries, including Sha'ul 'oren, Tsvi Birenbaum, Erna Bratt, Elias Burstyn, Ruth Crane, Beulah Danan, Michael Dreksler, and Renina Fital. Each entry includes a checkbox, the name, language, experience, segment number, and a 'Viewable Now' link.

First Name	Last Name	Language	Experience	Segment #	Int Code	Viewable Now
Sha'ul	'oren	Hebrew	Jewish Survivor	All	45996	Viewable Now
Tsvi	Birenbaum	Hebrew	Jewish Survivor	All	49632	Viewable Now
Erna	Bratt	English	Jewish Survivor	All	20879	Viewable Now
Elias	Burstyn	English	Jewish Survivor	All	6969	Viewable Now
Ruth	Crane	English	Jewish Survivor	All	21437	Viewable Now
Beulah	Danan	Hebrew	Jewish Survivor	All	34987	Viewable Now
Michael	Dreksler	Hebrew	Jewish Survivor	All	12589	Viewable Now
Renina	Fital	English	Jewish Survivor	All	6078	Viewable Now

The saved results table displays all of the results along with some basic information about the testimonies. You can sort the results by clicking on any of the column headers. You can also use the functions available directly above the table to *Delete*, *Copy* or *Move* selected results. The *Print*, *Export .CSV (Excel)*, and *Export XML* actions apply to the entire results list. In addition, you are able to change the name of any project you own, its notes, and whether or not the project is shared or protected by a password.

Adding Testimony Notes

Clicking on the *Edit Note* icon located at the right of a result saved in a project opens up a *Notes* text box as illustrated below. Here you can enter notes for that specific testimony or segment.

Delete | Copy | Move | Print | Export .CSV(Excel) | Export .XML

0 Results selected

<input type="checkbox"/>	First Name Last Name	Language	Experience	Segment #	Int Code	
<input type="checkbox"/>	Sha'ul 'oren	Hebrew	Jewish Survivor	All	45996	Viewable Now 
<input type="checkbox"/>	Tsvi Birenbaum	Hebrew	Jewish Survivor	All	49632	Viewable Now 
<input type="checkbox"/>	Erna Bratt	English	Jewish Survivor	All	20879	Viewable Now 

Notes

Save

Cancel

Once you create a text note and save it, it is displayed directly underneath the result, as shown below.

Delete | Copy | Move | Print | Export .CSV(Excel) | Export .XML

0 Results selected

<input type="checkbox"/>	First Name Last Name	Language	Experience	Segment #	Int Code	
<input type="checkbox"/>	Sha'ul 'oren	Hebrew	Jewish Survivor	All	45996	Viewable Now 
<input type="checkbox"/>	Tsvi Birenbaum	Hebrew	Jewish Survivor	All	49632	Viewable Now 
<input type="checkbox"/>	Erna Bratt	English	Jewish Survivor	All	20879	Viewable Now 

The survivor was born in Dabrowa Gornicza, Poland

The *Biographical Profile Pop-up Window* feature as previously described in the *Search Results* section is also available on this page as illustrated below. Just place the mouse cursor over the name of the survivor, and the information is displayed in a window.

The screenshot shows the USC Shoah Foundation Institute Visual History Archive (VHA) application. The top navigation bar includes links for About Us, Search, Search History, Projects, Terms Of Use, Feedback, and Help. The main header displays 'MY PROJECTS - QUICK SEARCH - BEDZIN, GHETTO, HUNGER'. On the left, there is a sidebar with a search bar and a list of projects under 'My Projects (27)'. The main content area shows a project titled 'Quick Search - Bedzin, ghetto, hunger' with 62 results. A biographical profile pop-up window is displayed for the survivor Ema Bratt, showing her photo and various details.

Biographical Profile Pop-up Window for Ema Bratt:

- Project name:** Quick Search - Bedzin, ghetto, hunger
- 62 Results**
- Share** (checked)
- Notes**
- Quick Search:**
 - Filter:** Gender
 - Language:** Female
 - Date of Birth:** Jun 4, 1924
 - Select:** Bedzin
- City of Birth:** Dabrowa Górnicza (Poland)
- Country of Birth:** Poland
- Religious Identity (Prewar):** orthodox Judaism
- Religious Identity (Postwar):** conservative Judaism
- Fled from Nazi-controlled territory:** No
- Ghetto(s):** Dabrowa Górnicza (Poland : Ghetto)

Below the pop-up window, a table lists survivors:

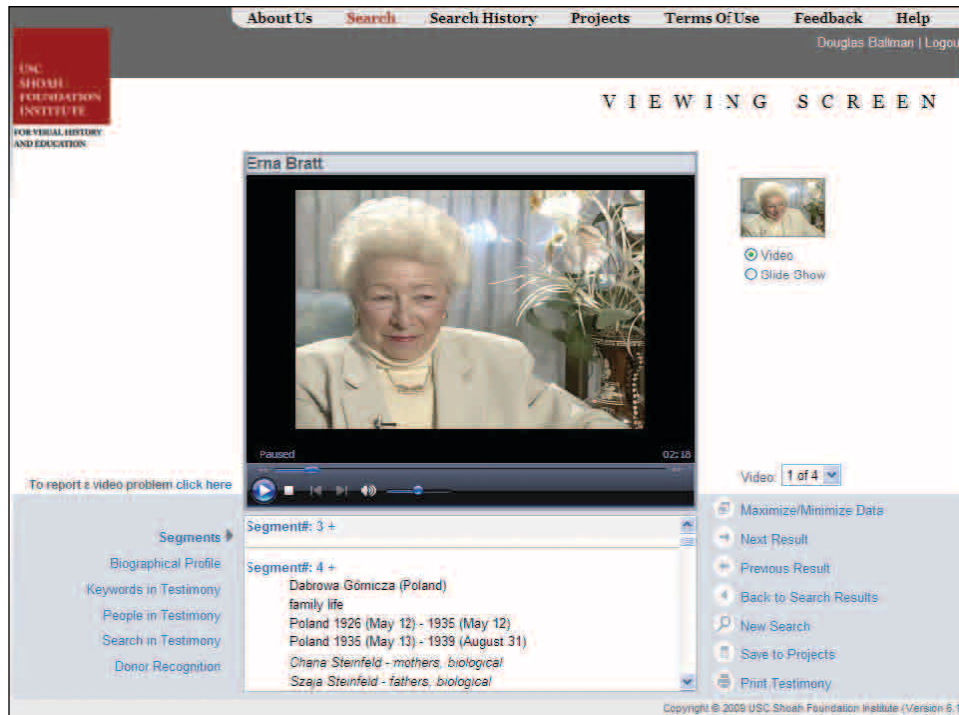
First Name Last Name	Language	Survivor Type	Age	Viewable Now
Ema Bratt	English	Jewish Survivor	6969	Viewable Now
Elias Burstyn	English	Jewish Survivor	21437	Viewable Now
Ruth Crane	English	Jewish Survivor	34987	Viewable Now
Belah Danan	Hebrew	Jewish Survivor		Viewable Now

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To view a testimony or segment saved in a project, click the name of the interviewee. You will then advance to the *Viewing Screen* for the desired testimony or segment.

The Viewing Screen

To continue the previous example, click on the photo icon or the name of *Erna Bratt* in the search results. You will be taken to the full *Viewing Screen*, like that shown below.



The full *Viewing Screen* has the same functionality for all search types. The main functions available on the *Viewing Screen* are discussed below.

In this example, since this testimony is already loaded in the local cache, the video automatically begins playing. The video will appear and play in the video player located in the center of the screen.

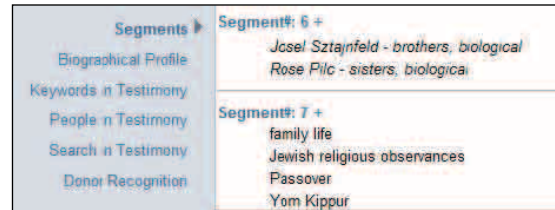
Note:

This specific testimony video may not be loaded on your institution's local video cache, since each VHA access site has a different cache, with different digitized testimonies already loaded.

The video player has the controls to play, pause, stop the video, and adjust the volume. You can also use other video-player options that are available by right-clicking the mouse over the video player.

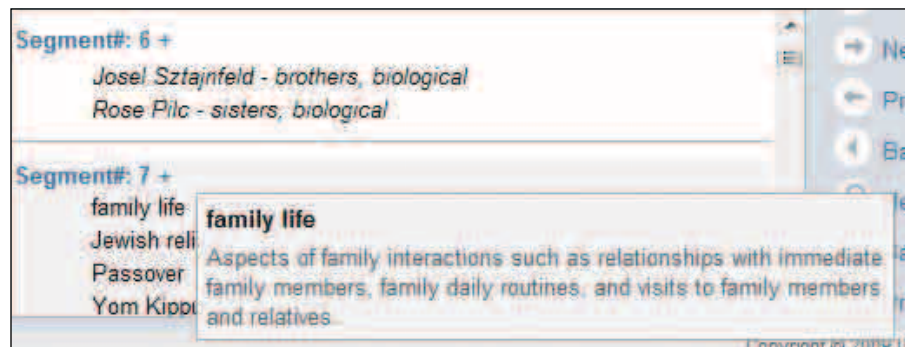
Information Display

Below the **Viewing Screen** is a window that displays cataloguing or indexing data associated with the testimony being viewed. Click on the links to the left of the window, as illustrated at above right, to change the information presented. The function of each link is discussed below.



Segments

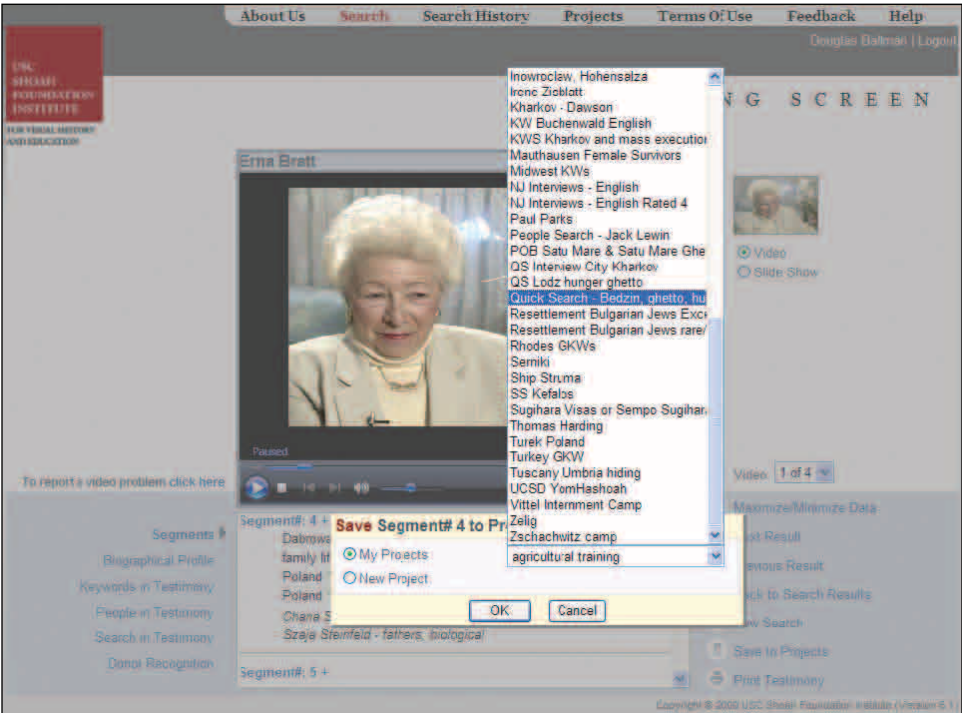
The default setting, **Segments** displays segment numbers along with keywords and names of people who were associated with those segments during the indexing process. Some segments have no assigned keywords because a topic may not have been discussed in sufficient detail, or, when the discussion spans several segments, the relevant keywords have been applied only once, at the beginning of the discussion. As seen below, placing a mouse cursor over the keyword activates the Thesaurus definition pop-up window of the keyword.



To view the segment of video where a particular topic is discussed during the interview, click on the segment number that contains the relevant keyword. For example, as shown above, clicking on **Segment #7** takes you to the point in the interview when the interviewee discusses **family life**.

Saving a Segment to a Project

If you would like to save a specific segment to a project, click on the plus icon next to the segment number, which displays the *Save Segment to Project* window, as seen in the screen shot below.



You can choose to save the segment to an existing project, by clicking *My Projects* and then selecting a project from your list of projects in down arrow menu. Or you can save the selected segment to a new project, by clicking the *New Project* button and entering a name for the new project.

In this example, *Segment #4* is saved to the *Quick Search—Bedzin, ghetto, hunger* project. Click on the *Projects* link, and then click on that project's name. As illustrated below, the saved segment now appearing as a result in the project.

Delete	Copy	Move	Print	Export CSV(Excel)	Export XML	0 Results selected
First Name	Last Name	Language	Experience	Segment #	Int Code	
<input type="checkbox"/>	Sha'ul	Hebrew	Jewish Survivor	All	45996	Viewable Now
<input type="checkbox"/>	Tsvi Birenbaum	Hebrew	Jewish Survivor	All	49632	Viewable Now
<input type="checkbox"/>	Erna Bratt	English	Jewish Survivor	All	20879	Viewable Now
The survivor was born in Dabrowa Gornicza, Poland.						
<input type="checkbox"/>	Erna Bratt	English	Jewish Survivor	4	20879	Viewable Now

Biographical Profile

The *Biographical Profile* is the next option available in the menu on the left. The *Biographical Profile* contains basic biographical information about the interviewee that was collected from the interviewee in a Pre-Interview Questionnaire, as well as from the actual interview. You can scroll through the displayed data using the up and down arrows on the scroll bar to the right of the window.

Segments	Interview code
Biographical Profile	20879
Keywords in Testimony	Gender
People in Testimony	Female
Search in Testimony	Date of Birth
Donor Recognition	Jun 4, 1924
	City of Birth
	Bethesda, Md.

Note:

Each interview has a unique Interview Code, shown at the top of the *Biographical Profile*, to help identify the specific testimony; thus, if two or more interviewees have the same name, the Interview Code helps distinguish them.

Keywords in Testimony

By clicking on *Keywords in Testimony*, you are able to view a list of keywords ordered alphabetically with the segment numbers in which they were discussed. When you find a keyword of interest, just click on the segment number and the video on the *Viewing Screen* jumps directly to that segment.

Segments	adaptation methods
Biographical Profile	32
Keywords in Testimony	armament forced labor
People in Testimony	47
Search in Testimony	Auschwitz II-Birkenau (Poland : Death Camp)
Donor Recognition	35

People in Testimony

When you click on **People in Testimony**, you are able to view a list of names of all the people associated with the testimony, including their relationship to the interviewee, and the segment number in which the people are mentioned, as shown above right.

Segments	Aaron Sauer - grandsons 65
Biographical Profile	
Keywords in Testimony	Blima Rakowski - sisters, biological 89
People in Testimony	
Search in Testimony	Chana Steinfeld - mothers, biological 4 7 32 88
Donor Recognition	

If you would like to view a segment of a video in which a particular person is discussed, just click on the number listed underneath that person's name. As shown in the example above, clicking on **Segment #89** takes you to that point in the interview when the interviewee discusses her sister, **Blima Rakowski**.

The names that appear were taken from the Pre-Interview Questionnaire or from the actual interview.

Note:

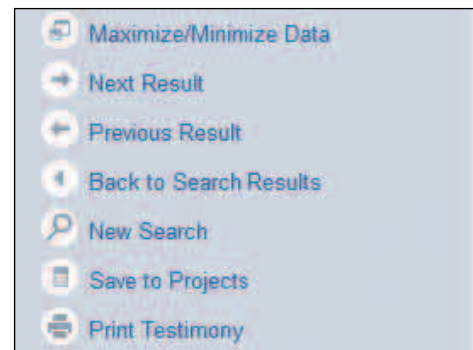
An asterisk (*) after a name indicates a phonetic spelling. Brackets [] around a name indicate that it is an assumption; for example, a child's last name might not be mentioned in a testimony, but it is likely the same as her parents'.

Search in Testimony

You can use the *Search in Testimony* option to search for a keyword or a name. Once you click on it, the *Search in This Testimony* text box is displayed. You can enter any word(s) or name and click Search. In the example shown below, searching on the word hunger brought back the key phrase *hunger in the camps* which is discussed in 2 segments (#47 and #61). As described previously, clicking on the highlighted segment number takes you directly to that section of the video.

Other Links

On the right side of the data-display window below the video screen, as shown at right, several other options allow you to perform useful actions related to navigating your search results, changing the data display, and saving the current search result. The function of each link is described below.



Maximize/Minimize Data

The window, where data for *Segments*, *Biographical Profile*, *Keywords in Testimony*, *People in Testimony*, and *Donor Recognition* are displayed, is normally fairly small. You can expand it to see more data at once by clicking on the *Maximize/Minimize Data* link. Click on the *Maximize/Minimize Data* link again to return to the normal view.

Note:

When you maximize the window while a video is playing, it will continue to play.

Next/Previous Result

After clicking *Next Result* or *Previous Result* the Viewing Screen displays the next or previous testimony or segment in the results list. These links are not active when you view the results within a project.

Back to Search Results

Clicking the *Back to Search Results* link takes you back to the list of testimony or segment results.

*For a full discussion of the results screen, see the **Search Results** section on page 72.*

New Search

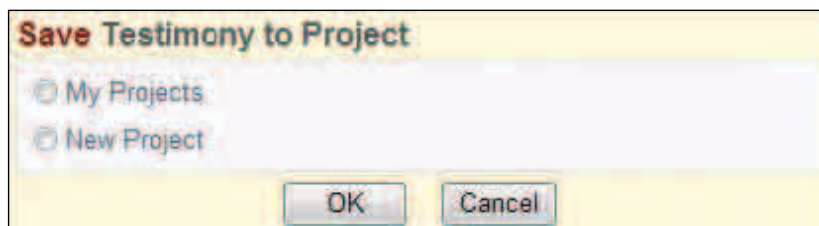
Clicking the *New Search* link takes you to the main Search screen.

*For a full discussion of the Search screen, see the **Search** section on page 68.*

Save to Projects

Click the *Save to Projects* link to save the segment or testimony result currently on the *Viewing Screen* to a Project. You are able to save the specific segment or testimony to an existing or a new project as shown above. Clicking the *My Projects* option opens up a list of your existing projects.

When saving a result to a Project from the *Viewing Screen*, the segment you are viewing in the video is irrelevant. Only the specific result that you clicked in your list of results on the *Search Results* screen (before advancing to the *Viewing Screen*) will be saved.



*For more information on saving results, please see the **Saving Results to a Project** section on page 79.*

Print Testimony

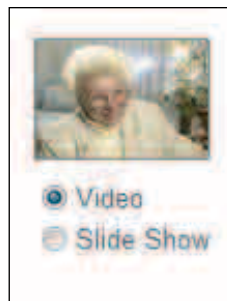
To print the testimony information that's viewable on the *Viewing Screen* page—biographical information, keywords, and people's names, click on the *Print Testimony* link, which opens a new window, as shown below, displaying the information and a default print dialogue.

In addition, you are able to customize the report, by choosing among the *Segments*, *Keywords*, and *People* options, located at the top of the window displaying the testimony information. By default, all options are checked and the keyword and people information are organized and displayed by segments.



Video and Slide Show

The **Video** and **Slide Show** option buttons, shown at the top right of the **Viewing Screen** allow you to toggle between viewing the video and viewing a slide show of still images from the interview. If the **Video** or **Slide Show** options are grayed out, then the corresponding video or slide show for a testimony is not available.



Frequently, near the end of the interview, interviewees presented family photographs, documents, and artifacts from the prewar, wartime, and postwar periods to be videotaped. Images of these items are presented in the **Slide Show**.

To view the **Slide Show**, click on the **Slide Show** option button (when available). Keep in mind that while you're viewing the **Slide Show**, the video is still playing in the background.

To return to viewing the video, click on the **Video** option button (when available).

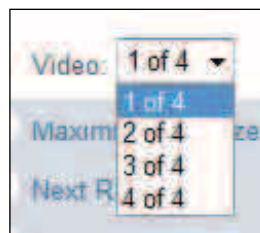
Note:

The Fast Forward, Rewind, Previous, and Next buttons built into the video player are not operable; however, the Seek slider and Pause, Stop, and Play buttons function normally.

Video Navigation

To move forward or backward within an interview, you can use the controls available on the video player or the options built into the interface.

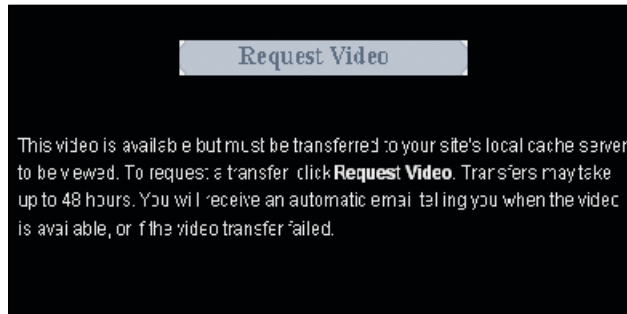
Use the drop-down menu next to **Video**, which is located at the bottom right of the viewing screen. Click on the down arrow and choose the desired video.



The videotapes that were used to film the interviews had about a 30-minute capacity; therefore, multiple tapes were often used to videotape one interview. For instance, the average interview length in the Archive is about two hours, which requires 4 tapes. The numbers of the digital video files correspond to the numbers of the original analog tapes from which they were created.

Requesting to Cache or Digitize Testimonies

If a digitized testimony is not on your local cache, you will see a message, as shown below, on the left of the viewing screen, which explains how to request to load the testimony onto your cache.



To download a testimony to your local cache, click **Request Video**. Once you click that button, a pop-up message will display, indicating that your testimony has been requested and should be available within the next 48 hours. Click the back button on the pop-up message to return to the main **Viewing Screen**.

When you check back later, you will know that the video is available because the video will begin playing immediately on the viewing screen. If it has been more than 48 hours and the video is still not available, please email vhi-acc@college.usc.edu for assistance.

If a testimony has not been digitized, a message is displayed on the left side of the viewing screen, which explains how to request to digitize a testimony. Click the **click here** link and follow the instructions on the pop-up message.

Filtering Search Results

In order to narrow a very large result set, you can **Filter** by **Language**, **Gender**, **Experience Group**, and **Projects** to further refine your search and bring back fewer results.

To apply any filter displayed on the right, just click on the down arrow and choose a specific filter. Using the **Projects** filter allows you to search within the results of a saved project.

Note:

For **Quick Search** and **Keywords Search**, the filter is located on the main page, and for **People** and **Biographical Searches**; the filter is available on the **Search Results** page.

People Search

The Visual History Archive contains a database of about 1.2 million names that can be searched. In addition to the names of interviewees, the names of people mentioned in the interviews or recorded in the Pre-Interview Questionnaires—such as family members, acquaintances, camp prisoners, etc.—are searchable.

Click *People Search* on the main *Search* screen to begin this search.

On the *People Search* screen above, enter the name you want to search for in the *First Name* and *Last Name* text boxes. You can search for a first name only and leave the last name blank, or vice versa.

Select the desired search type using the option buttons for *starts with*, *exact match*, or *contains*. The search type defaults to *starts with*, so if you enter just the first few characters of a name, such as “Got,” your search will yield names like “Gotfryd” or “Gottfried.” In most cases, it is best to select *starts with* or *contains* as your search type. In addition, you can use the *Male*, *Female*, or *Interviewee Only* filters to further refine your search. By default, the *Interviewee Only* option is unchecked.

Note:

The Visual History Archive does not currently use a Soundex system, so when searching for a person, you may need to try several different spellings of a name.

People Search Example

As an example, in the **Last Name** text box enter **Goldman**. The search type defaults to **starts with**. Click **Search** to begin the search.

The initial search brings back 1,726 results and displays them in the **Search Results** table, as shown below. Out of the 1,726 results with a last name that starts with “Goldman,” some are either interviewees or other people who have been mentioned in the 612 testimonies. The relationship type listed after each name indicates the relationship of each person to the interviewee in a particular testimony. When available, alternative names have been entered for people in the Visual History Archive’s database, such as maiden names, nicknames, false names, etc. A **People Search** searches all alternative names for matches, and displays the name matching the search criteria.

The screenshot shows the USC Shoah Foundation Institute People Search interface. The search results table displays 100 results for the name 'Goldman'. The table has three columns: Name Found, Relationship, and Interviewee. The results are sorted by Name Found, and the first 10 results are shown below.

Name Found	Relationship	Interviewee
Goldman (release maiden name for 'eliah Mishpall)	interviewee	'eliah Mishpall
Goldman (name at birth for 'ester Malka Tsipershtein)	mothers, biological	Me'ir Tsipershtein
Goldman (release maiden name for 'ester Vaysfayler)	interviewee	'ester Vaysfayler
Goldman (name at birth for 'ester Vaysfayler)	wives	'alfred Vaysfayler
Goldman (last name during war for Aaron Goldman)	cousins, maternal	Pinchas Doron
Goldman (name at birth for Aaron Goldman)	grandsons	Ester Goldman
Goldman (current name for Abram Goldman)	interviewee	Abram Goldman
Goldman (release maiden name for Ada Meir)	interviewee	Ada Meir
Goldman (name at birth for Adam Goldman)	interviewee	Adam Goldman
Goldman (maiden name for Alana Podhorcer)	daughters-in-law	Gertrude Podhorcer
Goldman (name at birth for Alana Goldman)	granddaughters	Marianne Wildstrom

The **Search Results** table displays 100 results per page and you can use the scroll bar located on the right to navigate through all of the results on that page. The Paging feature allows you to go directly to a chosen set of 100 results. The results can also be sorted by clicking on any of the results table headers— **Name Found**, **Relationship**, or **Interviewee**.

To narrow the search results further, type the name *Sam* in the *First Name* text box and click *Search*.

As shown below, the query returns 10 testimony results.

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AND EDUCATION

Search Results

People: 12

Testimonies: 10

Selected People: 0

Testimonies: 0

new search

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PEOPLE SEARCH

The PEOPLE SEARCH enables you to search by first and/or last name of interviewees, including maiden names, nicknames, and any other aliases, if given. People Search also searches on names of other people who were provided by the interviewee during the interview process.

Enter the Name and click Search.

First Name:
Sam

Last Name:
Goldman

Search

☒ starts with

☐ exact match

☐ contains

☐ Interviewee Only

☒ Male

☒ Female

Search ResultsSelected People

1 - 12

Name Found	Relationship	Interviewee
<input checked="" type="checkbox"/> Sam Goldman	Interviewee	Sam Goldman
<input checked="" type="checkbox"/> Sam Goldman	brothers	Miriam Wise
<input checked="" type="checkbox"/> Sam Goldman	sons	Lola Goldman
<input checked="" type="checkbox"/> Sam Goldman	cousins, paternal	Walter Saltzberg
<input checked="" type="checkbox"/> Sam Goldman (release name for Sam Goldman)	Interviewee	Sam Goldman
<input checked="" type="checkbox"/> Sam Goldman (current name for Sam Goldman)	sons	Lola Goldman
<input checked="" type="checkbox"/> Sam Goldman (other name for Solomon Goldman)	Interviewee	Solomon Goldman
<input checked="" type="checkbox"/> Samuel Goldman	fathers, biological	Anna Heuman-Goldman
<input checked="" type="checkbox"/> Samuel Goldman	brothers, biological	Joseph Goldman
<input checked="" type="checkbox"/> Samuel Goldman	uncles, paternal	Barbara Walusiak
<input checked="" type="checkbox"/> Samuel Goldman	grandfathers, paternal	Andres Gordon
<input checked="" type="checkbox"/> Samuel Goldman	uncles, maternal	Adam Hertz

back

reset

next

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People/Relationship Pop-up Window

Placing the mouse cursor over a name in the *Search Results* table displays the *People/Relationship Pop-up Window*. This window contains a list of people whose names and their relationship to the interviewee are mentioned in that specific testimony. Also, the name matching the search criteria is bolded and highlighted in red.

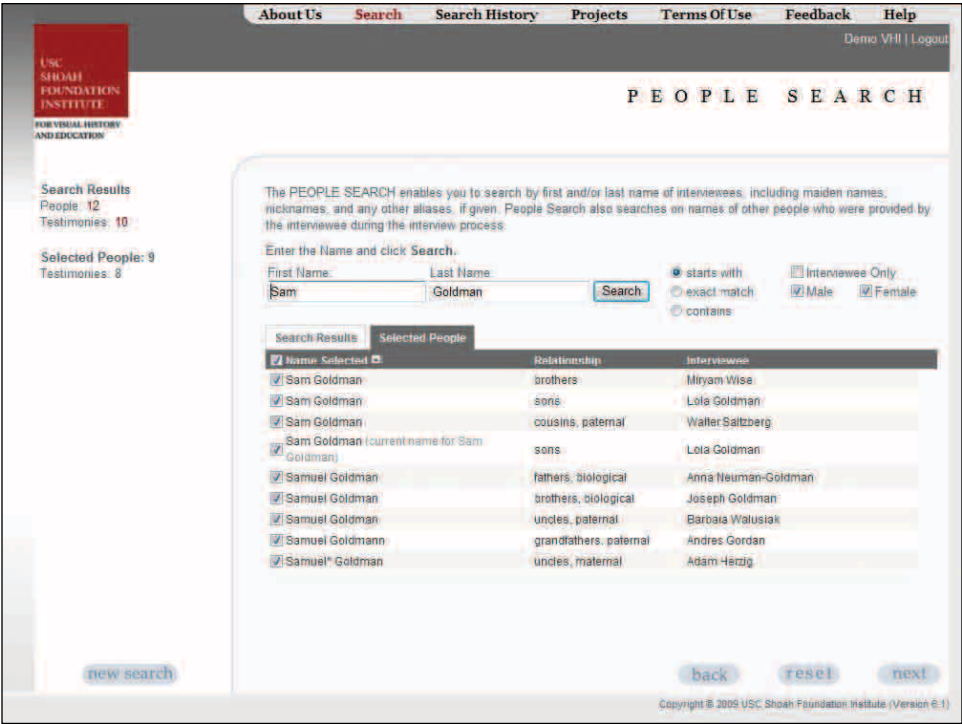
As shown below, the second result Sam Goldman is a brother of interviewee Miryam Wise.

The screenshot shows the USC Shoah Foundation Institute People Search interface. The top navigation bar includes links for About Us, Search, Search History, Projects, Terms Of Use, Feedback, and Help. The main content area is titled "PEOPLE SEARCH". On the left, there is a sidebar with search statistics: Search Results (People: 12, Testimonies: 10) and Selected People (0). The main search results table has columns for Name and Relationship. A pop-up window for Miryam Wise is displayed, showing her photo and a list of people mentioned in her testimony. The pop-up window includes a search bar and a list of people with their relationships to Miryam Wise. The second result, Sam Goldman, is highlighted in red and bolded, indicating he is a brother of Miryam Wise.

Name	Relationship
Belgic	aid givers
Yolande Blaque	aid givers
Sabina	aunts
Esther	aunts, paternal
Sam Goldman	brothers
Mandel Szwelbaum	cousins
Henri Szwelbaum	cousins
Iana Kaplan	daughters
Rahel Shagrin	daughters
Michele Wise	daughters-in-law
Hilla Fuchs	extended family members
Chaim Goldman	fathers
Mikhael Kaniin	grandfathers, paternal
Barbara Waluski	uncles, paternal
Andres Gordon	grandfathers, paternal
Adam Hertz	uncles, maternal

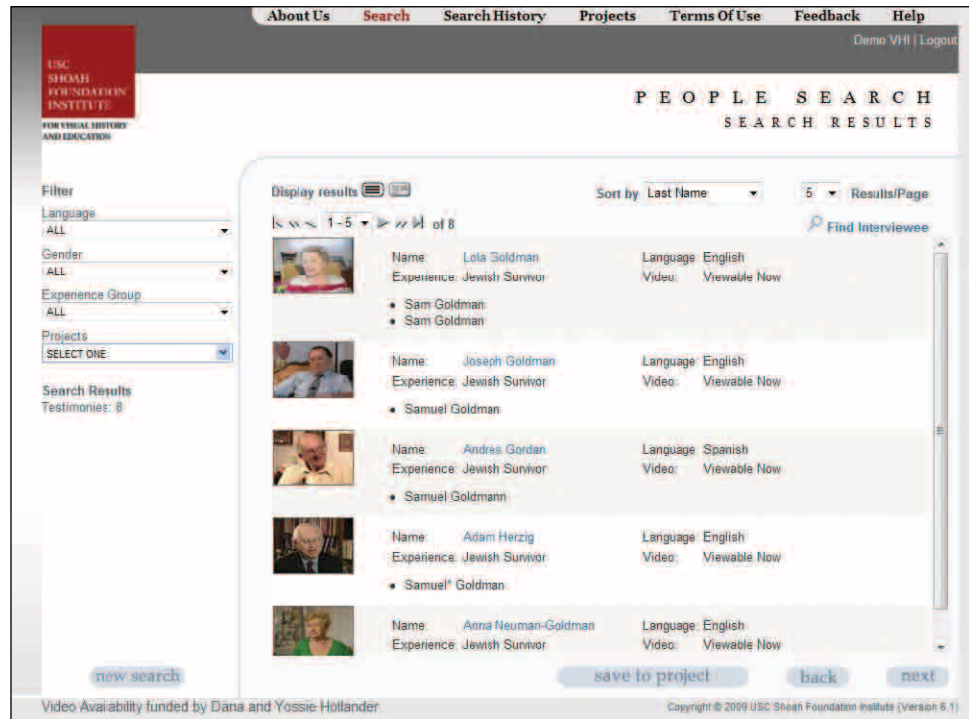
You can also select a subset of the results by clicking the check box next to the desired names. In this example, select the results that are names of people other than interviewees. To see the selected results by themselves, click the *Selected People* tab.

As shown below, the *Selected People* table displays the nine selected results.



To view these results on the *Search Results* page, click *next*.

The *Search Results* page displays the eight testimonies that were selected in the earlier search. As seen below, the matching names are listed under the interviewee information.



For a full discussion of the results screen, see the *Search Results* section on page 72.

For a full discussion of the results screen, see the *Viewing Screen* section on page 86.

Biographical Search

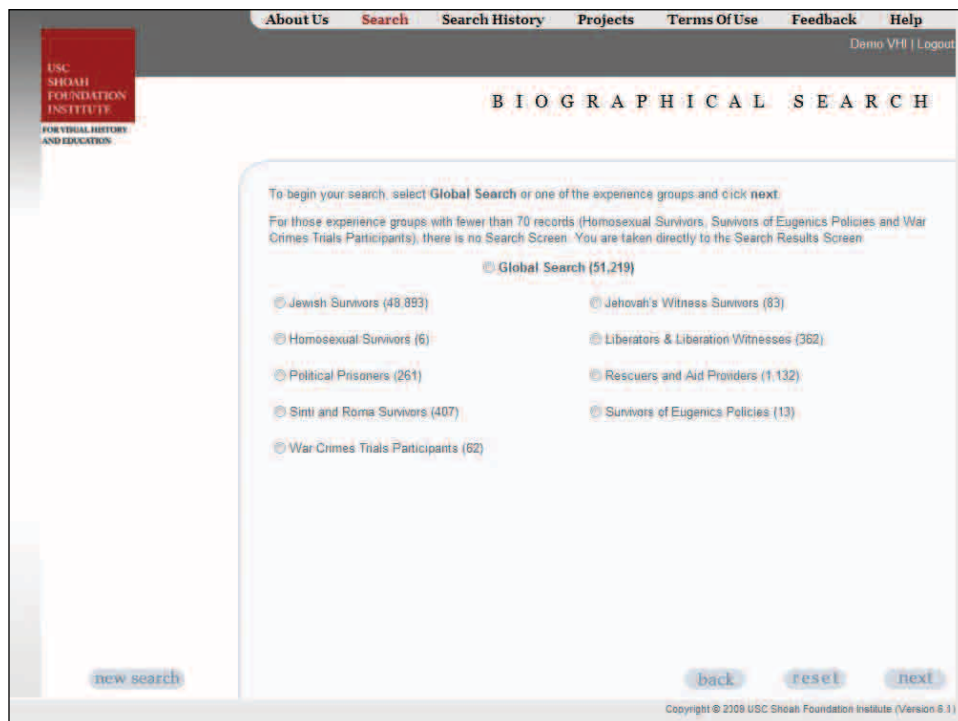
The *Biographical Search* allows users to search basic biographical information for interviewees categorized within nine different experience groups.

Click *Biographical Search* on the main *Search* screen to begin this search.

Select Global Search or an Experience Group

On the first page, as shown below, select *Global Search* or one of the nine experience groups (by clicking the option button next to the desired group or the group name itself). For experience groups with fewer than 70 records (*Homosexual Survivors*, *War Crimes Trials Participant*, and *Survivors of Eugenics Policies*) there is no search page. Selecting one of these groups takes you directly to the *Search Results* page.

The *Global Search* allows you to search on biographical information, such as name, place of birth, date of birth, interview location, common to all interviews. In addition, the experience groups with more than 70 records have search criteria containing topics specific to each experience group. While the search criteria for each group may vary, the layout of the screen and the functionality for each experience group is consistent.



As an example, click on the option button next to *Jewish Survivors*, which takes you directly to the *Jewish Survivors* search page, as shown below. In addition to the *Biographical Information* and *Interview Information*, the page also displays categories of *Experiences* relevant to the *Jewish Survivors* experience group.

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BIOGRAPHICAL SEARCH
JEWISH SURVIVORS

Search Results
Testimonies: 48,093
Criteria:

Jewish Survivors
Selecting a criteria below will take you to the next screen to begin your search. Repeat this step for searching on more than one criteria. If you click **next** after you selected your search criteria, you will be taken to the search results screen. If you click **next** without choosing a category, all search results for the particular experience group will display.

Biographical Information <input type="checkbox"/> Name of interviewee <input type="checkbox"/> Gender of interviewee <input type="checkbox"/> Date of Birth of interviewee <input type="checkbox"/> City of Birth of interviewee <input type="checkbox"/> Country of Birth of interviewee <input type="checkbox"/> Religious Affiliations of interviewee	Experiences <input type="checkbox"/> Ghettos <input type="checkbox"/> Concentration Camps <input type="checkbox"/> Hiding, Flight, Resistance, Forced (death) Marches <input type="checkbox"/> Location of Hiding or False Identity <input type="checkbox"/> Type of Hiding Place <input type="checkbox"/> Resistance Groups <input type="checkbox"/> Liberated by <input type="checkbox"/> Location of Liberation <input type="checkbox"/> Aid Giver, Liberator, War Crimes Trials Participant <input type="checkbox"/> Other Experiences
Interview Information <input type="checkbox"/> State of interview <input type="checkbox"/> Country of interview <input type="checkbox"/> Language of interview <input type="checkbox"/> Length of interview	

new search back reset next

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Select Categories of Experiences

You can build your search by selecting multiple criteria, one at a time. To select a specific experience category, click on the experience name, which takes you to a page displaying search options for a specific experience. In this example, build your search first, selecting *Ghettos* and then the *Hiding, Flight, Resistance, Forced (death) Marches* category.

Ghettos Search

Once you are on the *Ghettos* search screen, as shown below, you can use two different searches to find testimonies of *Jewish Survivors* who were incarcerated in specific ghettos.

Search by Name is the default search where you can enter the name of a ghetto, and then select the desired search type, using the option buttons for *starts with*, *exact match*, or *contains*; and click *Search*. The search type defaults to *starts with*, so if you enter just the first few characters of the name of a ghetto, such as “Brze,” your search yields ghettos with names like *Brzesko (Poland : Ghetto)* and *Brzezany (Poland : Ghetto)*. In most cases, it is best to select *starts with* or *contains* as your search type.

You can also browse a list of all ghettos within a specific country by clicking on the *Search by Country* tab, which initially displays a list of countries. In this example, click on *ghettos in Poland: verified*. This displays a list of 497 verified ghettos in Poland.

Note:

Ghettos in the verified lists have been corroborated in Holocaust scholarship by the USC Shoah Foundation Institute research team.

To search for specific ghettos, click on the check box next to that ghetto's name. To continue this example, click on *Bedzin (Poland : Ghetto)*, as shown below. This adds the Bedzin ghetto to the *Selected Ghettos*.

Note:

If you search for more than one ghetto, an OR search is performed, which means that returned results include all testimonies whose interviewees were incarcerated in any of the selected ghettos.

Ghettos

Search by Name **Search by Country** Selected Ghettos

Any term that could not be verified through research efforts is considered *unverified* and marked with an (u). Any geographic term that could not be specifically located is marked as (generic). Generic terms are often labeled as such due to the existence of duplicate names of geographic terms within a specific region.

Select a ghetto or ghettos from below and click **next**. If you select more than one ghetto, an OR search is performed. To view a list of the ghettos selected, click on the Selected Ghettos tab above.

Country	497 ghettos in Poland: verified
<input type="checkbox"/> ghettos in China	<input type="checkbox"/> Andrychów (Poland : Ghetto)
<input type="checkbox"/> ghettos in Czechoslovakia: unverified	<input type="checkbox"/> Annopol (Poland : Ghetto)
<input type="checkbox"/> ghettos in Czechoslovakia: verified	<input type="checkbox"/> Augustów (Białystok, Poland : Ghetto)
<input type="checkbox"/> ghettos in Greece: unverified	<input type="checkbox"/> Baranów Sandomierski (Poland : Ghetto)
<input type="checkbox"/> ghettos in Greece: verified	<input type="checkbox"/> Baranowicze (Poland : Ghetto)
<input type="checkbox"/> ghettos in Hungary: unverified	<input checked="" type="checkbox"/> Bedzin (Poland : Ghetto)
<input type="checkbox"/> ghettos in Hungary: verified	<input type="checkbox"/> Bełchatów (Poland : Ghetto)
<input type="checkbox"/> ghettos in Latvia: verified	<input type="checkbox"/> Bełżyce (Poland : Ghetto)
<input type="checkbox"/> ghettos in Lithuania: unverified	<input type="checkbox"/> Bereza Kartuska (Poland : Ghetto)
<input type="checkbox"/> ghettos in Lithuania: verified	<input type="checkbox"/> Berezne (Poland : Ghetto)
<input type="checkbox"/> ghettos in Poland: unverified	<input type="checkbox"/> Berezów (Poland : Ghetto)
<input checked="" type="checkbox"/> ghettos in Poland: verified	<input type="checkbox"/> Biała Podlaska (Poland : Ghetto)
<input type="checkbox"/> ghettos in Romania: unverified	<input type="checkbox"/> Biała Rawska (Poland : Ghetto)
<input type="checkbox"/> ghettos in Romania: verified	<input type="checkbox"/> Białystok (Poland : Ghetto)

Click *next* to continue the search, which takes you back to the *Jewish Survivor* search screen as shown below.

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BIOGRAPHICAL SEARCH JEWISH SURVIVORS

Jewish Survivors:

Selecting a criteria below will take you to the next screen to begin your search. Repeat this step for searching on more than one criteria. If you click **next** after you selected your search criteria, you will be taken to the search results screen. If you click **next** without choosing a category, all search results for the particular experience group will display.

<p>Biographical Information</p> <p><input type="checkbox"/> Name of interviewee</p> <p><input type="checkbox"/> Gender of interviewee</p> <p><input type="checkbox"/> Date of Birth of interviewee</p> <p><input type="checkbox"/> City of Birth of interviewee</p> <p><input type="checkbox"/> Country of Birth of interviewee</p> <p><input type="checkbox"/> Religious Affiliations of interviewee</p> <p>Interview Information</p> <p><input type="checkbox"/> State of interview</p> <p><input type="checkbox"/> Country of interview</p> <p><input type="checkbox"/> Language of interview</p> <p><input type="checkbox"/> Length of interview</p>	<p>Experiences</p> <p><input checked="" type="checkbox"/> Ghettos 1 ghetto selected</p> <p><input type="checkbox"/> Concentration Camps</p> <p><input type="checkbox"/> Hiding, Flight, Resistance, Forced (death) Marches</p> <p><input type="checkbox"/> Location of Hiding or False Identity</p> <p><input type="checkbox"/> Type of Hiding Place</p> <p><input type="checkbox"/> Resistance Groups</p> <p><input type="checkbox"/> Liberated by</p> <p><input type="checkbox"/> Location of Liberation</p> <p><input type="checkbox"/> Aid Giver, Liberator, War Crimes Trials Participant</p> <p><input type="checkbox"/> Other Experiences</p>
--	---

[new search](#) [back](#) [reset](#) [next](#)

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As shown above, the *Ghettos* search criteria check box is checked and the *1 ghetto selected* comment is displayed. The *Search Results* on the left shows that there are 285 testimonies of *Jewish Survivors* who were confined in the Bedzin ghetto.

To continue building this search click *Hiding, Flight, Resistance, Forced (death) Marches*, which takes you to the detail page for that criteria.

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B I O G R A P H I C A L S E A R C H
J E W I S H S U R V I V O R S

Search Results
Testimonies: 95

Hiding, Flight, Resistance, Forced (death) Marches

If you would like to find testimonies that include any of the experiences below, select **Yes** on those that apply and click **next**. If you would like to find testimonies that do not include any of the experiences below, select **No** on those that apply and click **next**. If you select multiple criteria, an **AND** search is performed between the criteria.

1. Went into hiding: **Yes** ▼

2. Member of underground, resistance, or partisan groups: ▼

3. Fled from Nazi-controlled territory ▼

4. Forced (death) marches: ▼

new search back reset next

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Hiding, Flight, Resistance, Forced (death) Marches Search

On the *Hiding, Flight, Resistance, Forced (death) Marches* search screen shown above, you have the option to search for testimonies of Jewish survivors who *Went into hiding*, who were *Members of an underground, resistance, or partisan group*, who *Fled from Nazi-controlled territory*, or who were on *Forced (death) marches*.

Note:

If you select more than one option, an AND search will be performed between the options.

For this example, click on the down arrow next to the *Went into hiding* choice box, select *Yes*, and then click *next*. This takes you back again to the main page for *Jewish Survivors*. As the main page shows below, in addition to *Ghettos*, the *Hiding, Flight, Resistance, Force (death) Marches* criteria are checked.

The screenshot displays the 'BIOGRAPHICAL SEARCH' interface for 'JEWISH SURVIVORS'. The top navigation bar includes links for 'About Us', 'Search', 'Search History', 'Projects', 'Terms Of Use', 'Feedback', and 'Help'. A 'Demo VHM | Logout' link is also present. The left sidebar shows the 'USC SHOAH FOUNDATION INSTITUTE' logo and 'Search Results' for 'Testimonies: 95'. Under 'Criteria:', 'Ghettos' is selected, and 'AND' is chosen over 'OR'. Below this, 'Hiding, Flight, Resistance, Forced (death) Marches' is listed. The main content area, titled 'Jewish Survivors', provides instructions and two columns of checkboxes. The 'Biographical Information' column includes checkboxes for Name, Gender, Date of Birth, City of Birth, Country of Birth, and Religious Affiliations of the interviewee. The 'Interview Information' column includes checkboxes for State of interview, Country of interview, Language of interview, and Length of interview. The 'Experiences' column includes checkboxes for Ghettos (checked), Concentration Camps, Hiding, Flight, Resistance, Forced (death) Marches (checked), Location of Hiding or False Identity, Type of Hiding Place, Resistance Groups, Liberated by, Location of Liberation, Aid Giver, Liberator, War Crimes Trials Participant, and Other Experiences. At the bottom, there are 'new search', 'back', 'reset', and 'next' buttons. A copyright notice at the bottom right reads 'Copyright © 2009 USC Shoah Foundation Institute (Version 6.1)'.

Choose an AND or OR Search

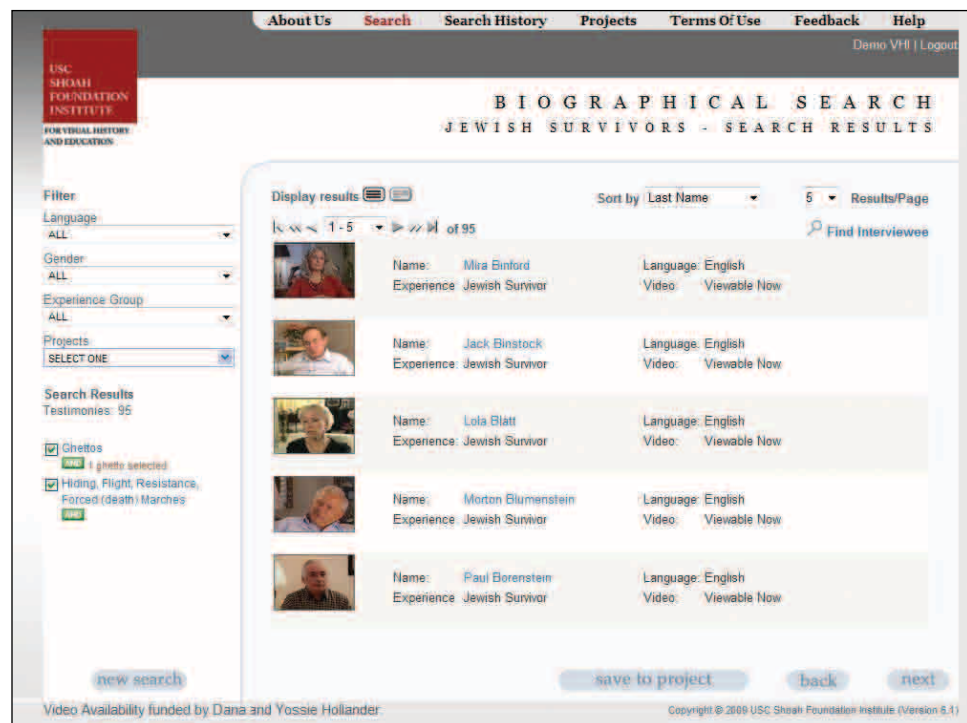
By default, the interface performs an **AND** search using the two chosen criteria, and as you can see on the left, in the screenshot below, the **Search Results** lists 95 testimonies that satisfy the search criteria (narrowed down from the previous 285 results).

When you select multiple categories of search criteria in a **Biographical Search By Experience Group**, you can specify an **AND** or **OR** search between criteria searches.

The **AND/OR** choice box is located on the left of the main page. To perform an **OR** search, simply click on the option button next to **OR**.

For our example, let's continue with the **AND** search. Thus, we will search for testimonies of **Jewish Survivors** who were both incarcerated in the Bedzin ghetto and who went into hiding during their Holocaust experience.

Clicking **next** takes you to the **Search Results page**, as shown below.



For a full discussion of the results screen, see the **Search Results** section on page 72.

For a full discussion of the results screen, see the **Viewing Screen** section on page 86.

Saving Results to a Project

Also, on the **Search Results** screen, you can choose to save the results of your search to a project. You can then return to the saved results at a later time.

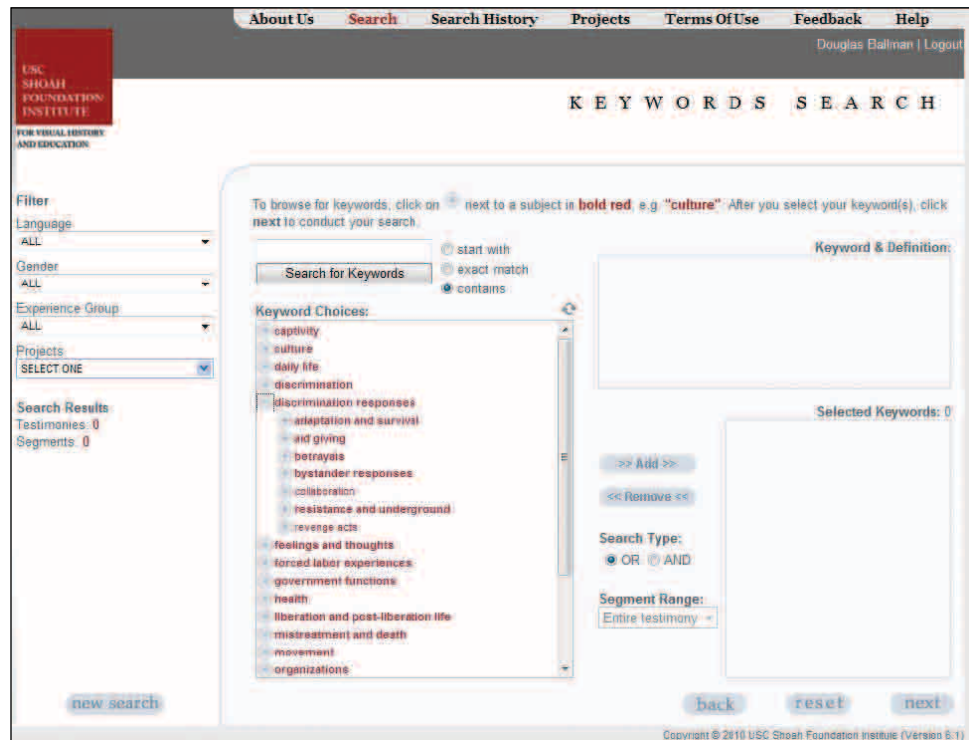
To save the results from this example to a project, click the **save to project** button.

*For more information on saving results, please see the **Saving Results to a Project** section on page 79.*

Keywords Search

Keywords Search allows users to search for segments of testimonies that discuss specific topics, using more than 50,000 geographic and experiential keywords.

Click *Keywords Search* on the main *Search* screen to begin this search.



The *Keywords Search* screen, as shown above, offers several important features, detailed below, which help users select one or more indexing keywords to use to search for specific segments of testimony.

Browsing Keywords

The *Keyword Choices* tree presents a complete list of available indexing keywords that are categorized under several broad topics.

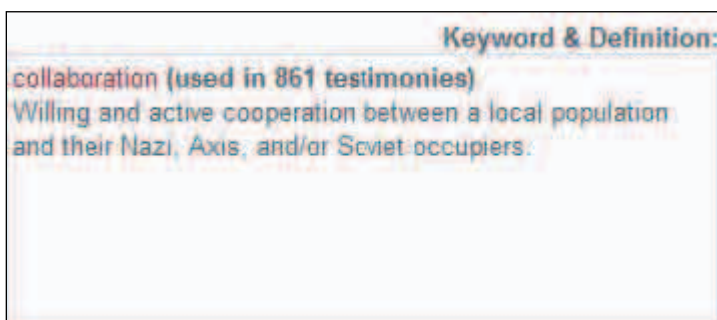
To browse for keywords of interest, click on a topic shown in bold red, and the tree expands to show all keywords related to that topic.

In the example above, clicking on the topic *discrimination responses* reveals numerous keywords, such as *aid giving*, *collaboration*, *resistance and underground*, etc.

Keyword & Definition

The **Keyword & Definition** box located in the upper right side of the screen displays the selected keyword along with a brief definition or description of the keyword. Also, the number of testimonies in which the keyword was indexed is displayed. This number helps you estimate how many results to expect before performing the actual search. If a keyword has been indexed in a large number of testimonies, you may want to narrow your search by combining multiple keywords using an AND search.

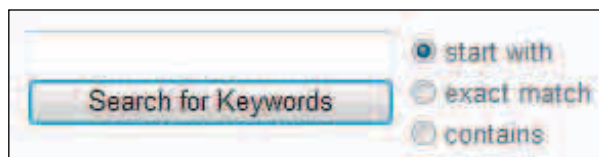
In this example, upon clicking the **collaboration** keyword within the **Keyword Choices** tree, the **Keyword & Definition** window displays its



definition and the number of testimonies in which that keyword was used, in this case 861 testimonies, as shown above right.

Searching Keywords

Instead of browsing for indexing keywords of interest, you may search for relevant keywords, using the keyword search feature located above the **Keyword Choices** tree, as shown at right.



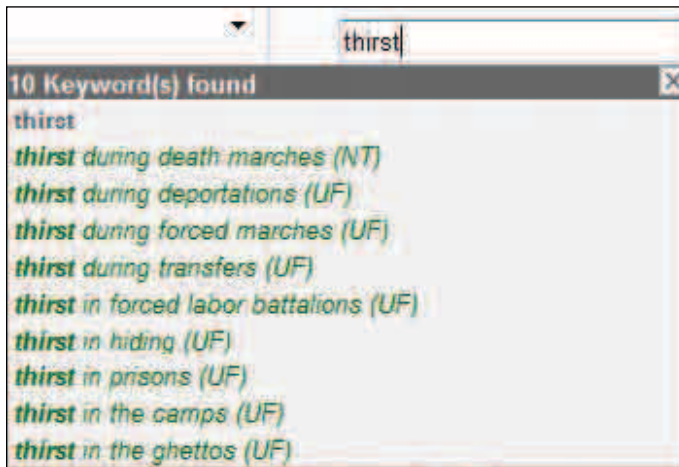
Note:

This feature is especially useful in helping you find relevant indexing keywords whose specific names and spellings you do not know.

To search for relevant keywords, type a word or topic of interest in the text box; select the desired search type, using the option buttons for **starts with**, **exact match**, or **contains**; and click **Search for Keywords**. The search type defaults to **starts with**, so if you enter just the first few characters of a word, your search will yield all keywords that begin with those characters. In most cases, it is best to select **starts with** or **contains** as your search type.

Predictive Search Results

As an example, type the word *thirst* in the text box. As soon as you finish typing, the *Predictive Search Results* window displays in the Thesaurus all of the keywords that start with the word *thirst*. In this example, 10 keywords match the search criteria, as shown below. In addition to viewing the list of keywords you can also place the mouse cursor over a keyword, and its definition and number of matching results are displayed in the *Keyword & Definition* box.



If you decide to select one of the displayed keywords and continue your search, click on it to proceed (the window with results will close automatically). Once again, the definition of the keyword is displayed in the *Keywords & Definition* box, and the *Keyword Choices* tree goes directly to that keyword.

Note:

If you do not select a keyword in the Predictive Search Results window, it stays open until you click somewhere else on the page.

Selecting Keywords

Once you have located a keyword, either by browsing or searching, and it is highlighted in the **Keyword Choices** tree, you must then add the keyword to the **Selected Keywords** box. The keywords that you add to the **Selected Keywords** box become your search terms.

To add a keyword to the **Selected Keywords** box, highlight the keyword in the **Keyword Choices** tree, and then click **Add**.

As an example, add the keywords *deportation thirst* and *deportation from Mátészalka (Hungary : Ghetto)* to the **Selected Keywords** box, as illustrated below.



Specifying the Search Type and Segment Range

If you add only one keyword to the *Selected Keywords* box, the *Search Type* defaults to an **OR** search. If you add more than one keyword to *Selected Keywords*, you can choose to do an **OR** or an **AND** search between keywords.

To select the *Search Type*, click the option button next to **OR** or **AND**, which appears near the bottom center of the *Keywords Search* screen as shown above.

Note:

In most cases, it is best to choose **AND** as the *Search Type* between multiple keywords; otherwise, too many results may be returned.

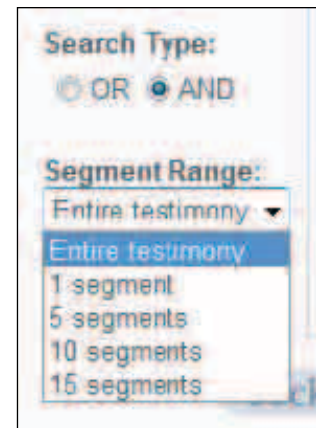
To continue our example, select **AND** as the *Search Type*. Thus, we will search for testimonies in which both the keywords, *deportation thirst AND deportation from Mátészalka (Hungary : Ghetto)*, were indexed.

The **AND** search also permits you to choose a *Segment Range*. You can search for all *Selected Keywords* appearing within the *Entire testimony*, *1 segment*, *5 segments*, *10 segments*, or *15 segments* consecutively, as shown below right.

To select a *Segment Range*, click the down arrow to the right of the *Segment Range* list box, and select the desired range.

To continue our example, select a *Segment Range* of *5 segments*. Using this *Segment Range* will result in a search for testimonies where all of the *Selected Keyword* can be found within five segments of one another, regardless of file number.

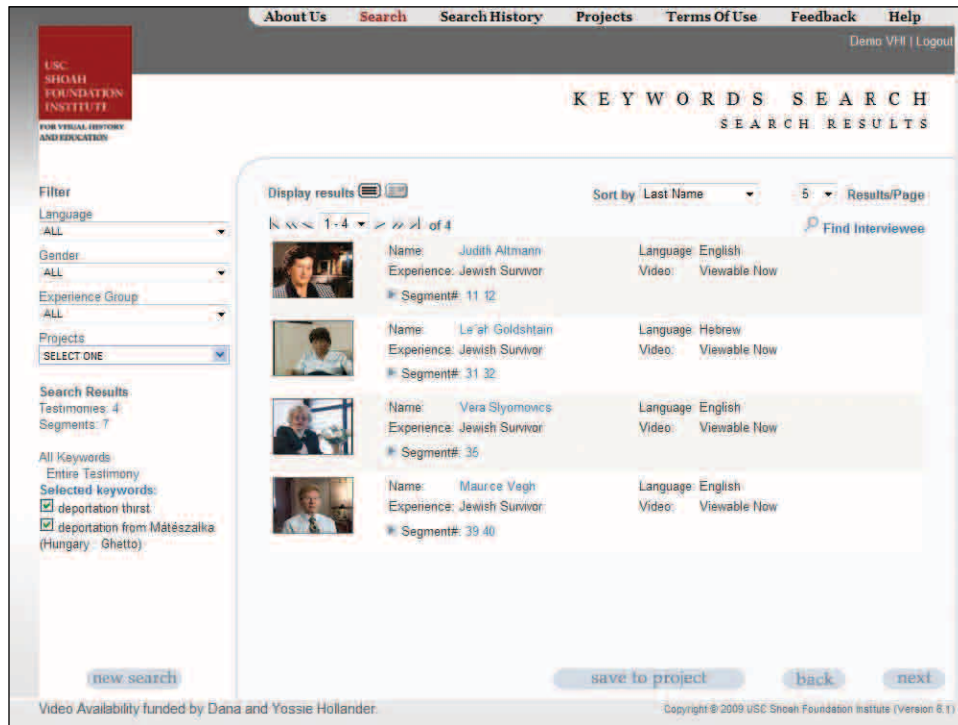
Once you have selected the *Search Type* and *Segment Range*, click *next* to conduct the search.



For our example, conducting a search for the keywords *deportation thirst AND deportation from Mátészalka (Hungary : Ghetto)*, yields seven segment results in four testimonies, which can be seen in the *Search Results* column on the left of the screen.

Search Results

The **Search Results** list, as shown below, will display segments in which one of your **Selected Keywords** appeared first. Multiple segment results may be listed for the same interviewee, depending on the position of the keyword combinations in the segments. For example, two segment results are listed for Judith Altmann below.



For a full discussion of the results screen, see the **Search Results** section on page 72.

For a full discussion of the results screen, see the **Viewing Screen** section on page 86.

Integrating Searches Using Projects

The **Projects** feature of the VHA offers users the capability to search within testimony or segment results that have been saved from previous searches, and share these search results with other users. Thus, you could save the results of a **Quick Search** to a project and then search for a subset of those results, in which a specific keyword was indexed, using a **Keywords Search**. This is very helpful when you identify a large set of testimonies on a possible subject but you are only interested in a particular subset.

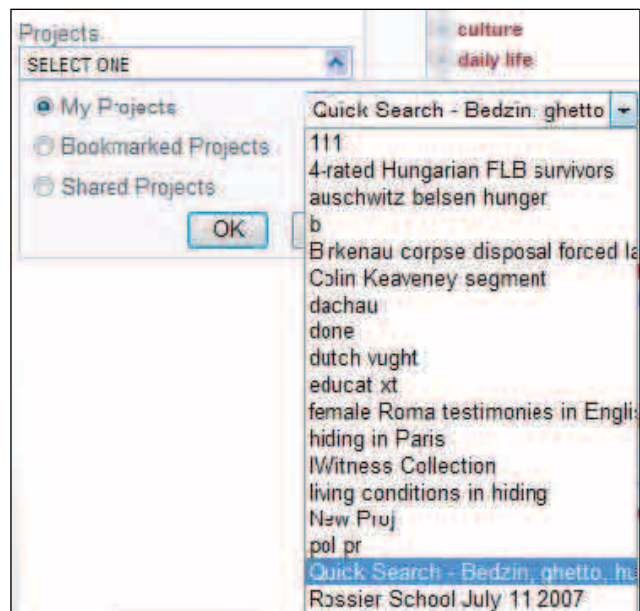
For more information on saving results, please see the **Saving Results to a Project** section on page 79.

To perform a search within the results of a saved project, click on **Search** in the top menu, which takes you to the main search page. There you can choose a **Quick Search**, **People Search**, **Biographical Search by Experience Group**, or **Keywords Search**. Once you are on the main page of a selected search type, to find a specific project, use the **Projects** filter located on the left.

*For a complete discussion of filtering, see the **Filtering Search Results** section on page 95.*

As an example, let's search within the project we saved during the **Quick Search** example. The project, **Quick Search – Bedzin, ghetto, hunger**, contains 61 testimonies of survivors who were both incarcerated in the Bedzin ghetto and went into hiding during the war. We could then find the segments within those testimonies in which the keyword **camp Jewish religious observances** was indexed by doing a **Keywords Search**.

To do this, select **Keywords Search** on the main **Search** screen and then click on the **Projects** filter. Once the projects types are displayed, click on **My Projects**, which activates a drop-down list with names of the projects you've created, as shown at right. The list is ordered alphabetically, so scroll down and click on the project named **Quick Search—Bedzin, ghetto, hunger**, and then click **OK**.

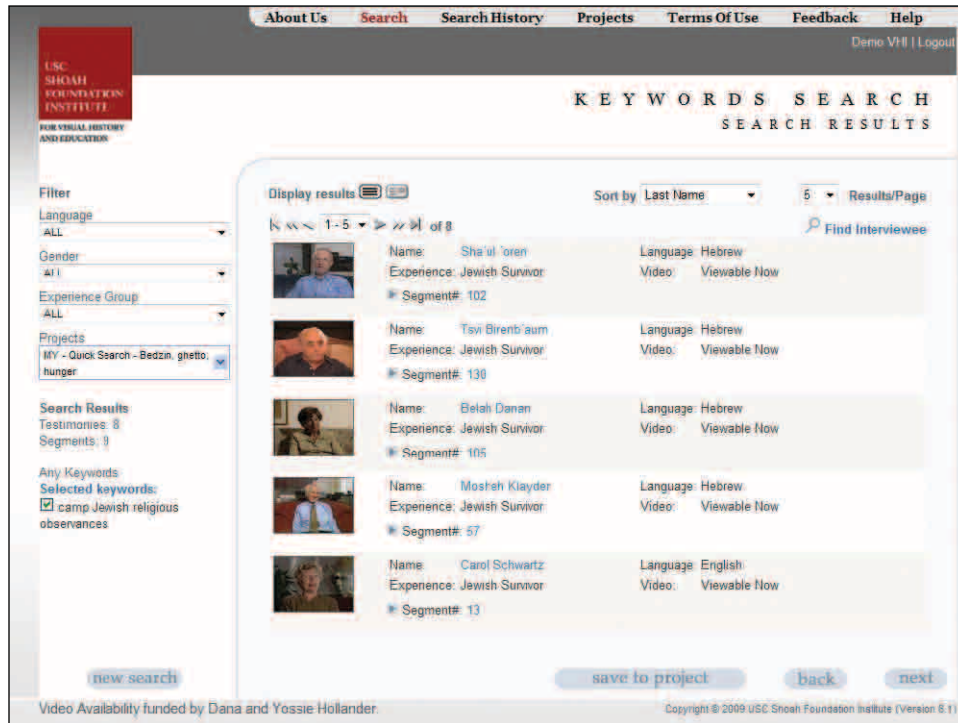


*To continue this example, search for the keyword **camp Jewish religious observances** following the process outlined in the **Browsing Keywords** or **Searching Keywords** sections on pages 111 or 112, respectively.*

Once you add the **camp Jewish religious observances** keyword to the **Selected Keywords** box, the **Search Results** shows that nine segments match the search criteria. Click **next** to proceed to the **Search Results** page.

You can use another **Keywords Search** to search within a project consisting of segment results returned from a previous **Keywords Search**. However, only the saved

segments will be searched, so you will only get results back if the new keywords on which you search appear in one of the segments already saved in the project.



Once you are on the **Search Results** page, as shown below, you can view the segments that are the results of your search. You can open the drop down arrow next to **Segment** to view the matching keyword.

To save the results from this example to a project, click the **save to project** button.

*For a full discussion of the results screen, see the **Search Results** section on page 72.*

*For a full discussion of viewing the results, see the **Viewing Screen** on page 86.*

*For a full discussion of saving projects, see the **Saving Results to a Project** section on page 79.*

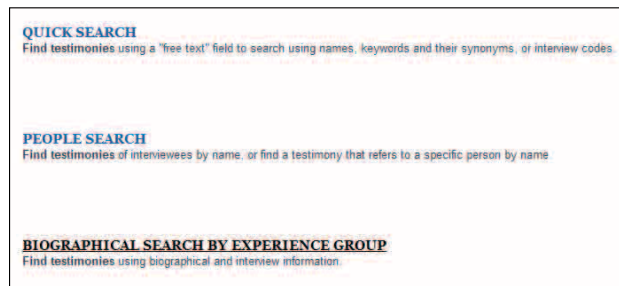
Additional Research Examples

Presented below are examples of search strategies used to locate relevant testimonies for specific research questions. Examples 2 – 4 illustrate more advanced search strategies.

Example 1:

“How many rescuers were interviewed in Ukraine?”

Click *Biographical Search By Experience Group* on the main *Search* screen to begin this search.

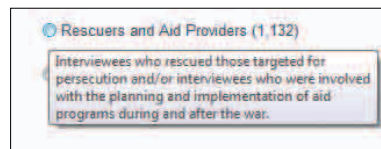


QUICK SEARCH
Find testimonies using a "free text" field to search using names, keywords and their synonyms, or interview codes.

PEOPLE SEARCH
Find testimonies of interviewees by name, or find a testimony that refers to a specific person by name.

BIOGRAPHICAL SEARCH BY EXPERIENCE GROUP
Find testimonies using biographical and interview information.

Select *Rescuers and Aid Providers*.



Rescuers and Aid Providers (1,132)

Interviewees who rescued those targeted for persecution and/or interviewees who were involved with the planning and implementation of aid programs during and after the war.

Select *Country of interview*, and choose *Ukraine*.



Interview Information

☐ State of interview

☒ Country of interview

☐ Language of interview

☐ Length of interview

The *Search Results* count then shows that *413 Testimonies* were conducted in Ukraine.



Search Results
Testimonies: 413

To go to the list of these testimonies, click *next* to get to the *Search Results* page.

*Example 2:**“How many Polish-born Jewish survivors were interviewed in France?”*

Click *Biographical Search by Experience Group* on the main *Search* screen to begin this search.

QUICK SEARCH
Find testimonies using a "free text" field to search using names, keywords and their synonyms, or interview codes.

PEOPLE SEARCH
Find testimonies of interviewees by name, or find a testimony that refers to a specific person by name.

BIOGRAPHICAL SEARCH BY EXPERIENCE GROUP
Find testimonies using biographical and interview information.

Select *Jewish Survivors*.

☒ Jewish Survivors (48,893)
Interviewees who were targeted for persecution under laws and/or policies against the Jews.

☐ Political Prisoners (261)

Because Poland only came into existence as an independent country in November 1918, if you select *Country of Birth* and *Poland*, you will neglect all the people born in cities such as *Warsaw* and *Kraków* before that time.

The trick to making this work is to select instead *City of Birth*, do a *contains-search* on the word *Poland*, select all the cities, and hit *next*.

Biographical Information

☐ Name of interviewee

☐ Gender of interviewee

☐ Date of Birth of interviewee

☒ City of Birth of interviewee

☐ Country of Birth of interviewee

☐ Religious Affiliations of interviewee

City of Birth

Search by Name | Search by Country | Selected Cities

Enter the City Name below and click search, then select a city or cities and click next. To view a list of the cities selected, click on the Selected Cities tab above.

Poland [Search] ☐ start with ☐ exact match ☒ contains

1,551 Cities Found

- ☒ (u)Bołdów (Poland)
- ☒ (u)Boynich (Poland)
- ☒ (u)Garnopole (Poland)
- ☒ (u)Katerine (Poland)
- ☒ (u)Monkobi (Poland)
- ☒ (u)Mroczków (Poland)
- ☒ (u)Nowosólki Czeskie (Luck, Wołyn, Poland)
- ☒ (u)Ostasz (Cheim, Lublin, Poland)
- ☒ (u)Sechów (Poland)
- ☒ (u)Shanish (Poland)
- ☒ Adamów (Lublin, Poland)(generic)
- ☒ Adamów (Lubów, Lublin, Poland)
- ☒ Adamów (Poland)(generic)
- ☒ Albogowa (Poland)

back reset next

The *Search Results* count will show 14,746 interviewees were born in *Poland*.

Finally, select *Country of Interview* and *France*.



Interview Information

☐ State of interview

☒ Country of interview

☐ Language of interview

☐ Length of interview

The *Search Results* count then shows 465 *Testimonies* for *Jewish Survivors* born in *Poland*, who were also interviewed in *France*.



Search Results

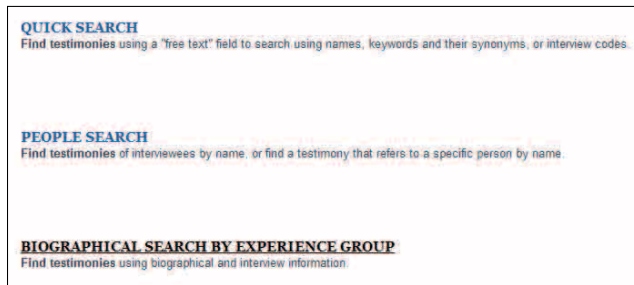
Testimonies: 465

To go to the list of these testimonies, click *next* to get to the *Search Results* page.

Example 3:

“My research is on children’s point of view at Terezin on the day when the Red Cross came to visit. How do I find relevant interviews?”

Click **Biographical Search by Experience Group** on the main **Search** screen to begin this search.

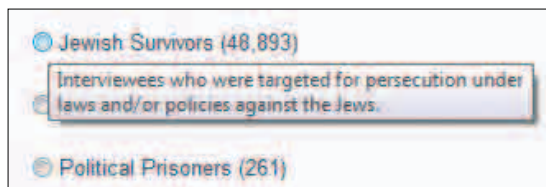


QUICK SEARCH
Find testimonies using a “free text” field to search using names, keywords and their synonyms, or interview codes.

PEOPLE SEARCH
Find testimonies of interviewees by name, or find a testimony that refers to a specific person by name.

BIOGRAPHICAL SEARCH BY EXPERIENCE GROUP
Find testimonies using biographical and interview information.

Select **Jewish Survivors**.



☒ Jewish Survivors (48,893)
Interviewees who were targeted for persecution under laws and/or policies against the Jews.

☐ Political Prisoners (261)

Then select **Date of Birth** and choose **After December 1929**—or whatever date range you determine for child survivors.



Biographical Information

☐ Name of interviewee

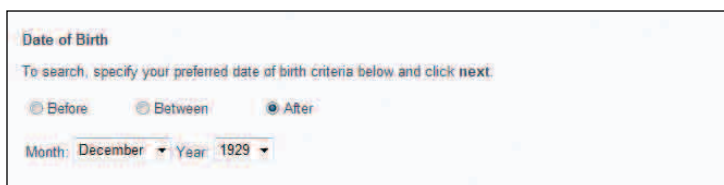
☐ Gender of interviewee

☒ Date of Birth of interviewee

☐ City of Birth of interviewee

☐ Country of Birth of interviewee

☐ Religious Affiliations of interviewee



Date of Birth

To search, specify your preferred date of birth criteria below and click **next**.

☐ Before ☐ Between ☒ After

Month: December Year: 1929

Now select *Ghettos*, search on the word Terezin, and select *Theresienstadt (Czechoslovakia : Ghetto)*.



Experiences

- ☒ Ghettos
- ☐ Concentration Camps
- ☐ Hiding, Flight, Resistance, Forced (death) Marches
- ☐ Location of Hiding or False Identity
- ☐ Type of Hiding Place
- ☐ Resistance Groups
- ☐ Liberated by
- ☐ Location of Liberation
- ☐ Aid Giver, Liberator, War Crimes Trials Participant
- ☐ Other Experiences



Ghettos

Search by Name Search by Country Selected Ghettos

Enter the name of a ghetto and click **search**, then select a ghetto or ghettos and click **next**. To view a list of the ghettos selected, click on the Selected Ghettos tab above.

Terezin Search

☒ start with
☐ exact match
☐ contains

1 Ghettos Found:

- ☒ Theresienstadt (Czechoslovakia : Ghetto)

Hit *next* and *next* again to display the *Search Results* page.

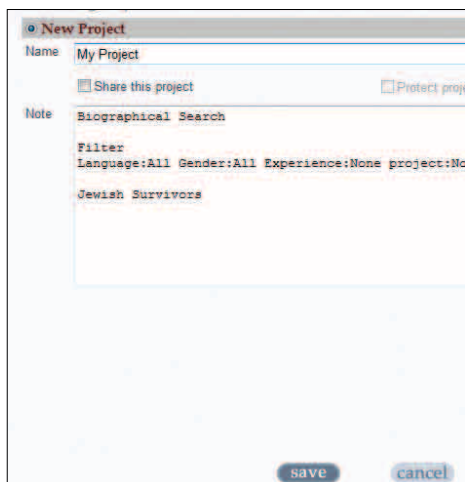
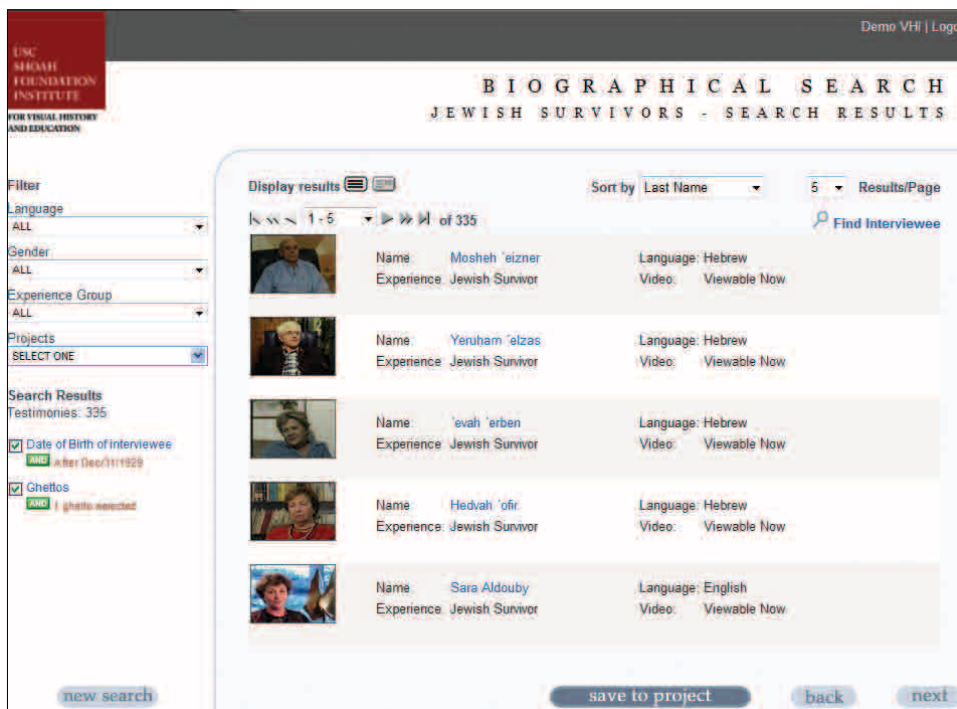


back reset next

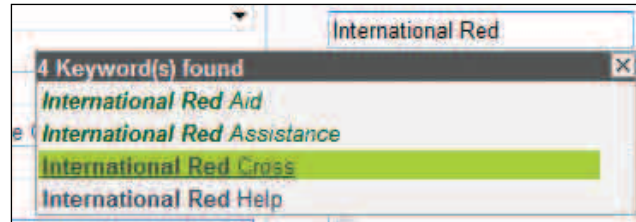
The *Search Results* count then shows 335 interviewees who are child survivors of Terezin.

Select *save to project* and create a new project named *Theresienstadt* for these results.

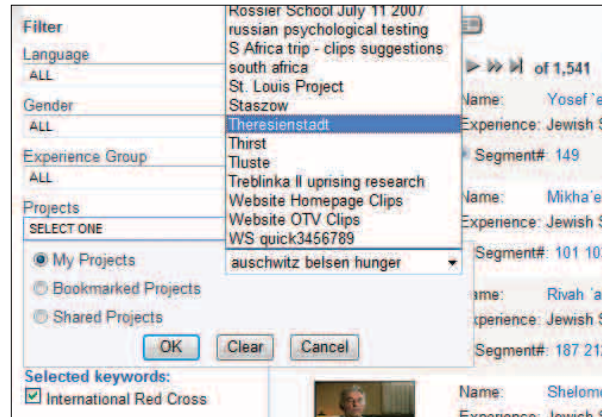
For a full discussion of saving search results, see the *Saving Results to a Project* section on page 79.



Then go to the *Keyword Search*, select the indexing term *International Red Cross* and add it to the *Selected Keywords* box.



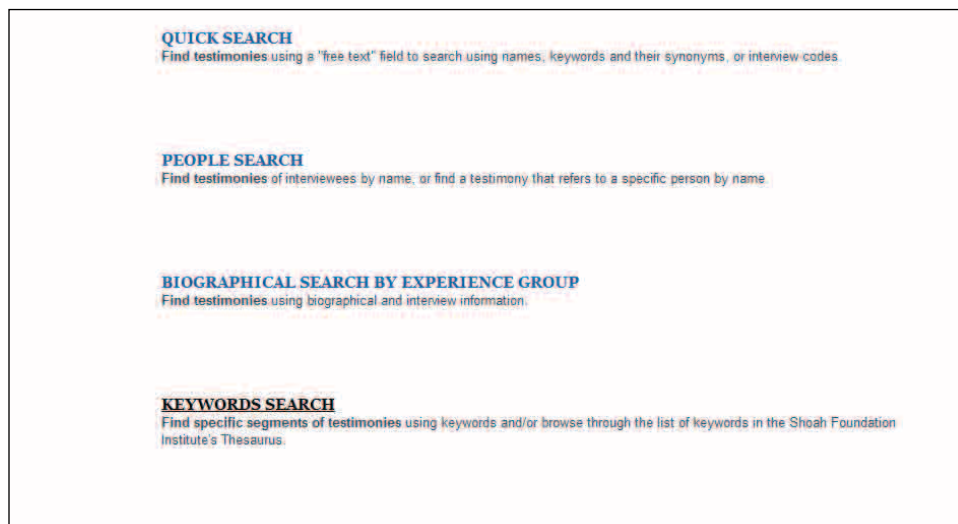
Now to find the indexing term *International Red Cross* within the results saved previously, select *Theresienstadt* under *Projects* for your *Filter*.



The *Search Results* count then shows 46 interviewees who are child survivors of Terezin and who discuss the Red Cross.

Example 4: “A researcher is looking for discussions of cultural life in Theresienstadt.”

Click **Keywords Search** on the main **Search** screen to begin this search.



Search on the word **Theresienstadt**, and select the indexing term **Theresienstadt (Czechoslovakia: Ghetto)**.



In the *Keyword Choices* box, open up *culture*, then *cultural activities*, and select the indexing term *ghetto cultural activities*.

Choose Search Type: *AND*, choose Segment Range: *1 segment*.

The *Search Results* count then shows 34 testimonies for discussions of cultural life in Theresienstadt.

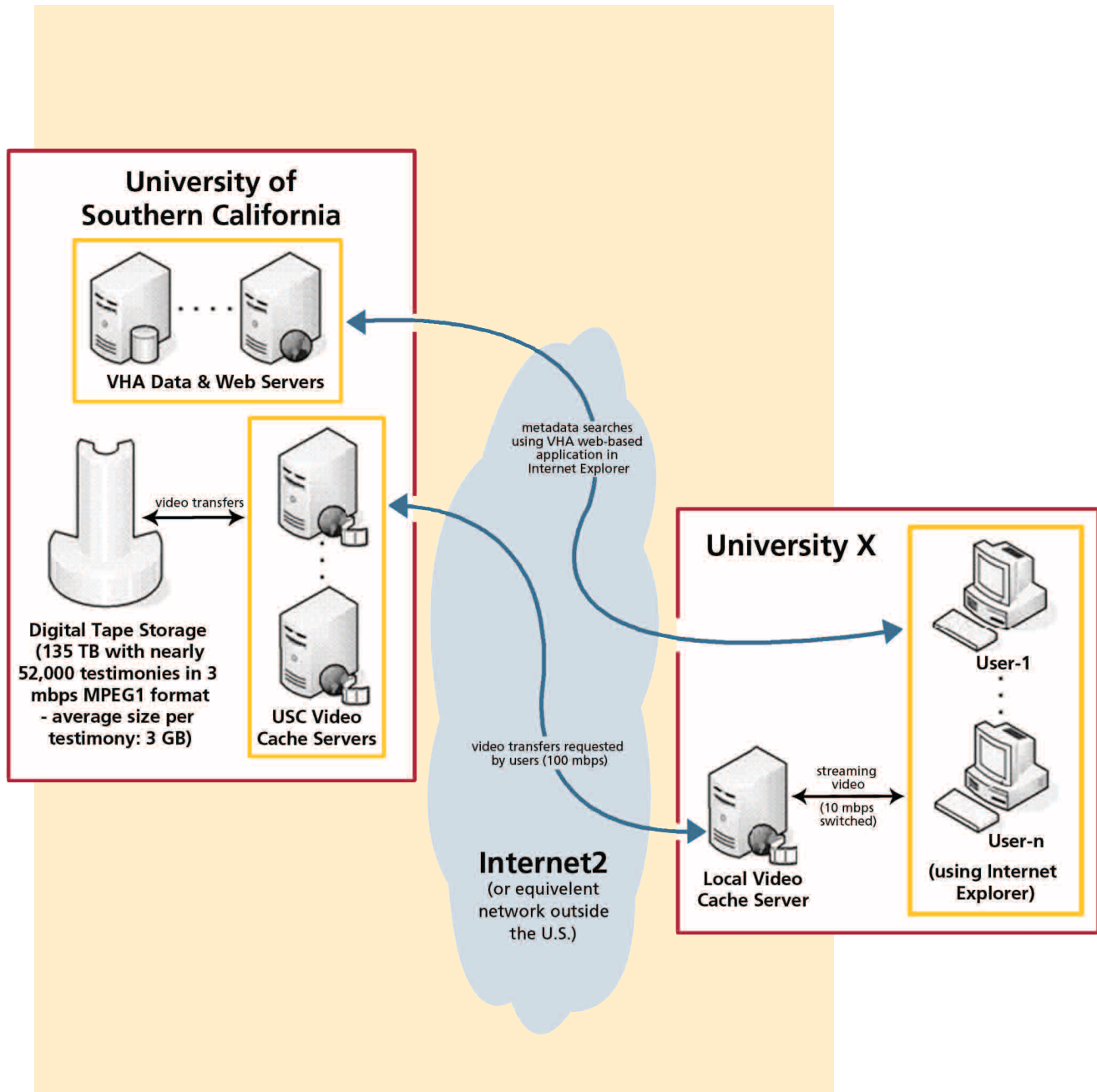
Note:

Generally speaking, two indexing terms in the same segment will almost certainly be interconnected, but over a wider *Segment Range* they may well not be. Choosing a wider *Segment Range* will return more results but with less connectivity.

Appendices

Appendix A:

Visual History Archive System Architecture Diagram



Appendix B:

Select List of Scholarly Publications that Draw from the Visual History Archive

The following list of academic publications includes articles, books, and PhD dissertations that have drawn on testimonies in the Visual History Archive. This list includes only scholarly works that have been brought to the attention of Institute staff as of September 2010 and is therefore not complete. If you are aware of other academic publications that have drawn on the Archive, please forward citation information for the publications to Institute staff by email at vhi-acc@usc.edu, and they will be added to the list.

- Auerbach, Karen. *A Window on Postwar Warsaw: The Jewish Families of 16 Ujazdowskie Avenue*. Diss. Brandeis University, 2009.
- Baer, Alejandro. "Consuming History and Memory through Mass Media Products." *European Journal of Cultural Studies*. 4.4 (2001): 491–501.
- Baer, Alejandro. *El Testimonio Audiovisual: Imagen Y Memoria Del Holocausto*. Madrid: Centro de Investigaciones Sociológicas, 2005.
- Bard, Mitchell. *24 hours of Kristallnacht: Night of Destruction/Dawn of the Holocaust: An Oral History*. Guilford, Conn: Lyons Press, 2008.
- Bartov, Omer. "Contemporary Issues in Historical Perspective—Eastern Europe as the Site of Genocide." *The Journal of Modern History*. 80.3 (2008): 557–593.
- Bauer, Yehuda. *The Death of the Shtetl*. New Haven: Yale University Press, 2009.
- Bluglass, Kerry. *Hidden from the Holocaust: Stories of Resilient Children Who Survived and Thrived*. Westport, Conn: Praeger, 2003.
- Bossenbroek, M. P. *De meelstreep. Terugkeer en opvang na de Tweede Wereldoorlog*. Amsterdam: B. Bakker, 2001.
- Browning, Christopher R. *Collected Memories: Holocaust History and Postwar Testimony*. George L. Mosse series in modern European cultural and intellectual history. Madison, Wis: The University of Wisconsin Press, 2003.
- Browning, Christopher R. *Remembering Survival: Inside a Nazi Slave-Labor Camp*. New York: W.W. Norton & Co, 2010.

- Buckser, Andrew. *After the Rescue: Jewish Identity and Community in Contemporary Denmark*. Contemporary anthropology of religion. New York, N.Y.: Palgrave Macmillan, 2003.
- Burds, Jeffrey. "Sexual Violence in Europe in World War II, 1939–1945." *Politics & Society* 37.1 (2009): 35–73.
- Cohen, Beth B. *Case Closed: Holocaust Survivors in Postwar America*. New Brunswick, N.J.: Rutgers University Press, 2007.
- Cohen, Beth. "From Case File to Testimony: Reconstructing Survivors' First Years in America." *The Impact of the Holocaust in America: The Jewish Role in American Life*. Vol. 6 Ed. Bruce Zuckerman, et al. West Lafayette: Purdue, 2008. 1–30.
- Danilova, Svetlana A. *Iskhod gorskikh yevreyev: Razrusheniye garmonii mirov*. Nalchik: Poligrafservis i T, 2000.
- Draper, Paula J. "Canadian Holocaust Survivors: From Liberation to Rebirth." *Association for Canadian Jewish Studies* 4–5 (1996–1997): 39–62.
- Eppelsheimer, Natalie. *Homecomings and Homemakings: Stefanie Zweig and the Exile Experience in, Out of, and Nowhere in Africa*. Diss. University of California, Irvine, 2008.
- Feinstein, Margarete M. *Holocaust Survivors in Postwar Germany, 1945–1957*. Cambridge: Cambridge University Press, 2010.
- Friedman, Jonathan C. *Speaking the Unspeakable: Essays on Sexuality, Gender, and Holocaust Survivor Memory*. Lanham, M.D.: University Press of America, 2002.
- Friedman, Jonathan C. "Togetherness and Isolation: Holocaust Survivor Memories of Intimacy and Sexuality in the Ghettos." *The Oral History Review* 28.1 (2001): 1–16.
- Gerlind, Marion. *Off the Road: Remapping Shoah Representations from Perspectives of Ordinary Jewish Women*. Diss. University of Minnesota, 2005.
- Gerlind, Marion. "Off the Record: Voices of Ordinary Jewish Survivors of the Shoah." *Female Exiles in 20th and 21st Century Europe*. Eds. Gesa Zinn and Maureen Tobin Stanley. New York: Palgrave Macmillan, 2007. 75–93.
- Goch, Stefan. *Jüdisches Leben – Verfolgung – Mord – Überleben. Ehemalige jüdische Bürgerinnen und Bürger Gelsenkirchens erinnern sich*. Schriftenreihe des Instituts für Stadtgeschichte, Bd. 8. Essen: Klartext, 2004.
- Golbert, Rebekka L. "Holocaust Sites in Ukraine: Pechora and the Politics of Memorialization." United States Holocaust Memorial Museum. *Holocaust and Genocide Studies* 18.2 (2004): 205–233.
- Guttmann, David, and Zev Harel. *Holocaust Survivors and the State of Israel*. Cleveland, Ohio: Kol Israel Foundation and the Maltz Museum of Jewish Heritage, 2008.

- Harris, Bonnie Mae. *From Zbaszyn to Manila: The Holocaust odyssey of Joseph Cysner and the Philippine rescue of refugee Jews*. Diss. University of California, Santa Barbara, 2009.
- Helphand, Kenneth I. *Defiant Gardens: Making Gardens in Wartime*. San Antonio, Texas: Trinity University Press, 2006.
- Hill, Jeff. *The Holocaust*. Primary sourcebook series. Detroit, MI: Omnigraphics, 2006.
- Hlavinka, Ján. *Židovská Komunita v Okrese Medzilaborce v Rokoch 1938–1945*. Edícia Monografie. Bratislava: Ústav pamäti národa, 2007.
- Hollander, Ethan J. *Swords or Shields?: Implementing and Subverting the Final Solution in Nazi-Occupied Europe*. Diss. University of California, San Diego, 2006.
- Houston, Jaye A. *L'dor v'dor: Legacies, the Holocaust, female survivors, and the third generation*. Diss. The Claremont Graduate University, 2005.
- Kaplan, Suzanne. *Children in the Holocaust: Dealing with Affects and Memory Images in Trauma and Generational Linking*. Stockholm: Dept. of Education (Pedagogiska institutionen), Univ, 2002.
- Kaplan, Suzanne, and Arnold H. Modell. *Children in Genocide: Extreme Traumatization and Affect Regulation*. The international psychoanalysis library. London: International Psychoanalytical Association, 2008.
- Klein, P. W., and Justus van de Kamp. *Het Philips-Kommando in Kamp Vught*. Amsterdam: Contact, 2003.
- Krakauer, Max. *Lichter im Dunkel Flucht und Rettung eines jüdischen Ehepaares im Dritten Reich*. Calwer Taschenbibliothek, 108. Stuttgart: Calwer Verl, 2007.
- Lerner, Kátia. *Holocausto, memória e identidade social: a experiência da Fundação Shoah*. Diss. Federal University of Rio de Janeiro, 2004.
- Löb, Ladislaus. *Dealing with Satan: Rezső Kasztner's Daring Rescue Mission*. London: Jonathan Cape, 2008.
- McNiff, Kelsey Williams. *The French Internment Camp Le Vernet D'Ariège: Local Administration, Collaboration, and Public Opinion in Vichy France*. Diss. Princeton University, 2004.
- Melamed, Vladimir. "Organized and Unsolicited Collaboration in the Holocaust." *East European Jewish Affairs*. 37.2 (2007): 217–248.
- Michaels, Vera. *A Study of the Differences in the Narrative of Autobiographical Memories of Coordinate Bilingual Holocaust Survivors, When Told in Hungarian and English*. Diss. New York University, 2003.
- Michlic, Joanna B. *Jewish Children in Nazi-Occupied Poland: Survival and Polish-Jewish Relations During the Holocaust As Reflected in Early Postwar Recollections*. Jerusalem: Yad Vashem Publications, 2008.

- Nissim Momigliano, Luciana. *Ricordi della casa dei morti e altri scritti*. Schulim Vogelmann, 147. Firenze: La Giuntina, 2008.
- Osokina, E. A. *Zoloto dlia industrializatsii: torgsin*. Moscow: ROSSPÈN, 2009.
- Palosuo, Laura. *Yellow Stars and Trouser Inspections: Jewish Testimonies from Hungary, 1920–1945*. Uppsala University Holocaust and Genocide Studies Publications, 1. Uppsala: Uppsala University, Department of History & the Uppsala Program for Holocaust and Genocide Studies, 2008.
- Piersma, Hinke. *Mensenbeugenis*. Amsterdam: B. Bakker, 2001.
- Reisman, Arnold. *Shoah: Turkey, the US and the UK*. Charleston, S.C.: BookSurge, 2009.
- Roemer, Nils. *German City, Jewish Memory: The Story of Worms*. Brandeis University, 2010
- Rosen, Ilana. *Be-Oshyits takanu ba-shofar: yotse Karpatoros mesaprim al ha-shoah*. Jerusalem: Yad Vashem, 2004.
- Schreiber, Horst, Gerald Steinacher, and Philipp Trafojer. *Nationalsozialismus und Faschismus in Tirol und Südtirol: Opfer, Täter, Gegner*. Tiroler Studien zu Geschichte und Politik, Bd. 8. Innsbruck: StudienVerlag, 2008.
- Shenker, Noah. *Embodied Memory: The Formation of Archived Audio-Visual Holocaust Testimony in the United States*. Diss. University of Southern California, 2009.
- Smith, Stephen D. “Audio-Visual Interviews of Gypsy and Jewish Victims of Nazi Genocidal Policy: Reflections on Language, Memory and Narrative Culture.” *History & Memory*. Forthcoming 2010.
- Van der Zanden, Christine E. *The Plateau of Hospitality: Jewish Refugee Life on the Plateau Vivarais-Lignon*. Diss. Clark University, 2003.
- Vos, Chris. “De levende getuige. De opkomst van het egodocument in de Nederlandse audiovisuele geschiedschrijving. Oorlogsdocumentatie ‘40-’45.” *Tiende jaarboek van het Nederlands Instituut voor Oorlogsdocumentatie*: (1999), 182-199.
- Wiedemann, Susanne. *Transnational Encounters with “Amerika”: German Jewish Refugees’ Identity Formation in Berlin and Shanghai, 1939–1949*. Diss. Brown University, 2006.
- Wolfson, L. *A Path Through the Abyss: Reinventing Testimony Through Post-Holocaust Survivor Poetry, Memoir, and Video Oral Histories*. Diss. Emory University, 2008.
- Wolfson, L. “Is There Anything Else You Would Like to Add?” Visual Testimony Encounters the Lyric.” *South Atlantic Review : the Publication of the South Atlantic Modern Language Association*. 73.3 (2008): 86–109.

Appendix C:

Examples of Faculty Teaching with Testimony in University Courses

The five examples below are an indication of how faculty from Texas A&M, University of South Florida, University of North Carolina at Greensboro, Freie Universität Berlin, and the University of Southern California have utilized testimonies in their courses in different ways and disciplines. *For a list of university courses that have drawn on testimonies from the Visual History Archive, please see Appendix D on page 149.* This list represents only those courses that have been brought to the attention of Institute staff and may therefore be partial. The course list is updated every semester to include additional courses drawing on testimonies based on feedback and can be accessed on the Institute's website at <http://college.usc.edu/vhi/scholarship/courselists/>.

Course Example 1

Course Title:

“French IV: Paris as Seen by Writers, Filmmakers, and Photographers”

Idea: Teaching French Language

Faculty Name: Colin Keaveney, Assistant Professor, French and Italian

Institution: University of Southern California

Class Overview

Professor Keaveney explores the VHA in a French-language course to aid students to improve their expression and comprehension. This is accomplished by exploring themes of love, loss, collective and personal memory, and modernity through readings of French literary texts, theoretical readings, films, poems, and songs. In addition to readings and class discussions, the course includes grammar sessions, intensive writing assignments, and communicative activities in pairs or small groups. One of the texts used in the class is French novelist's Patrick Modiano's, *Dora Bruder*, which tells the story of a young girl who was

sent to Auschwitz. Her parents, working-class Hungarian Jews, emigrated to France after the decline of the Austrian Hungarian Empire. The book combines different aspects of memory, loss, life, chronology, and French history. The author, through parallels with his own life, reconstructs what the girl's life may have been like, even though very little is known about her.

Pedagogical Approach

Students are asked to actively imagine Dora Bruder's experience with the aid of contemporary birth certificates, police reports, bureaucratic documents, and descriptions of photographs. In an effort to promote student engagement, Professor Keaveney provides supplemental materials to have them answer speculative questions such as:

- Who took the photographs?
- When were the photographs taken?
- What might the people in the photographs have been thinking when they were taken?

Use of the VHA

Students are also assigned French-language segments from the VHA chosen by Professor Keaveney based upon topical relevance in the assigned readings, such as police issues and anti-Jewish laws, etc. Students then have the responsibility of making connections between the segments in the VHA and the text. This involves recounting victim testimonies while putting them in the context of the assigned text. Since there are no English subtitles in the VHA, students must pay close attention to the testimonies to responsibly transcribe them in order to present them to their fellow classmates. Professor Keaveney uses from the texts an example that refers to a particular police report recounting a visit to the household of a family called Jacobson. The police were looking for one of the sisters called Nadia. She was linked with the Resistance and had run away. While they were searching the house, the younger sister, Louise, suddenly entered the apartment. Since she was not wearing the Jewish star, as required by law, they took her to the police station. From there she was deported to Auschwitz. The VHA interview with her sister Nadia Kaluski-Jacobson allowed students to juxtapose the dry official account from the text with a personal true story of loss and bereavement.¹⁰

¹⁰ Kaluski-Jacobson, Nadia. Interview 34498. Visual History Archive. USC Shoah Foundation Institute. 2009. Web. 25 Aug. 2010. <<http://libguides.usc.edu/vha>>

Concluding Observations

Professor Keaveney contends that “the VHA can provide factual and emotionally powerful information to allow students to better understand those who experienced the German occupation of France in the 1940s.”¹¹ The content within the VHA is rich in historical knowledge, which gives the students more substance, meaning, and depth to the French literature explored in the course. It also enhances the class discussions for more compelling and productive dialogue. This same methodological approach can be incorporated in other language and literature courses, such as, Russian, German, Italian, Spanish, etc.



Participants from Europe at the March 2010 conference

¹¹ Keaveney, Colin. “Teaching with Testimony – Case Studies,” Plenary Session Presentation, International Digital Access, Outreach, and Research Conference, University of Southern California, March 2010. To view the entire video presentation of this session, please visit the Institute’s website at college.usc.edu/vhi/vhaacademicconference.

Course Example 2

Course Title:

“The Shoah as a Topic in Historical Didactics and Historical Teaching”

Idea: The Role of Language

Faculty Name: Martin Lücke, Professor of Didactics of History

Institution: Freie Universität Berlin

Class Overview

Professor Lücke teaches a course for students interested in becoming secondary history teachers in Germany. An important component in this course is an eight-week internship in which the teachers in training have to implement a complete project for integrating testimonies in their history classes. In the course of their internships, the teachers in training invite 60 high school students ages 16 to 18 to visit the Freie Universität Berlin on three separate occasions to watch testimonies from the VHA and interact with the teachers in training about the content. The teachers in training work with the high school students on topics such as antisemitism, Jewish history in Europe, and the history of World War II. This provides a context for the content so that high school students understand the testimonies in the classroom. At the end of the internships the teachers in training are required to write a 40-page report reflecting on the use of testimonies in history education, practical things that worked, and difficulties that arose when using testimonies in their high school classes.

Pedagogical Approach

Professor Lücke focuses on the characteristics of language that emerge when analyzing the testimonies from the Archive, particularly aspects of translation and code switching. The Visual History Archive provides opportunities to find testimonies from 34 different languages. The variety of languages in the Archive, according to Professor Lücke is a direct result of persecution. Due to persecution, many survivors escaped to different countries and had to leave the region of their native language to find homes in countries in which the language spoken was not their mother tongue. Many survivors decided not to use the German language when speaking about their pain, and gave their interviews in English to reach a broader audience, as many immigrated into English-speaking countries after World War II. While giving their testimonies in English they used special terms of the German language to point to certain details of their persecution, since German was the

language they heard when these details happened to them. This, Professor Lücke contends, is code switching. So the special use of language is a result of persecution and is an important characteristic of remembrance of their persecution.

Use of the VHA

Usage of the testimonies in the internship program is useful in that first, the history of National Socialism and the Holocaust are the most commonly taught subjects in German history. Second, a common aspect of history is related to the connection between history and language. Teachers become aware of the use of language by searching the Archive to find testimonies that illustrate circumstances in significant ways. Professor Lücke uses the example from the VHA of Margot Ashworth, who was born in Berlin in 1927. She remembers a situation in school around 1934, when she was told to sing the German national anthem. She states, “The only time that I got in trouble was when I could not sing the national anthem properly. It’s not a difficult song, but the national anthem shows you a little bit about the Third Reich.”¹² During the testimony she sings one bar of the anthem in German. Translated from German it means Germany over everything—over everything in the world. In this short passage of her testimony, Professor Lücke concludes, Ashworth explicitly uses the German language to highlight a special aspect of her persecution. By singing the anthem in German, it is code switching, changing from English to the German language. The teachers in training use this short video clip to ask their high school students to reflect on why Ashworth suddenly used the German language when singing the national anthem. The interchanging of language here is code switching, which helps Margot remember the persecution as an act closely connected to language.

Concluding Observations

Professor Lücke contends, “Reflections on the use of language in the testimonies provide students with insights that history is language and expresses the pain of persecution.”¹³ The use of testimonies in history education, especially in the field of teacher training, helps them to not only understand the content but also gives them insight into the narrative character of history. Students come to realize that teaching history is more than just a declaration of facts and details about the past. It is necessary to know that history is always a story being told by the use of language in a narrative construct formed by language. Professor Lücke concludes that “the multilingual character of the VHA and the use of code switching by the survivors show students, that language is not just a vehicle for telling their story but is in fact history itself.”

¹² Ashworth, Margot. Interview 14367. Visual History Archive. USC Shoah Foundation Institute. 2009. Web. 25 Aug. 2010. <<http://libguides.usc.edu/vha>>

¹³ Lücke, Martin. “Teaching with Testimony—Case Studies,” Plenary Session Presentation, International Digital Access, Outreach, and Research Conference, University of Southern California, March 2010. To view the entire video presentation of this session, please visit the Institute’s website at college.usc.edu/vhi/vhaacademicconference

Course Example 3

Course Title: “Voices of the Holocaust”

Idea: More than Echoes

Faculty Name: Roy Schwartzman, Professor of Communication Studies

Institution: University of North Carolina at Greensboro

Class Overview

Professor Schwartzman offers an elective to undergraduate seniors mostly majoring in communication studies as well as students majoring in other disciplines. The course is specifically structured around several different voices. It begins with Nazi-era propaganda approached from several different media: written, audio, and visual. Much of the course is the survivor testimony component, together with films about the Holocaust. The course then focuses on memory and memorialization, concluding with confronting the phenomenon of Holocaust denial and the role testimonials play in refuting it.

The class is framed with three intertwined components comprising:

- an advanced undergraduate course, *Voices of the Holocaust*, which relies heavily on testimonies from the VHA;
- an ongoing scholarly research endeavor, the *AfterWords Project*, involving undergraduate and graduate-student researchers who investigate the structure, style, and content of Holocaust survivor and witness narratives of resettlement in the United States;
- a collaborative service project with the North Carolina Council on the Holocaust and the North Carolina Center for the Advancement of Teaching, which develops multimedia educational resources for use in school classrooms and on the Web.

In the final course project, students choose between a research project and a creative project. Students who select the creative project are matched one-on-one with a particular survivor’s testimony. They have to come up with a creative project that will be used as educational materials to understand Holocaust experiences more deeply. The products of their efforts supply some of the resources for the collaborative service project with the North Carolina Council on the Holocaust.

Pedagogical Approach

The philosophy that guides this methodology in using audio-visual materials in this course is done not so much as historical documentation but as living communication. In other words, Professor Schwartzman emphasizes that “the goal is to move the Holocaust from being a discrete historical event to restorying the Holocaust as an ongoing process of narrative development. The Holocaust is a continuing set of experiences that transcend time, and it transcends the particularity of individual survivor’s experiences.”¹⁴ Students experience this transcendence when they start feeling a personal investment and commitment to the particular testimonial that they develop as an introduction to this individual for their final projects. The objective of restorying the Holocaust is approached by looking at multiple data points, such as: new interviews, the VHA testimonials, fragments of quotes from the survivors when they speak publicly, and key stories told by their children that are memorable moments to craft a deeper and more multidimensional understanding of the individual. Some of the methodological approaches to the testimonials include:

- one-on-one engagement with survivors and their stories;
- reconceiving the narrative as an organic process and not simply a static document—recovering the performative aspects of the narrative;
- micronarrative analysis through close textual analysis;
- macronarrative theories to cope with the puzzles in the narratives;
- Meta-narrative comparisons, classifications, and corroborations.

Use of the VHA

Professor Schwartzman uses VHA testimonies intertwined with the AfterWords Project, which involves gathering new testimonials from survivors’ resettlement experiences following the war. This aspect of the Holocaust supplies another important set of narratives by intertwining newly gathered testimonies with what is found in the VHA. It is important to move students toward understanding that this is not a set of documents that happen to be videotaped but are living organic narratives that have as much of a life as they can be given by scholars, by other survivors in terms of how their testimonies interact intertextually with each other, and by multigenerational folk and beyond. Students who are educated through the North Carolina secondary public education system are usually introduced to two texts: Elie Wiesel’s *Night* and *The Diary of Anne Frank*. These texts have become the canon, or core reference points, for understanding the Holocaust. Students tend to believe that these iconic stories

¹⁴ Schwartzman, Roy. “Teaching with Testimony — Case Studies,” Plenary Session Presentation, International Digital Access, Outreach, and Research Conference, University of Southern California, March 2010. To view the entire video presentation of this session, please visit the Institute’s website at college.usc.edu/vhi/vhaacademicconference.

define the Holocaust experience. Through the work that is done in the course, the research, and the collaborative service project, students move beyond these iconic stories of Night and The Diary of Anne Frank by expanding the base level of what constitutes the boundaries of Holocaust experiences and adding complexity to the victim, perpetrator, and bystander categories. Through the AfterWords research project, the VHA, and newly gathered testimonies have multiple ways of experiencing encounters with survivors.

Concluding Observations

Students in the course listen to testimony of individual survivors and make their own observations of the testimony by explaining the relationship established between the survivor as narrator of the story and the survivor as a character in his or her own narrative. They then address questions such as:

- How do these identities of narrator and character intersect or differ?
- What insights does the narrator/character relationship provide about the survivor's understanding of history and storytelling?

Through this process students find a deeper level of engagement with issues regarding the Holocaust. Student research for the AfterWords Project won the 2009 universitywide award for Outstanding Undergraduate Research Project in the Humanities, and four student researchers gave presentations at the 2009 Carolinas Communication Association Convention. Students in the Voices of the Holocaust course have developed the pilot materials for the online educational resources offered in conjunction with the North Carolina Council on the Holocaust.

Course Example 4

Course Title: “The Holocaust”

Idea: Tracing the Experience of a Survivor Before, During, and After Their Encounter with the German Machinery of Destruction in German-Occupied Europe

Faculty Name: Adam Seipp, Assistant Professor of History

Institution: Texas A&M University

Class Overview

Professor Seipp teaches a senior-level research seminar on the Holocaust for history majors. For faculty members whose primary interests fall outside of the United States, he says, “Identifying primary sources in English for seminar students can be an insurmountable challenge. Since 24,823 of the testimonies are in English, the VHA offers a potential solution for those teaching classes in a range of areas.”¹⁵

Pedagogical Approach

Each student is responsible for identifying a survivor testimony in the VHA and to write a 15-page paper that contextualizes that survivor’s story, with particular emphasis on his or her encounter with the machinery of destruction in German-occupied Europe. During the course, students are responsible for a considerable amount of secondary-source reading, an oral presentation, and a transcript of 20 minutes of testimony of their choosing. Professor Seipp taught the seminar, using the VHA in the classroom for the first time and offers three challenges that could be helpful to others planning to teach a similar course.

1. First, students come to class with a range of images and ideas about the Holocaust but generally with little specific background on the subject. Professor Seipp affirms that “if the VHA is to be used as a teaching and research tool for historians, it has to be balanced with a firm grounding in the specific circumstances of the Final Solution.” This means teaching a course on the Holocaust while trying to teach the practicalities of historical writing. The exercise that worked well for him was to have students provide maps that show the physical location and route of their survivor throughout the

¹⁵ Seipp, Adam. “The Holocaust” Texas A&M University. Professor Seipp submitted a summary of the class he taught in spring, 2010 to the Institute.

testimony. It helped to orient the students and to remind them that these survivors came from a specific place and time.

2. Second, he notes, “There is the problem of teaching oral history. Turning students loose on testimonies, without providing any kind of orientation to the field of oral history or an understanding of the challenges of working with oral sources, invites problem.” In designing the syllabus, developing a course that one could teach the craft of research and writing—with enough background on the Holocaust so that students could approach the subject on its own terms and a primer on oral history could be a daunting task and difficult to accomplish. Seipp admits that this approach did not work. Instead, he recommends spending more time helping students to understand the way stories are told and different ways to approach these testimonies, which aids them in becoming critical thinkers and writers.
3. Third, Seipp asserts, “closely related to the second problem is a generational dilemma. Many traditional college students today, unlike most of their instructors, never had a living relative with adult memories of the Second World War. The war, and with it the Holocaust, is passing from living memory very quickly.” Therefore, he cautions, when students are asked to watch and think critically about these testimonies, what we really are asking them to do is to evaluate the words of people who are older than their grandparents. This sets up a critical barrier that prevents some students from being able to evaluate these testimonies as historical documents. On several occasions, students discover that their survivor recalled the liberation of their camp on a date that contradicted what the student found in the secondary literature. Therefore students have to be reassured that pointing out inconsistencies in oral history testimony is not the same as questioning the veracity and honesty of an elderly survivor.

Use of the VHA

“After a review of the final papers and positive response and evaluations from the student, teaching the course with the use of the VHA for the first time seemed successful, with several challenges to overcome, some of which were anticipated.” The technological obstacles were less daunting than initially imagined. Due to having tech-savvy students and outstanding support from reference staff at the Texas A&M University Libraries, the technical nightmare once feared before the course did not come to pass. Students did complain, however, that they could not access the VHA from home due to bandwidth issues.

Concluding Observations

Professor Seipp offers two recommendations when designing or teaching such a course with the VHA, which helps bring awareness of the VHA among students, faculty, researchers and other library staff within the institution. First, develop a good relationship with the support personnel at your institution. While the VHA is indexed and searchable, students need solid preparation to make the process work effectively. Second, courses on the Holocaust are popular with students, and this is a great opportunity to reach out to stakeholders across the institution. Professor Seipp has been fortunate to receive three curriculum-development grants from different sources within the university, which have allowed him to buy course materials and to support a number of visits from guest speakers.

Course Example 5

Course Title: “Communicating Grief, Loss, and Trauma”

Idea: Witnessing Holocaust Survivor Testimonies

Faculty Name: Carolyn Ellis, Professor of Communication and Sociology

Institution: University of South Florida

Class Overview

Professor Ellis offers a graduate seminar that engages students to cultivate the ability to think with and about testimonies of loss, trauma, and disruption, within the dialectic of intimacy and distance. The course requires students to listen to stories of trauma and relate them to their lives and experiences. This is done by examining the rhetorical and social aspects of the story as told; analyzing the cultural, structural, and other sociological patterns in trauma stories and testimonies; and connecting the stories and experiences to historical and political contexts.

Pedagogical Approach

Professor Ellis begins the course by having students write an autobiography about their own experiences of personal loss and trauma. They are then introduced to a study of the Holocaust through historical films, a brief history, a guided tour of the Florida Holocaust Museum, and chronological and collective historical accounts of testimonies written and analyzed by scholars. This historical grounding provides the context for the next part of the course, which requires students to engage intimately and emotionally with stories written and told by survivors, such as Charlotte Delbo, Viktor Frankl, Primo Levi, Hal Marienthal, Johanna Reiss, and Elie Wiesel. Students then watch interviews of survivors from the VHA, examine and critique other interviews conducted with local survivors and then present these stories to the class. Afterward, these same local survivors attend the class to tell their stories in person.

Professor Ellis’ main project in the class requires students to work in closely supervised teams to conduct interviews of local survivors. These interviews are recorded and made available to the public by the University of South Florida Libraries Holocaust and Genocide Studies Center. Each team participates in every aspect of conducting oral histories, from interviewing, transcribing, and editing the transcripts. When the interviews are completed, the teams write stories about the survivors and reflect on the interviewing and transcribing process. Professor Ellis then guides them to reflect on their own loss and trauma experiences by returning to their personal loss autobiographies they were asked to write during the first week of

class. This provides cultural analyses about the interlocking of society and individual experience, and personal analysis about the ways survivor testimonies in this class affect their framing and understanding of their lives when coping with trauma. The course comes full circle from students' experiences to historical context, to survivors' stories, and back to students' experiences.

Use of the VHA

Professor Ellis says, “the testimonies from the VHA are an important and useful resource in this class. Listening to these testimonies prepares students for meeting and listening to survivors and helps them anticipate issues that arise in their interviews. In response to the VHA testimonies, students describe and react to survivors' experiences before, during, and after the Holocaust.”¹⁶ Students respond to the interview protocols they observe in the VHA by examining their effectiveness, the role of the interviewer, and how relationality and emotionality play out in the interaction.

Concluding Observations

Reflecting on her experience as the course instructor, Professor Ellis notes that “involving students in doing videotaped interviews of survivors is a serious, complex, and challenging undertaking. The technology requirements were equally challenging. Students conducting interviews had to be selected carefully and supervised closely. Working in teams reduced the number of interviewers to three students, while other team members provided support services.” In addition to the preparatory reading, watching and analyzing taped interviews, meeting and hearing survivors' stories, students who did interviews were asked to observe an actual interview being done before doing their own. Along with the emotional intensity of witnessing traumatic stories and the interpersonal difficulties of working to ensure that survivors were not traumatized further by these interventions, interviewing was time- and energy-intensive for students, as was transcribing the interviews. The students who conducted the interviews for this class continue to interview survivors. Their commitment to the project and the relationships they have developed with survivors, along with survivors' receptiveness to the students, were inspirational and rewarding. Steven Schoen, a PhD student in the program, led his undergraduate video-production class in producing a documentary of this class, which was shown on public TV. “Having this project occur in and about this course provided a reflexive look at interviewing and documentary filmmaking, as the students and their experiences in the class became the objects of scrutiny.”

¹⁶ Ellis, Carolyn. “Communicating Grief, Loss, and Trauma,” University of South Florida. Professor Ellis submitted a summary of the class she taught in spring 2010 to the Institute.

Appendix D:

List of Courses Using Testimony from the Visual History Archive

The following list details university courses that have drawn on testimonies in the Visual History Archive. This list includes only those courses that have been brought to the attention of Institute staff as of September 2010 and is therefore not complete. If you are aware of other university courses that have drawn on the Archive, please forward course information to Institute staff by email at vhi-acc@usc.edu, and they will be added to the list.

	University	Course Name	Department	Term	Professor/Instructor
1	Albion College	Holocaust Studies	Interdisciplinary	Spring 2009	Frank Kelemen
2	Brown University	Freshmen Seminar: "The Holocaust in Historical Perspective"	History	Fall 2009	Omer Bartov
3	Brown University	Graduate reading seminar: "Interpretations of History: Modern Germany"	History	Fall 2009	Omer Bartov
4	California State University, Bakersfield	Religious Studies and the Quest for Meaning	Religious Studies	Fall 2007, repeated 2 more times	Liora Gubkin
5	Central European University	Holocaust, memory, gender	Gender Studies	Winter 2009, repeated once more	Andrea Peto
6	Central European University	Social memory	Sociology and Social Anthropology	Winter 2010	Vlad Naumescu
7	Central European University	Testimonies and Teaching: New Sources and Methodologies for Jewish Studies	Jewish Studies and Gender Studies	Spring 2010	Andrea Peto
8	Centre Marc Bloch	Le nazisme et les régimes autoritaires	History	January 2010	Florent Brayard

	University	Course Name	Department	Term	Professor/Instructor
9	Duke University	Genocide	History	Fall 2007	Claudia Koons
10	Duke University	The Holocaust	Jewish Studies	Fall 2007	Claudia Koons
11	Fachhochschule Potsdam	Persecution of the Jews During the National Socialism	Information Science	Winter 2009/10	Susanne Freund
12	Florida Atlantic University	The Holocaust	Jewish Studies	Fall 2009, repeated once	Alan L. Berger
13	Florida International University	The Holocaust	Religious Studies	Spring 2009	Oren Stier
14	Freie Universität Berlin	"Spielberg"	Film Studies & Cinematography	Summer 2008	Bernhard Gross
15	Freie Universität Berlin	Autobiographical memory and mental disorders	Psychology	Summer 2010	Babette Renneberg
16	Freie Universität Berlin	Between Zeitgeist and Propaganda: Testimonies and Documents on the National Socialist Era	Political Science	Winter 2008/09, repeated once	Johannes Schlootz
17	Freie Universität Berlin	Biographical research and Oral History	History and Cultural Studies	Summer 2009	Patrick Merzinger
18	Freie Universität Berlin	Comparing European Memorial Cultures	Political Science	Summer 2008	Edith Pichler
19	Freie Universität Berlin	Contemporary Jewish History: Jewish Berlin – Module	Jewish Studies	Winter 2006/07 repeated 5 more times	Klaus Hermann
20	Freie Universität Berlin	Cultural Studies	English Literature	Summer 2007	Anja Schwarz
21	Freie Universität Berlin	Culture, Gender, Media II: Visual Cultures	Institute for English Philology	Winter 2008/09	Sabine Schülting
22	Freie Universität Berlin	Dealing with the National Socialist Past in Europe 1945–1990	History	Winter 2007/08	Amd Bauerkäuer
23	Freie Universität Berlin	Evaluation of Material and Documents on the History of the Second World War in Germany and Central Europe	Political Science	Winter 2007/08	Johannes Schlootz
24	Freie Universität Berlin	Germany, the Holocaust and Europe	Political and Social Sciences	Summer 2009	Götz Aly

	University	Course Name	Department	Term	Professor/Instructor
25	Freie Universität Berlin	Historical learning with the Visual History Archive	History	Summer 2010	Martin Lücke
26	Freie Universität Berlin	History and Film	History	Summer 2008	Ina Ulrike Paul
27	Freie Universität Berlin	History in Moving Pictures: Films as Source and Medium	History	Winter 2007/08	Uwe Puschner, Johannes Zechner
28	Freie Universität Berlin	Holocaust in Eastern Europe: History and Remembrance	Eastern European Studies	Winter 2008/09	Gertrud Pickhan, Gerhard Wolf
29	Freie Universität Berlin	Images, Text Sources in Competence-Oriented History Classes	History	Summer 2008	Martin Lücke
30	Freie Universität Berlin	In between annihilation, breeding and high performance ideology. Social and population policies during National Socialism	History	Summer 2009	Thomas Beddies
31	Freie Universität Berlin	Introduction to the Teaching of History	History	Winter 2010/11	Martin Lücke
32	Freie Universität Berlin	Inventory Software & Computer-Assisted Data Entry	History of Art	Summer 2007	Karin Kranhold
33	Freie Universität Berlin	Italy and Germany: Similarities and Differences	Political Science	Winter 2010/11	Edith Pichler
34	Freie Universität Berlin	Jewish Autobiographies in the 20th Century	Jewish Studies	Summer 2007	Silvia Cresti
35	Freie Universität Berlin	Jews in the GDR	Jewish Studies	Winter 2008/09	Bill Rebigier
36	Freie Universität Berlin	Learning about the History of Holocaust in Memorials: Planning and realization of a school field trip to the Auschwitz-Birkenau memorial	History	Winter 2009/10	Juliane Brauer
37	Freie Universität Berlin	Legislation and Commemoration	Jewish Studies	Winter 2007/08	Silvia Cresti

	University	Course Name	Department	Term	Professor/Instructor
38	Freie Universität Berlin	Lifestories and Collective Memory ("Visual History Archive" of the Shoah)	Institute for German and Dutch Philology	Winter 2007/08	Irmela von der Lühe
39	Freie Universität Berlin	Memorial Cultures & European Identity: Italy & Germany In Comparison	Political Science	Summer 2007	Edith Pichler
40	Freie Universität Berlin	National Socialism in Germany and Its Consequences	Sociology	Summer 2008, repeated twice more	Helgard Kramer-Washington
41	Freie Universität Berlin	National Socialism in Germany and its consequences: Sinti and Roma under National Socialism	Sociology	Summer 2008, repeated three more times	Helgard Kramer-Washington
42	Freie Universität Berlin	Oral History. Introduction to methods and techniques of historical research	Eastern European Studies	Winter 2010/11	Roland Borchers
43	Freie Universität Berlin	Policy of Extermination: The National Socialist Mass Murder of the European Jews	Political Science	Winter 2007/08	Hajo Funke, Johannes Tüchel
44	Freie Universität Berlin	Political prisoners in the concentration camps, Oranienburg and Sachsenhausen	Political Science	Winter 2010/11	Siegfried Mielke, Stefan Heinz
45	Freie Universität Berlin	Politics and Conflicts of Memory. Ways of dealing with the two world wars in Europe	History	Winter 2009/10	Oliver Janz
46	Freie Universität Berlin	Politics of memory and memory conflicts. Ways of dealing with the two world wars in Europe	History	Winter 2010/11	Arnd Bauerkämper
47	Freie Universität Berlin	Practical Teacher Training	History	Winter 2008/09	Martin Lücke
48	Freie Universität Berlin	Present Pasts: Memory and Cultural Identity	Institute for English Philology	Summer 2007	Anja Schwarz

	University	Course Name	Department	Term	Professor/Instructor
49	Freie Universität Berlin	Project Course – Developing an Internet Exhibition: Political Prisoners of the Concentration Camp in Oranienburg	Political Science	Winter 2007/08	Siegfried Mielke, Günter Morsch
50	Freie Universität Berlin	Project Course: Book Project – Metal Workers in the Resistance and in Emigration	Political Science	Winter 2007/08	Siegfried Mielke, Stefan Heinz
51	Freie Universität Berlin	Qualitative Research Methodologies in the Social Sciences	Political Science	Summer 2007, repeated twice more	Sabine Pokorny
52	Freie Universität Berlin	Remembering + Narrating = History? Introduction to Historical Science Theories	History	Winter 2008/09	Christine Gundermann
53	Freie Universität Berlin	Remembrance-Memories-Commemoration: The Analysis of National Socialism after 1945	Sociology	Winter 2008/09	Christina Herkommer
54	Freie Universität Berlin	Selected Topics on the History of Public Communication: Image-Text Journalism	History	Winter 2007/08	Bernd Sösemann
55	Freie Universität Berlin	Self Reports and Historical Learning	History	Summer 2008	Martin Lücke
56	Freie Universität Berlin	Shoah and “Visual History”	Eastern European Studies	Summer 2007	Gertrud Pickhan
57	Freie Universität Berlin	Specialized Teaching in the subject history	History	Winter 2009/10	Martin Lücke
58	Freie Universität Berlin	Studying History	History and Cultural Studies	Summer 2009	Christine Gundermann
59	Freie Universität Berlin	Teaching History by the use of media	History	Winter 2007/08	Martin Lücke
60	Freie Universität Berlin	Testimonies and Memorial Pedagogy	Political Science	Summer 2008	Christian Geissler Jagodzinski, Katharina Obens

	University	Course Name	Department	Term	Professor/Instructor
61	Freie Universität Berlin	Testimony and Movie: The Relevance for the Culture of Remembrance in Germany	Political and Social Sciences	Summer 2009	Verena-Lucia Nägel
62	Freie Universität Berlin	The Culture of Remembrance Regarding the Victims of National Socialism: "Holocaust Education" and the Use of Testimony in Education	Educational Sciences/Institute for Catholic Theology	Summer 2008	Verena-Lucia Nägel, Matthias Blum
63	Freie Universität Berlin	The I of Others – Ego Documents and Historical Learning	History	Winter 2008/09	Martin Lücke
64	Freie Universität Berlin	The Jewish Confirmation of Girls and Boys—On the Question of Gender in 19th- and Early 20th Century Judaism	Jewish Studies	Summer 2008	Klaus Hermann
65	Freie Universität Berlin	The Shoah as a topic in historical didactics and historical teaching	History and Cultural Studies	Summer 2009	Martin Lücke
66	Freie Universität Berlin	The Women's Concentration Camp, Ravensbrück	History	Summer 2007	Anne Kwaschik
67	Freie Universität Berlin	Theory and practice of video work in political education	Political Science	Winter 2010/11	Katharina Zeuner
68	Freie Universität Berlin	Theory, Methodology & History of the Science of History	History	Winter 2008/09, repeated once	Oliver Janz
69	Freie Universität Berlin	Tools of the Trade for Jewish Studies Researchers	Jewish Studies	Winter 2008/09, repeated once	Klaus Hermann
70	Freie Universität Berlin	Transnational Migration and Interwoven History	Latin American Studies	Winter 2007/08	Franka Bendemagel, Birgit zur Nienden
71	Freie Universität Berlin	Visual History	Film Studies & Cinematography	Summer 2007	Judith Keilbach
72	Freie Universität Berlin	War and War Memories in Modern European History	History	Winter 2008/09	Oliver Janz

	University	Course Name	Department	Term	Professor/Instructor
73	Freie Universität Berlin	What Christians can learn from Judaism! Impulses for new ways of teaching	Seminar for Catholic Theology	Summer 2009	Michael Brinkhoff
74	Freie Universität Berlin	Who Testifies for the Witnesses? Perspectives of Work with Survivors of National Socialism	Political Science	Winter 2008/09	Katharina Obens, Tanja Seider
75	Humboldt Universität zu Berlin	"Cultures of Remembrance" in conflict. WW2 in European Remembrance Culture"	Social Sciences	Winter 2009/10	Tobias Schneider, Edith Pichler
76	Humboldt Universität zu Berlin	Berlin under National Socialism—Archives and stocks	History	Winter 2010/11	Christoph Kreutzmüller, Eva Balz
77	Humboldt Universität zu Berlin	Holocaust: Memory and Gender	Cultural Studies	Winter 2008/09	Atina Grossmann
78	Humboldt Universität zu Berlin	Oral History as Method in Scandinavian Historiography	History	Winter 2006/07	Izabella Dahl
79	Humboldt Universität zu Berlin	Research Workshop on the Former Uckermark Youth Concentration Camp	Political Science	Summer 2008	Anette Dietrich, Andrea Nachtigall
80	Monash University	Australian Jewry: History and Society	History	2007	Lionel Sharpe
81	Monash University	History and Memory	History	Last Semester 2009	Alistair Thomson
82	Monash University	History Wars: The Uses of the Past	History	First Semester 2009	Alistair Thomson
83	Monash University	Holocaust Memories	History	First Semester 2008, repeated once	Mark Baker
84	Monash University	Recording Oral History	History	First Semester 2009, repeated once	Alistair Thomson
85	Monash University	Recording Oral History: History and Practice	History	First Semester 2008	Alistair Thomson
86	Monash University	The Holocaust	History	First Semester 2005	Andrew Markus
87	Monash University	The Holocaust in an Age of Genocide	History	First Semester 2007, repeated 3 times	Mark Baker
88	Monash University	The Uses of the Past	History	First Semester 2008	Alistair Thomson

	University	Course Name	Department	Term	Professor/Instructor
89	Rice University	Between Resistance and Collaboration: Individuals Responding to National Socialism	German	Fall 2003, repeated once	Maria-Regina Kecht
90	Rice University	Documentary Production	Visual Arts	Spring 2004	Brian Huberman
91	Rice University	Fieldwork	Anthropology	2004/05	Christopher Kelty
92	Rice University	From Democracy to Dictatorship: German History 1890–1945	History	Fall 2005	Peter Caldwell
93	Rice University	Gender and Symbolism	Women & Gender Studies	Spring 2004	Jennifer Hamilton
94	Rice University	Introduction to Argumentation	English	2004/05	
95	Rice University	Introduction to Judaism	Religious Studies	Fall 2003	Gregory Kaplan
96	Rice University	Law and Society	Anthropology	Spring 2004	Jennifer Hamilton
97	Rice University	National Identity & Public Memory	French Studies	Spring 2008	Julie Fette
98	Rice University	Religion in Eastern Europe Under Communism	Slavic Studies	Spring 2005, repeated once	Zoe Knox
99	Rice University	Rhetoric	Anthropology	Spring 2004	Stephen Tyler
100	Rice University	Text As Property, Property As Text	Anthropology	Spring 2004	Christopher Kelty
101	Rice University	Violence, Terror, and Social Trauma	Anthropology	Spring 2005	Julie Taylor
102	Rice University	War & Genocide in the 20th Century	History	Fall 2005	Irene Guenther
103	Rice University	War, Women, and Home Front	History	Fall 2005	Irene Guenther
104	Rice University	Who Is (Not) a Jew?	Religious Studies	Fall 2004, repeated 3 times	Gregory Kaplan
105	Rice University	Women and National Socialism	Women & Gender Studies/German	Fall 2005, repeated once	Maria-Regina Kecht
106	Syracuse University	The Literature of the Holocaust: Interpreting Genocide	Freshman Forum	Fall 2008	Dena Mandel

	University	Course Name	Department	Term	Professor/Instructor
107	Technische Universität Berlin, Zentrum für Antisemitismusforschung	Jews in Germany 1933–1945	Interdisciplinary	Summer 2010	Angelika Königseder
108	Technische Universität Berlin, Zentrum für Antisemitismusforschung	Helping Jews in Germany during the Holocaust: Forms, Motives, Risks, and Reception	Center for Research on Antisemitism	Summer 2008	Winfried Meyer
109	Technische Universität Berlin, Zentrum für Antisemitismusforschung	Learning from history? Historical-political education on the topic National Socialism	Social Sciences and historic-political Education	Summer 2009	Christian Geißler-Jagodzinski
110	Technische Universität Berlin, Zentrum für Antisemitismusforschung	National Socialism as the Subject Matter of Practical Museum Work	Center for Research on Antisemitism	Winter 2008/09	Wolfgang Benz
111	Texas A&M University	Senior Seminar (The Holocaust)	History	Spring 2010	Adam Seipp
112	Thompson Rivers University	Ethics and the Holocaust	Philosophy, History and Politics	2006	Jeff McLaughlin
113	Touro College	Holocaust Communication and Tolerance	M.A. Holocaust Communication and Tolerance	Winter 2009/10	Andreas Nachama
114	Universität der Künste Berlin	Songs from the National-Socialist Concentration and Extermination Camps. History, Remembrance and Erinnerung and aftermath	Art	Winter 2009/10	Juliane Brauer
115	University of California, San Diego	The Holocaust as Public History	History	Winter 2009, repeated once	Deborah Hertz
116	University of California, San Diego	Why Hitler? Why Auschwitz?	History	Spring 2009	Susanne Hillman
117	University of Hildesheim	Children and youth literature in exile	German Language and Literature	Summer 2009	Wiebke von Bernstorff
118	University of Maryland, Baltimore County	Germany Since 1914	History	Spring 2009	Russell Spinney
119	University of Michigan	The Holocaust	History	2005/06	Shirli Gilbert
120	University of Minnesota	History of the Holocaust	Jewish Studies	Fall 2007, repeated twice more	Stephen Feinstein

	University	Course Name	Department	Term	Professor/Instructor
121	University of Minnesota	History of the Holocaust	Jewish Studies	Spring 2010, repeated once more	Matthew Konieczny
122	University of Minnesota	Human Rights and Genocide Workshop	Education	Summer 2007	Stephen Feinstein
123	University of Minnesota	Topics in Literature and Cultural Theory	German Literature	Spring 2010	Leslie Morris
124	University of North Carolina at Chapel Hill	20th Century Europe	History	2008	Eve Duffy
125	University of North Carolina at Chapel Hill	History of the Holocaust: The Destruction of the European Jews	History	Fall 2007, repeated three more times	Christopher Browning
126	University of North Carolina at Chapel Hill	Remembering the Holocaust: Diaries, Memoirs, Testimonies	History	Fall 2009	Christopher Browning
127	University of North Carolina at Greensboro	Voices of the Holocaust	Communication Studies	Spring 2010	Roy Schwartzman
128	University of South Florida	Communicating Illness, Grief, and Loss: Witnessing Holocaust Survivor Testimonies and Revisioning Stories of Loss (graduate seminar)	Communication	Fall 2009	Carolyn Ellis
129	University of South Florida	Communicating Illness, Grief, and Loss: Witnessing Holocaust Survivor Testimonies and Revisioning Stories of Loss (undergraduate course)	Communication	Fall 2009	Carolyn Ellis
130	University of Southern California	Advanced Writing for Business	Business	Spring 2004	Lee Cerling
131	University of Southern California	Anne Frank was Not Alone: Holland and the Holocaust	Freshman Seminar	Fall 2003, repeated 5 more times	Anthony Anderson
132	University of Southern California	Cinema & History	History	Fall 2006	Vanessa Schwartz
133	University of Southern California	Creating the Nonfiction Film	Cinema-Television	Fall 2003, repeated once more	Mark Harris

	University	Course Name	Department	Term	Professor/Instructor
134	University of Southern California	Darwin's Legacy: (R) evolutionary Theory's Cultural Impact	General Education/ Arts and Letters	Spring 2010	Amy Parish
135	University of Southern California	France and the French from Napoleon to Mitterand	History	Spring 2009	Vanessa Schwartz
136	University of Southern California	French IV: Paris as Seen by Writers, Filmmakers, and Photographers	French	Fall 2008, repeated once more	Colin Keaveney
137	University of Southern California	Genocide, Human Rights, and the Media	Communications	Fall 2004, repeated once more	Stephen O'Leary
138	University of Southern California	Geospatial Information Management	Computer Science	Fall 2009	Cyrus Shahabi
139	University of Southern California	Italian Composition and Conversation	Italian	Fall 2009	Caterina Crisci
140	University of Southern California	Life and Death in Nazi Germany	History	Fall 2010	Paul Lerner
141	University of Southern California	Mass Violence and Genocide in the 21st Century	History	Fall 2009	Wolf Gruner
142	University of Southern California	Memory and History: Video Testimonies of the Holocaust	Freshman Seminar	Fall 2006	Douglas Greenberg
143	University of Southern California	Presentations of the Holocaust	Cinema-Television	2004/05	Michael Renov
144	University of Southern California	Producing Film Histories	History	Fall 2007	Vanessa Schwartz
145	University of Southern California	Psychological Adjustment Following Traumatic Life Events: The Case of Genocide	Psychology	Spring 2009	Beth Meyerowitz
146	University of Southern California	Public Memory	History	Spring 2006	Karen Halttunen
147	University of Southern California	Representations of the Holocaust	Cinema-Television	Fall 2003, repeated once more	Michael Renov
148	University of Southern California	Representing the Holocaust: Memory, History and National Identity	General Education/ Arts and Letters	Spring 2006, repeated 5 more times	Sharon Gillerman
149	University of Southern California	Research Seminar on Modern Visual Culture	History, Visual Studies	Fall 2008	Vanessa Schwartz

	University	Course Name	Department	Term	Professor/Instructor
150	University of Southern California	Sociology of Memory	Sociology	Fall 2008	Macarena Gomez-Barris
151	University of Southern California	Sociology of Violence	Sociology	Spring 2009	Macarena Gomez-Barris
152	University of Southern California	Studies in Modern European History: Europe's Twentieth Century	History	Fall 2010	Paul Lerner
153	University of Southern California	Terrorism and Genocide	Political Science	Fall 2006, repeated 3 more times	Richard Dekmejian
154	University of Southern California	The Holocaust	Judaic Studies	Fall 2005, repeated 8 more times	Sharon Gillerman
155	University of Southern California	The Holocaust	Judaic Studies	Spring 2009	David Kaufman
156	University of Southern California	The Holocaust in 20th Century Europe	History	Spring 2009, repeated once more	Wolf Gruner
157	University of Southern California	The Holocaust in Literature and Film	General Education/ Arts and Letters	Spring 2009, repeated 2 more times	Wolf Gruner
158	University of Southern California	The Praxis of New Media	Institute for Multi-media Literacy	Fall 2010	David Johnson
159	University of Southern California	The Shoah (Holocaust) in Literature and the Arts	Comparative Literature	Fall 2006, repeated once more	Moshe Lazar
160	Yale University	European Bestsellers in Contemporary Fiction	German Studies/ Literature	Fall 2003	Matthias Konzett
161	Yale University	German Literatures of Resistance: 1945 to the Present	German Studies/ Literature	2004/2005	Matthias Konzett
162	Yale University	History and Memory— The Whitney Seminar on European Identities	History/Humanities	2004/2005	Jay Winter
163	Yale University	Ornament and Crime in Cosmopolitan Vienna	German Studies/ Literature	Spring 2004	Matthias Konzett
164	Yale University	Visuality and Violence	Women's and Gender Studies/American Studies	Fall 2003	Laura Wexler

Appendix E:

Sample Course Syllabi

Course Title: Culture, Gender, Media II: Visual Cultures (Schülting)

Faculty Name: Sabine Schülting

Institution: Freie Universität Berlin

Semester Taught: Winter 2008–2009

The new and expanding field of Visual Culture Studies questions the "textual turn" in cultural studies and says that the analysis of visual material requires different approaches than the analysis of texts and that "spectatorship (the look, the gaze, the glance, the practices of observation, surveillance, and visual pleasure) may be as deep a problem as various forms of reading (decipherment, decoding, interpretation, etc.)," as W. J. T. Mitchell puts it in *Picture Theory* (1994). The object domain of Visual Culture Studies does not merely consist of images and the visual media but of all things that can be seen. Visual Culture Studies also pays close attention to cultural practices of looking, to the power relations at the basis of these practices, as well as to the ways in which meaning and knowledge are constructed through acts of seeing.

In addition to giving a broad survey of different theoretical approaches to Visual Culture Studies, the seminar will look at a selection of case studies in more detail in order to enable students to analyze diverse phenomena of visual cultures. Our discussion of contemporary phenomena (the cultural predominance of visual media) will be complemented by a historical perspective, which will attempt to trace the history of the visual and pay particular attention to 19th century visual cultures.

Language: The course will be taught in English (level C1).

Texts: Relevant theoretical articles, as well as visual material will be provided on a Blackboard site, which will accompany the seminar.

Recommended introductory reading:

W. J. T. Mitchell, *Picture Theory*. Chicago 1994.

Nicholas Mirzoeff, *An Introduction to Visual Culture*, London 1999.

Contact: Institut für Englische Philologie, Habelschwerdter Allee 45, JK
29/227, 14195 Berlin
tel. 030-838 72346 (office) – 030-838 72354 (Ms Kuhlen, secretary)
email: sabine.schuelting@fu-berlin.de

Schedule

- Week 1:** Introduction
- Week 2:** Theories of the Image
text: Mieke Bal, “*Visual Essentialism and the Object of Visual Culture*”
- Week 3:** Spectatorship – Power – Knowledge
text: Marita Sturken/Lisa Cartwright, “*Spectatorship, Power, and Knowledge.*”
- Week 4:** Gendering the Gaze
text: Mary Ann Doane, “*Film and the Masquerade: Theorizing the Female Spectator*”
- Week 5:** The (Post)Colonial Gaze
text: Homi Bhabha: “*The Other Question: The Stereotype and Colonial Discourse*”
- Week 6:** Watching the War
text: Nicolas Mirzoeff, “*The Banality of Images*”
- Week 7:** Visuality and Art: The Invention of Perspective
text: from Norman Bryson, *Vision and Painting*
- Week 8:** Producing Knowledge: The Scientific Gaze
text: Michel Foucault, “*Seeing and Knowing*”
- Week 9:** Museums: The Visuality of Things
text: Eilean Hooper-Greenhill, “*Exhibition and Interpretation: Museum Pedagogy and Cultural Change*”
- Week 10:** Victorian Visual Cultures
text: from Renate Brosch (ed.), *Victorian Visual Culture*
- Week 11:** Tutorial: essays
- Week 12:** Visual Technologies: Photography—Film, New Media
text: Susan Sontag, “*The Image-World*”
- Week 13:** Text and Image
text: W. J. T. Mitchell, “*Ekphrasis and the Other*”

Week 14: Visual Culture and Cultural Memory: The Visual History Archive

Week 15: Visual Culture and Cultural Memory: The Visual History Archive

Week 16: Summary—Conclusions, Open Questions

Course Title: Anne Frank Was Not Alone—Holland and the Holocaust

Faculty Name: Anthony E. Anderson

Institution: University of Southern California

Semester Taught: Spring 2006

Required Readings:

Frank, Anne. *The Diary of a Young Girl: The Definitive Edition*. Susan Massotty, trans. New York: Bantam Books, 1995.

Gies, Miep, with Alison Leslie Gold. *Anne Frank Remembered: The Story of the Woman Who Helped to Hide the Frank Family*. New York: Simon and Schuster, 1987.

[plus SHOAH Foundation Access Project—listening to one testimony]

Additional assignment: One short oral presentation

Attendance: Mandatory

Class Description:

In German-occupied Western Europe nowhere did the Nazis pursue their genocidal policies against the Jews with more zeal and devastating results than in the Netherlands. By the end of World War II more than 70 percent of the Jews living in Holland had perished in the Holocaust. This, in a nation that has been and is one of the world's most tolerant and least antisemitic society.

This course will explore this enormous tragedy that befall Dutch Jewry. Particular emphasis will be given to examining the agonizing ethical choices that confronted the Dutch, both Jews and Gentiles, during the German occupation. The class will follow a lecture/discussion format, with readings, film clips, and guest speakers.

Note: Students are advised that during the course of this class they will be subjected to images of the Holocaust, which will be at times graphic and may be distinctly unsettling.

Class Schedule

Week 1: General Introductions

Week 2: The Jewish Diaspora

- Amsterdam & the Dutch Golden Age
- The Dreyfus Case
- Beginnings of Zionism

Week 3: World War I

- › “Atrocities”
- › Dutch Neutrality
- Germany Shattered - “Stabbed in the Back”
- Hitler Takes Power
- Nazi Campaign against Jews Begins
- Boycotts
- Nuremberg Laws

Week 4: Evian Conference

- Kristallnacht
- World War II Begins
- Euthanasia
- Holland Invaded

Week 5: Registration of Jews

- Civil Servants Dismissed
- The February Strike
- Het Joodsche Raad = The Jewish Council
- Invasion of Soviet Union
 - › Einsatzgruppen

Week 6: Noose Tightens in Holland

- America Enters the War
- Wannsee Conference
- Work camps
- Jewish Star Introduced

Week 7: Deportations begin

- Raids in Amsterdam
- Camp Westerbork

Week 8: Onderduiken

- End of the Community

Week 9: Auschwitz

- Sobibor
- Theresienstadt
- Bergen-Belsen

Week 10: No class**Week 11:** Hunger Winter

- Liberation

Week 12: Confronting the past

- Final summation

Course Title: Remembering + Narrating = History? Introduction to Historical Science Theories

Faculty Name: Christine Gundermann

Institution: Freie Universität Berlin, Friedrich Meinecke Institute

Semester Taught: Winter 2008–2009

Within the course the interpretation of sources as a basic propaedeutic competence for historians is one of the focal points. For this I have divided the course up into five groups that will work on written sources, images and illustrations, statistics, maps and oral history. Further topics are the steps undertaken when interpreting things, as well as analyzing interpretation examples. All of the sources have the Dutch Holocaust as a main theme. The group that is working on oral history has already partaken in a VHA training course and how to use this database. Afterward, the group interpreted the interview by Elfriede Geiringer-Frank and presented their results/this interview, as well as the VHA to the rest of the seminar.

Schedule

- Week 1:** Introduction and overview: What is history?
Guided tour of the FMI library
- Week 2:** From the past to science: Johann Martin Chladenius
Propaedeutic: Dealing with reference sources
- Week 3:** History I: Leopold von Ranke
Propaedeutic: Dealing with reference sources
- Week 4:** *In-house database training course*
Propaedeutic: Creating a bibliography
- Week 5:** History II: Johann Gustav Droysen:
Propaedeutic: Historical journals
- Week 6:** From political history to structural history
Propaedeutic: From reading to the excerpt, historical journals
- Week 7:** On German social history
Propaedeutic: From reading to the excerpt, historical journals
- Week 8:** The return of narrative history
Propaedeutic: From reading to the excerpt, historical journals
- Week 9:** Interpretation of sources I: Group preparation work
- Week 10:** Interpretation of sources II: Group preparation work
- Week 11:** Interpretation of sources III: Presentation of the results
- Week 12:** Interpretation of sources IV: Presentation of the results
- Week 13:** The return of narrative history: History and remembrance
Propaedeutic: Analysis and evaluation of the bibliographies/the interpretation of the sources
How does one write a review?
- Week 14:** Modern cultural history (micro/media/gender history)
Propaedeutic: From the review to a term paper
- Week 15:** Modern political history, historical relationships or history and identity
Propaedeutic: From the review to a term paper
- Week 16:** Final thoughts and wrap-up

Course Title: “Who Testifies for the Witnesses?” Perspectives of Work with Survivors of National Socialism

Faculty Name: Tanja Seider/ Katharina Obens

Institution: FU Berlin Otto Suhr Institute

Semester Taught: Winter 2008–2009

Schedule

Week 1: Introduction

—organizational stuff: seminar plan, seminar aims, requirements, expectations, dates and topics, credits, reader

—content-related: thoughts on content and functions/features of a witness/testimony box

Week 2: Current Oral History status in Germany

Preparation texts: von Plato (2007) and Kröger (2001)

Week 3: Introduction to the Visual History Archive

Preparation texts: Barricelli (2007) and VHA introduction

Week 4: No session

Week 5: Target group youth: generation-specific connecting factors of historical and political education work on the topic of National Socialism

Preparation text: von Borries (2007)

Week 6: Medialization and universalization of testimonies on the topic of National Socialism:

On the current debate about the future of witness work with regard to the topic National Socialism and media relayment of the testimonies

Preparation texts: Kansteiner (2003), Keilbach (2003) and Krümmel (2004)

Week 7: Guest lecture by Dr. Wolf Kaiser (Head of the Pedagogy Dept. of the House of the Wannsee Conference)

Oral History and tracing paths/looking for clues with regard to education work having to do with National Socialism. Concept and design of teaching materials

Preparation text: Schneider (2007)

Week 8: *Testimonies and witness reports that are “related twice” within the media of auto/biographical documentaries: Ima* (2001,

director: Caterina Kluseman)

Preparation texts: Friedman (2002) and Seider (2008)

Subject-oriented learning with media testimonies by survivors

Comparing the media video testimony and auto/biographical documentaries

Preparation texts: Hartman (1999) and Elm (2008)

Week 9: *Preparing for the witness questioning and discussion* (preparing the questions for the witness and drafting a first concept on how to impart the information (e.g., tracing paths and looking for clues) with the help of the testimony box

Preparation texts: Henke-Bockschatz (2004) and Steffi Wittenberg’s biography (in print).

Examples of how to design teaching materials: Heyl/Maronde-Heyl (1999)

Week 10: Bernd Körte-Braun (VHA): *How are testimonies produced with the help of new media?*

10am–2pm Practical example of how to implement didactic reflections with the aid of the learning software ‘Erinnern für Gegenwart und Zukunft’

Preparation texts: Brücker (2008) and Schmitz et al. (2008)

Week 11: *Follow-up of the witness discussion:* Reworking the concepts and ideas for the “Testimony Box”

Preparation text: Michelsen (2006)

Week 12: *No session*

Week 13: *Guest lecture by the witness Steffi Wittenberg* on her personal motives for giving a testimony and her related concept of historical and political education

Preparation text: Kößler (2007)

Week 14: *Presentation of the innovative project ideas on the topic “The media legacy of witnesses”* Expert lecture N.N.

Week 15: *In the House of the Wannsee Conference*

Historical didactics with regard to the project work on designing the “Legacies”: Selecting and working on the interview material, the “traces” and “clues” and first ideas for the menu navigation of the learning DVD with a guided tour of the House of the Wannsee Conference (at 12noon)

Texts for the groups will be supplied

Seminar aims:

- specific theoretical analysis and discussion of both “testimonies” and “witness testimonies/accounts” in pedagogic settings (especially within education)
- working on and producing a “Testimony Box” together with the witness Steffi Wittenberg (e.g., in the form of a learning DVD) in which her “legacy” is turned into a media product that can be used for didactic purposes

Credit requirements:

- regular attendance
- reading and preparing the seminar texts for the sessions
- taking part in creating the “Testimony Box” (teaching material on witnesses)
- handing in the pedagogic handouts on the teaching materials in written form by the end of March 2009

Literature list: (texts that can be found in the reader marked with a » bullet)

- » Assmann, Aleida, Vier Grundtypen von Zeugenschaft. In: Fritz Bauer Institut/ Elm, Michael/Kößler, Gottfried (Hg.): *Zeugenschaft des Holocaust. Zwischen Trauma, Tradierung und Ermittlung. Jahrbuch zur Geschichte und Wirkung des Holocaust*, Frankfurt/Main 2007, S. 33-51
- Baer, Ulrich (Hg.): *Niemand zeugt für den Zeugen. Erinnerungskultur und historische Verantwortung nach der Shoah*. Frankfurt/Main 2000, S.7 – 31
- » Baricelli, Michele: Per Video zugeschaltet. Periphere Gedanken zum Potential des ‚Visual History Archive‘ der Shoah Foundation im Geschichtsunterricht, in: Martin, Judith/Hamann, Christoph (Hg.): *Geschichte – Friedensgeschichte – Lebensgeschichte* (Fs. Peter Schulz-Hageleit). Herbolzheim 2007, S. 234-252
- » Borries, Bodo v.: *Historisch-politische Bildungsarbeit zur NS-Geschichte mit Jugendlichen in Deutschland heute*, Unveröffentlichtes Manuskript 2007
- Borries, Bodo v.: Moralische Aneignung und emotionale Identifikation im Geschichtsunterricht. Empirische Befunde und theoretische Erwägungen, in: Wolfgang Meseth/Matthias Proske/Frank-Olaf Radtke (Hg.): *Schule und Nationalsozialismus. Anspruch und Grenzen des Geschichtsunterrichts*, Frankfurt/Main 2004, S. 268-297

- » Brücker, Eva, Personalisierung oder Geschichte aus Perspektive der ‚Vielen Einzelnen‘. Das ‚Offene Archiv‘ für Videointerviews mit Überlebenden des Holocaust im Ort der Information des Denkmals für die ermordeten Juden Europas, Berlin (unveröffentlichter Vortrag 2008)
- » Elm, Michael, Sekundäre Zeugenschaft. Eine Studie am Fortunoff Video Archive for Holocaust Testimonies, in: Ders., *Zeugenschaft im Film. Eine erinnerungskulturelle Analyse filmischer Erzählungen des Holocaust*, Berlin 2008, S. 183-225
- » Friedman, Régine-Mihal, Generationen der Folgezeit. Der neue Film der Zeugenaussagen. In: *Montage a/v* 11/1/2002, S. 75-95
- Fritz Bauer Institut/Elm, Michael/Kößler, Gottfried (Hg.): Zeugenschaft des Holocaust. Zwischen Trauma, Tradierung und Ermittlung. *Jahrbuch zur Geschichte und Wirkung des Holocaust*, Frankfurt/Main 2007
- Günther-Arndt, Hilke/ Sauer, Michael: Einführung: Empirische Forschung in der Geschichtsdidaktik Fragestellungen – Methoden – Erträge, in: *Geschichtsdidaktik empirisch – Untersuchungen zum historischen Denken und Lernen*, Berlin 2006, S. 7-18
- » Hartman, Geoffrey, Von Überlebenden lernen. Das Videozeugen-Projekt in Yale, in: Ders., *Der längste Schatten. Erinnern und Vergessen nach dem Holocaust*, Berlin 1999, S. 194-215.
- » Henke-Bockschatz, Gerhard: Zeitzeugenbefragung, in: Ulrich Mayer u.a. (Hg.): *Handbuch Methoden im Geschichtsunterricht*, Schwalbach/Ts. 2004, S. 354-369
- Heyl, Matthias/Heyl-Maronde, Margit, *Materialien zur Unterrichtseinheit ‚Die Gesellschaft des Holocaust‘*, Hamburg 1999. Runterzuladen unter: www.fasena.de/download/material/GdH.pdf
- » Imhof, Werner: Oral History und Spurensuche in der Bildungsarbeit zum Nationalsozialismus – *Chancen, Grenzen, Praxis*. unveröffentlicht, 2008
- » Kansteiner, Wulf, Die Radikalisierung des deutschen Gedächtnisses im Zeitalter seiner kommerziellen Reproduktion: Hitler und das ‚Dritte Reich‘ in den Fernsehdokumentationen von Guido Knopp, in: *Zeitschrift für Geschichtswissenschaft* (2003), 51. Jg., H. 7, S. 626-648
- » Keilbach, Judith, Zeugen der Vernichtung. Zur Inszenierung von Zeitzeugen in bundesdeutschen Fernsehdokumentationen, in: Hohenberger, Eva/Keilbach, Judith (Hg.), *Die Gegenwart der Vergangenheit*. Dokumentarfilm, Fernsehen und Geschichte, Berlin 2003, S. 155-174
- Knigge, Volkhard: *Abschied von der Erinnerung. Gedenkstättenrundbrief 100*, Heft 4/2001, S.136-143
- » Kößler, Gottfried: Gespaltenes Lauschen. Lehrkräfte und Zeitzeugen in Schulklassen, in: *Fritz-Bauer-Institut* (Hg.) 2007, S. 176 – 191
- Kößler, Gottfried: Teilhabe am Trauma? Zeitzeugen in der pädagogischen Annäherung an die Geschichte des Holocaust, in: Eduard Fuchs/Falk Pingel/Verena Radkau (Hg.): *Holocaust und Nationalsozialismus*, Wien 2002 (Konzepte

- und Kontroversen. Materialien für Unterricht und Wissenschaft in Geschichte - Geographie - Politische Bildung, Bd. 1), S. 48-57
- » Kröger, Marianne, Oral History in Deutschland. Überlegungen zur Praxis der Zeitzeugenforschung und zu eigenen Dispositionen des Befragens, in: *psychosozial* 24.Jg., (2001) Heft 1 (Nr. 83), S. 81-96
 - » Krümmel, Peter, Ein Volk in der Zeitmaschine., in: *DIE ZEIT*, 26.02.2004, Nr. 10
 - Laub, Dori: *Zeugnis ablegen oder die Schwierigkeiten des Zuhörens*, in: Ulrich Baer (Hg.) 2000, S. 68 - 83
 - Lenz, Claudia/Moller, Sabine: Die Gegenwart in der Vergangenheit: Gruppendiskussionen über den Zweiten Weltkrieg und den Holocaust in (Ost)Deutschland und Norwegen, in: *Psychologie & Gesellschaftskritik*, 118, 30, S. 57-81
 - » Michelsen, Jens/Heinker, André: Fragestellung zur De-Konstruktion von Zeitzeugennarrationen als Aufgabe und Beitrag zum historischen Lernen, in: *Andreas Körber/Oliver Baeck (Hg.): Der Umgang mit Geschichte an Gedenkstätten. Anregungen zur De-Konstruktion*, Neuried 2006, S. 62 - 79
 - Näpel, O., Historisches Lernen durch „Dokumentation“? – ein geschichtsdidaktischer Aufriss. Chancen und Grenzen einer neuen Ästhetik populärer Geschichtsdokumentationen analysiert am Beispiel der Sendereihen Guido Knopps, in: *Zeitschrift für Geschichtsdidaktik* 2003, S. 213-244
 - » Plato, Alexander v., Geschichte ohne Zeitzeugen? Einige Fragen zur ‚Erfahrung‘ im Übergang von Zeitgeschichte zur Geschichte. In: Fritz Bauer Institut/Elm, Michael/Kößler, Gottfried (Hg.): *Zeugenschaft des Holocaust. Zwischen Trauma, Tradierung und Ermittlung. Jahrbuch zur Geschichte und Wirkung des Holocaust*, Frankfurt/Main 2007, S. 141-156
 - Plato, Alexander v., :Zeitzeugen und die historische Zukunft. Erinnerung, kommunikative Tradierung und kollektives Gedächtnis in der qualitativen Geschichtswissenschaft – ein Problemaufriss, in: *BIOS*, 13. Jg. (2000), Heft 1, S. 5 – 29
 - Proske, Matthias/Meseth, Wolfgang (2006): Nationalsozialismus und Holocaust als Thema des Geschichtsunterrichts. Erziehungswissenschaftliche Beobachtungen zum Umgang mit Kontingenz, in: Günther-Arndt, Hilke/Sauer, Michael (Hg.) (2006): *Geschichtsdidaktik empirisch – Untersuchungen zum historischen Denken und Lernen*, Berlin, S. 127-154
 - Rüsen, Jörn (Hg.): *Geschichtsbewußtsein: psychologische Grundlagen*,

Entwicklungskonzepte, empirische Befunde, Köln 2001

- » Schmitz, Sophia u. a., European Resistance Archive online: *Interviews mit Angehörigen des Widerstands während des Zweiten Weltkriegs in Europa – ein außerschulisches Jugendprojekt*, (unveröffentlicht) 2008
- » Schneider, Christoph: „Das ist schwer zu beantworten und entschuldigen Sie, wenn mir jetzt die Tränen kommen“ Medialität und Zeugenschaft, in: Fritz Bauer Institut/Elm, Michael/Kößler, Gottfried (Hg.): *Zeugenschaft des Holocaust. Zwischen Trauma, Tradierung und Ermittlung. Jahrbuch zur Geschichte und Wirkung des Holocaust*, Frankfurt/Main 2007, S. 260-279.
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- Zülsdorf-Kersting, Meik (Hg.): Identitätsstiftung durch das Grauen? Jugendliche und das Thema „Holocaust“, in: *Zeitschrift für Genozidforschung*. Strukturen, Folgen, Gegenwart kollektiver Gewalt, Themenheft: Über Verbrechen reden. Umgang mit Menschenrechtsverbrechen in globaler Perspektive, Vol. 7, 2, 2006, S. 67-90

Journals:

- *Oral History, Geschichte lernen*, Heft 76, 2000
- *BIOS - Zeitschrift für Biographieforschung, Oral History und Lebensverlaufsanalysen* (seit 1988)

CD-ROM:

- *Erinnern für Gegenwart und Zukunft* (Hg. von der Shoah Foundation und Cornelsen Verlag). Im Rahmen dieses sog. ‚Toleranz-Bildungs-Portals‘ werden Unterrichtsmaterialien, Schulprojekte und Hinweise zum Einsatz der CD-ROM ‚Erinnern für Gegenwart und Zukunft - Überlebende des Holocaust berichten‘ gegeben. Hinzu kommt eine umfangreiche Linkliste.

Websites:

- Visual History Archive of the Shoah Foundation Institute in Berlin: <http://www.vha.fu-berlin.de/>
- Fortunoff Video Archiv for Holocaust Testimonies in Berlin: <http://www.stiftung-denkmal.de/projekte/interviews>
- www.zeitzeugen-dialog.de
- <http://www.zeitzeugengeschichte.de/>
- http://www.fernuni-hagen.de/INST_GESCHUBIOG/welcome.shtml
- www.lernen-aus-der-geschichte.de
- Forschungs- und Arbeitsstelle »Erziehung nach/über Auschwitz«: www.fasena.de/download/material/GdH.pdf

Course Title: Representations of the Holocaust in Literature & Film

Faculty Name: Dr. Falko Schmieder

Institution: Freie Universität Berlin

Semester Taught: Winter 2008–2009

Week 1: Introduction and overview; setting the seminar agenda

Week 2: M. Köppen/ K. R. Scherpe: Introductions
S. Kohlhammer: Anathema

Week 3: Short texts and articles for discussion by K. Laermann, D. Claussen,
L. Richard, M. Komar

Week 4: Sven Kramer: Wahr sind die Sätze als Impuls
Young: Describing the Holocaust

Week 5: Peter Weiss: Meine Ortschaft

Week 6: Visual History Archive

Week 7: Visual History Archive

Week 8: Claude Lanzmann, Shoah. Guest lecture by Christoph Hesse

Week 9: Discussion on Claude Lanzmann

Week 10: Alain Resnais, Nuit et Brouillard

Week 11: Alain Resnais, Nuit et Brouillard

Week 12: Art Spiegelman: Maus; see here: Andreas Huyssen: Von
Mauschwitz in die Catskills und zurück

Week 13: Art Spiegelman: Maus; see here: Andreas Huyssen: Von
Mauschwitz in die Catskills und zurück

Week 14: H. Farocki: Aufschub

Week 15: H. Farocki: Aufschub

Week 16: Final discussion and wrap-up

Course Title: Germany since 1914

Faculty Name: Russell A. Spinney

Institution: University of Maryland Baltimore County

Semester Taught: Spring 2009

Course Description:

This course introduces students to modern Germany and provides a survey in four parts, from the late Imperial period through the First World War, the Weimar Republic, Nazi Germany, the Second World War, the Holocaust, Allied Occupation, the Cold War divisions of East and West Germany and the current reunified Federal Republic of Germany. Student work will focus on the reading of selected primary source materials and scholarship on a broad range of current issues. Key points focus on Germany's relationship to authoritarian and democratic politics, antisemitism, science, race, and genocide, but students will also make use of different kinds of archival materials, including material culture, art, architecture, film or music in order to develop a fuller sense of what was possible and what happened in modern Germany and its development. Students will work with different theoretical and methodological approaches, including lenses of class, gender, linguistics, everyday history, oral history, memory, material culture, economics, anthropology or ethnography to illuminate that history in yet other ways. It requires students to wrestle with the interpretation of key issues and questions and to develop a research project of their own choosing through their readings, class discussions, research writing and written examinations.

Course Requirements & Grading:

Required Textbook:

Mary Fullbrook, *A Concise History of Germany*, second edition, Cambridge: Cambridge University Press, c2001.

Participation:

Each graded part is worth one quarter of the final grade, and student input in the final grade is encouraged. Participation starts with the assumption that both students and instructor come to this class as various kinds of experts and beginners to different parts of the study of German history. Participation breaks down equally between the record of attendance and the contributions that a student makes to each class. Both attendance and contributions are recorded from each class session. Class time is divided between discussions and

mini-lectures on that day's assigned readings and framed by that week's leading questions. Contributions include offering points for discussion, answering questions, providing historical knowledge, interpreting source materials, debating points or asking questions during the lecture or class discussion. If you do not know something, then please by all means **ASK!** Please do not be afraid to look as if you do not know or do not understand and **ASK to find out.**

If a student must miss a class for any reason, he or she should inform the instructor beforehand in person or per email if possible—if not, then afterward in a timely fashion. **Two or more unexcused absences** will lower the participation portion of the grade, unless there are extenuating circumstances. The student is also responsible for making up any work missed due to not attending a class. Students should seek out peers for the notes of the classes missed. An absence may be excused and attendance points recovered by submitting official forms of excuse and discussing the circumstances with the instructor.

Exams:

There will be two required written examinations at the mid- and endpoints of the course (please see below for dates; instructor will also post more information on students' "Blackboard" accounts, TBA).

Research Project:

Each student is expected to write at least one **original essay**, 8 to 10 pages in length, in the course of the semester. Students must choose a topic based on class readings and discussions (topics do not necessarily have to coincide with the suggested leading questions). Students must choose the week for submission of their projects from a calendar circulated in class by the instructor, and students are expected to post their projects in the online class folder on time (please see Blackboard page). Students are expected to see the instructor during regularly scheduled office hours or by appointment prior to submitting their essays, discuss potential research topics, relevant literature, source materials and research organization with the instructor. Please post copies in Microsoft Word format or in a "text" format supported by Microsoft Word. Papers must be word-processed, with 12 pt. font, double-spaced, and pages numbered with "Chicago"-style citations (see Blackboard "Citation Guide" folder). Students must post their work in the specified Blackboard drop box folder no later than noon on the Thursdays of the week due. Any final revisions are due as digital copies to the instructor's university email address by the end of the workday that Friday. Worth 100 points each, these writing assignments comprise 1/4 of the final grade. Grammar and spelling are considered in essay evaluations. (Please see Blackboard for more detail.)

Portfolio:

There is also a voluntary course portfolio that students may submit with their final written exam. It should include all of their work and a self-evaluation of their effort, which the instructor will consider in deciding the final grade. Graduate students in the course will face a higher set of expectations which they should discuss in more detail with the instructor.

Class Calendar:

Week 1: Introduction to Modern Germany

Leading questions: Why study modern German history? How do we remember the history of modern Germany? How do we understand modern Germany's historical development? How do leading scholars debate the historical development of modern Germany? How does this history inform our actions as people and citizens of different times and different nations?

Why Germany? Thoughts on International Holocaust Remembrance Day.

Introduction of course expectations & preliminary discussion on studying German history.

Primary sources: (presented in class): August Sander's photography The "Goldhagen Debate" and "Ancestral Germany."

Text: Mary Fulbrooke, "Germany under Bismarck," pp. 131–137.

Primary sources: Fritz Stern, "Ancestral Germany," pp. 13–37 (Please see Blackboard.)

Literature: Rudolf Augstein's Interview with U.S. historian Daniel J. Goldhagen (Blackboard).

Week 2: Rethinking Germany, Rethinking the Kaiserreich

Leading questions: *How do scholars look at "modern Germany" vs. the Second German Reich? What does scholarship now suggest about how Germany developed as a modern nation when compared to other nations? What parts of this history become neglected or forgotten, and what can new research contribute to our understanding of "modern" Germany? More specifically, how did Germans envision Germany? How did work change German society and politics? How was antisemitism, colonialism or race a factor?*

The "Exceptional" Path of Modern Germany

Text: Fulbrooke, "Society and Politics in Wilhelmine Germany," pp. 137–144 & "Culture in Imperial Germany," pp. 144–148.

Primary sources: 1. Internet sources: Gotha-Programm of the Social Democratic Party (1875) (<http://history.hanover.edu/texts/gotha>).

html), 2. Bismarck on the Polish Question (<http://www.h-net.org/~german/gtext/kaiserreich/speech.html>), 3. Wilhelm II, A Place in the Sun (<http://www.fordham.edu/halsall/mod/1901kaiser.html>), 4. Stackelberg / Winkle: Anti-Semitism to the Jewish Question, Documents 1.1-1.4
 Scholarship: Kathleen Canning, "Gender and the Politics of Class Formation: Rethinking German Labor History," pp. 105–141.
 Imagining the Modern German Nation.
 Primary sources: internet Resource: Fichte, "The German Nation" (<http://www.fordham.edu/halsall/mod/1806fichte.html>) & Ernst Renan, "What is a Nation?" http://www.cooper.edu/humanities/core/hss3/e_renan.htm
 Scholarship: Alon Confino, "The Nation in the Mind," pp. 158–172 & Helmut Walser Smith, The Butcher's Tale, pp. 91–103 & 135–162.

Week 3:

The World War

Leading questions: Who was responsible for the start of the First World War? What does the latest research indicate about German guilt for starting the war? How did war affect Germans on the home front? How did war affect the experience on the front? How did the German military affect the experience of occupied peoples?

The Responsibility of War.

Text: Fulbrooke, "Foreign Policy and the First World War," pp. 148–154.

Primary sources: Stackelberg / Winkle: September Program to Ideas of 1914, Documents 1.10-1.13.

Scholarship: John C. G. Roehl, The Kaiser and his Court, pp. 162–189 & Alan Kramer, "The War of Atrocities: Murderous Scares and Extreme Combat," pp. 11–33.

Germans on the Home Front.

Primary sources: Excerpts from Kaethe Kollwitz's diary and artwork, pp. 51–69 & Sebastian Haffner's Defying Hitler, pp. 8–19

Scholarship: Belinda Joy Davis, Home Fires Burning: Food, Politics, and Everyday Life in World War I Berlin, pp. 1–32 & 190–205 & Peter Fritzsche, "July 1914," pp. 1–29.

Week 4:

The "Final Battle," Defeat and Revolution (1918)

Leading questions: How did the First World War influence German politics and society in the early 1920s?

How did German leaders deal with defeat and the responsibility of war?

How did ordinary Germans experience defeat, revolution, and civil war?

How did locality, tradition, political extremism, popular movements or antisemitism influence politics in the Weimar Republic?

Dealing with Defeat in 1918/1919

Primary sources: Translated excerpts from Ernst von Salamon's *The Ostracized*; Wilhelm Doerwald's memoir; Sebastian Haffner, *Defying Hitler*, pp. 20–38; Kaes / Jay: Paul v.

Hindenburg, "Stab in the Back" # 5; Ernst Juenger "Fire" #8; and Sax / Kunz: *Treaty of Versailles*, pp. 47–50.

Scholarship: Richard Bessel, *Germany after the First World War*, pp. 69–79 & 220–253.

Revolution, Republic and Putsch (1919–1923).

Text: Fulbrooke, "The Weimar Republic: Origins & Early Years," pp. 155–167.

Primary sources: Kaes / Jay: Ernst Simmel, "War Neuroses," 2.

Constitution of the German Republic, 3. Tagebuch "Ruhr Occupation", 4. Ostwald, *Moral History of the Inflation*,

Spartakus Manifesto #13 & Sax / Kunz, *Run-Away Inflation*, pp. 50–53.

Scholarship: Eric D. Weitz, "War and Revolution and the Genesis of German Communism," pp. 62–99.

Week 5: The Apparent Stabilization of the Weimar Republic

Leading questions: How did "Americanism" or the "Soviet Union influence Weimar political culture? How did communists, German Nationalists or the early Nazi movement appeal to Germans? How did the rise of fascist movements in other countries, such as Italy, Spain, Portugal, the United States, or Japan compare with Nazism? How did radical nationalism reemerge after Hitler's release from prison? What did the Weimar Republic achieve?

The Return of Antisemitism and Nazism

Text: Fulbrooke, "The Period of Apparent Stabilization," pp. 167–172.

Primary sources: Mussolini, "What Is Fascism?" the Tribune's "informant" in Erfurt, the NSDAP Rally in Weimar (1926) & USC Shoah Foundation Institute Visual History Archive Testimonial Records for 1923.

Scholarship: Ian Kershaw, "Emergence of the Leader," pp. 221–253.

The Achievements of the Weimar Republic

Primary sources: Kaes / Jay: Kayser, "Americanism" #150, Lorzy "Hour of the Chewing Gum" #283, Gumbel, "Political Murder" #37, Schmitt, "Parliamentarism" #129, and Thaelmann "SPD and NSDAP" #126.

Scholarship: Detlev Peukert, *Mass Culture & Americanism*, pp. 164–190.

Week 6: The Collapse of Weimar

Leading questions: How did the Nazis seize power? Was it democratic? Was it through terror? Why did Germans support the National

Socialists? Why was there little organized resistance? How did everyday Germans experience the Nazi seizure of power? How did Jews, Poles, Roma & Sinti, Jehovah's Witnesses, homosexuals, social outsiders or foreigners experience the regime? How did other nations respond to the rise of National Socialism?

The End of the Weimar Republic|Text: Fulbrooke, "The Collapse of Weimar Democracy," pp. 172–179.

Primary sources: Sax / Kunz: Targets of Nazi Propaganda, pp. 100–102, Industry Club Speech, pp. 110–113

Scholarship: See Blackboard for selected scholarship on the collapse of the Weimar Republic.

The Nazi Seizure of Power

Text: Fulbrooke, "The Consolidation of Hitler's Power," pp. 179–187.

Primary sources: Sax / Kunz: Goebbels' Reflections, pp. 120–123, Enabling Act to Civil Service Law 136–141, Stackleberg / Winkle: Lina Haag, pp. 146–149, Victor Klemperer's Diary, "1933," pp. 3–21 & USC Shoah Foundation Institute Visual History Archive Testimonial Records for 1933.

Scholarship: Saul Friedlander, Nazi Germany and the Jews, Volume I, pp. 1–40.

Week 7: The Nazi Racial State (1933–1939)

Leading questions: How did the history of antisemitism influence Nazi ideology and politics? How did more modern scientific notions of race or health influence ideas, policies and programs in the Nazi state? How great a role did Hitler's vision play in the creation of Nazi Germany? What was distinctly German about this racial state? How great a role did the racial state play in Nazism? How did the victims experience what happened? How were ordinary Germans involved?

Radicalizing the Idea of the German Nation.

Primary sources: Sax / Kunz: Hitler, Mein Kampf, pp. 189–203, Ideology and Racial Biology, pp. 204–210, Sax / Kunz: Protecting the Volksgemeinschaft, pp. 210–212 & T-4 Documents.

Scholarship: Burleigh / Wippermann: "Barbarous Utopias" & "Institutionalized," pp. 23–73 & "The Persecution of the 'Hereditarily Ill', the 'Asocial' and Homosexuals," pp. 136–197.

Week 8: Rethinking the Totalitarian State

Leading questions: How total was Nazi control? How much did the Nazis have to coerce people? How much could they count on German support? How did the Nazis appeal to ordinary Germans? How did Germans experience the regime's appeals? How did non-Jewish and Jewish Germans experience terror? How much did

people resist or oppose the Nazi regime?

The Cult of the Leader

Primary sources: Sax / Kunz: New Career Opportunities for Women, pp. 280–281, Labor Front and “Strength through Joy,” pp. 268–274.

Scholarship: Ian Kershaw “ ‘Hitler Myth:’ Image and Reality in the Third Reich,” pp. 197–212.

Ordinary Germans

Primary sources: Sax / Kunz: Nuremberg Laws to Public Reaction to Kristallnacht, pp. 403–421, Sax / Kunz: Annexation of Austria in Eyes of German Public, pp. 349–351, Victor Klemperer’s Diary, “1938,” pp. 270–280 & USC Shoah Foundation Institute Visual History Archive Testimonial Records for 1938.

Scholarship: Eric Johnson, “What Did They Know?” pp. 387–398 and Andrew Bergerson “Heil Hitler,” pp. 146–158.

Week 9: The Second World War, Genocide & International Justice.

Leading questions: How did the world “appease” Nazi Germany? How did Germans respond to the Nazi call to war? Was there a “straight” or “crooked” path toward the Holocaust? Who were the perpetrators and why did they commit murder? Who were its victims and survivors and how did they experience the war and genocide? How did ordinary Germans participate in the systematic murder of non-Aryans or other people and why? How did the international community deal with postwar Germany in terms of justice, reconstruction and democratization? Did the Allies get it right?

The Perpetrators of Murder and Genocide

Text: Fulbrooke, “Foreign Policy and War,” pp. 187–197

Primary sources: Sax / Kunz: The “Final Solution” to the “Extermination Process,” pp. 432–444,

Escape from Treblinka, pp. 448–455.

Scholarship: Raul Hilberg, “Killing Center Operations,” pp. 220–259 & Christopher Browning “One Day in Josefow,” pp. 300–314.

The Survivors and the Downfall

Text: Fulbrooke, “Holocaust, Resistance and Defeat,” pp. 197–204.

Primary sources: Günter Grass, “How I Spent the War” & Mein Krieg documentary film excerpt

Scholarship: Michael Geyer “Some Observations on Catastrophic Nationalism,” pp. 118–143 & Michael R. Marrus, documents and commentary related to the Nuremberg War Crimes Trial, 1945–46

Week 10: Post-1945: Dealing with Nazism, Trauma & the Cold War

Leading questions: How did people experience the end of war and

genocide? How did people deal with life after death? How did Allied occupation affect the development of postwar Germany? To what extent did the Western Allies de-Nazify, demilitarize and democratize Germany? How did the Cold War shape Allied policy toward Germany? How did (or did not) the memories of Nazism, race, war, and genocide influence the postwar development of Germany? What kind of Germany?

Text: Fulbrooke, "The Creation of the Two Germanys," pp. 205–212.

Scholarship: Hanna Schissler, "Writing about one's own time," pp. 6–13; Bessel & Schumann, "Violence, Normality and the Construction of Postwar Europe," pp. 1–13 & Nicholas Stargardt, "Witnesses of War," pp. 362–377. Guest lecture by Dr. Rebecca Boehling, director of UMBC's Drescher Center for the Humanities and Professor of Modern German History

Text: Fulbrooke, "From Establishment to Consolidation," pp. 212–220.

Scholarship: Juliane Wetzel, "An Uneasy Existence: Jewish Survivors in Germany after 1945," pp. 131–142.

Week 11: West Germany

Leading questions: What kind of Germany did West Germans create? How did West Germans deal with their Nazi past and postwar reconstruction? How did "Americanization" influence West Germans? To what extent did West Germany become a "westernized" democratic nation? To what extent had West Germans freed themselves from Germany's Nazi past?

Western Integration, German Identity and an Alternative Consumer Society

Text: Fulbrooke, "Economy and Society in West Germany," pp. 230–235

Primary sources: The Basic Law Code of Germany: <http://www.iuscomp.org/gla/statutes/GG.htm>.

Scholarship: Andrew Sywottek, "From Starvation to Excess? Trends in the Consumer Society from the 1940s to the 1970s," pp. 341–353

The 1960s: Youth, Culture and Democracy

Scholarship: Kaspar Maase, "Establishing Cultural Democracy: Youth, 'Americanization,' and the Irresistible Rise of Popular Culture," pp. 428–446 & Tony Judt, 1968: "The Specter of Revolution," pp. 407–421

Week 12: East Germany

Leading questions: What kind of Germany did East German leaders create? Was the GDR a totalitarian state? How did East

German leaders motivate people to support the GDR? How did East Germans deal with their Nazi past and postwar reconstruction? How did “Sovietization” influence East Germans? To what extent did East Germany become a “socialist” nation?

The German “Democratic” Republic.

Text: Fulbrooke, “Economy and Society in East Germany, 1949-89,” pp. 235–243

Primary sources: Victor Klemperer’s diary entries, from 1945, pp. 58–66

Scholarship: Thomas Lindenberger, “‘Asociality’ and Modernity. The GDR as a Welfare Dictatorship,” pp. 211–228 & Corey Ross, “Opposition and Dissent: Fundamental Feature or Fringe Phenomenon?” pp. 97–125

Youth in the GDR

Scholarship: Alon Confino, One Stasi File: “The Case of Bettina Humpel,” pp. 133–151, Dorothee Wierling, “The Hitler Youth Generation in the GDR. Insecurities, Ambitions, and Dilemmas,” pp. 307–322 & Wierling, “Youth as Internal Enemy. Conflicts in the Education Dictatorship of the 1960s,” pp. 157–178

Week 13: Forty Years of Socialism and the Fall of 1989

Leading questions: To what extent had socialism succeeded in East Germany? Why did socialism ultimately fail in East Germany? What role did East German dissidents play in the fall of the Berlin Wall? What role did ordinary East Germans play? How much of a role did the western Allies play? How about the Soviet Union? How about other Eastern European nations, such as Poland, the Czech Republic or Hungary? How have East and West Germans dealt with reunification? To what extent have Germans created a reunified nation?

The Fall of 1989

Text: Fulbrooke, “The Revolution of 1989 and the Unification of Germany,” pp. 243–249

Primary sources: Timothy Garton Ash, “Berlin: Wall’s End,” pp. 61–77

The End of Socialism: Germany, Europe & the Transatlantic Relationship.: Katherine Verdery, “What Was Socialism, and Why Did It Fall?” pp. 19–38 & excerpts from After the Fall of the Wall. Life Courses in the Transformation of East Germany (TBA)

Week 14: “Forever in Hitler’s Shadow?” The New Federal Republic of Germany

Leading questions: How have Germans remembered their past and what kind of Germany have they created? How have

they remembered Nazism and the Holocaust? How have they remembered Socialism and the GDR? How have Germans dealt with the integration of Turks and other nationalities into German society and culture? How have they dealt with antisemitism? What challenges lie ahead? How do we remember Nazism? How does the memory of Nazism, fascism, genocide, socialism or communism influence the present?

Dealing with the History of Dictatorship & Nostalgia.

Primary sources:

http://www.rhythmisit.com/en/php/index_flash.php?HM=1&SM=2

Text: Fulbrooke, "The Federal Republic of Germany since 1989," pp. 250-257.

Scholarship: Timothy Garton Ash, "Trials, Purges and History Lessons," pp. 294-314 & Paul Cooke, excerpt from Representing East Germany (TBA) Last Thoughts on Germany, German History and a Western Community of Values

Scholarship: Konrad Jarausch, After Hitler: Recivilizing Germans, 1945-1995, pp. 267-281.

Week 15: Review

Course Title: Mass Violence and Genocide in the 20th Century

Faculty Name: Prof. Wolf Gruner

Institution: University of Southern California

Semester Taught: Fall 2009

Systematic mass murder of large populations is one of the main features of the 20th century. Thus, this seminar will explore the origins, developments and forms of mass violence during this period. We will trace the history of the public discussion about genocides and dig into the still-vital debate about an appropriate definition of mass extermination. Using both primary and secondary sources we will study several cases: the mass murder of the Armenians and other Christians in Turkey during World War I, the Holocaust, and the genocides in Kampuchea and Rwanda. In contrast to common approaches, we will especially investigate the early stages of persecution to discuss the transition to mass murder. For this purpose, we will include some case studies from Africa and the Americas, where groups were fiercely discriminated against without being exterminated. Comparing these cases and others, we will discuss the factors that motivated states and groups to instigate mass murder, as well as people to participate in these mass crimes.

Required books:

Donald Bloxham, *The Great Game of Genocide: Imperialism, Nationalism, and the Destruction of the Ottoman Armenians* (paperback, 2007)

Ben Kiernan, *The Pol Pot regime, Race, Power and Genocide in Cambodia under the Khmer Rouge 197–1979* (paperback, 2007).

Wolf Gruner, *Jewish Forced Labor under the Nazis: Economic Needs and Racial Aims, 1938–1944* (New York: Cambridge University Press, 2008)

Scott Strauss, *The Order of Genocide: Race, Power, and War in Rwanda* (paperback, 2006).

Etele Higonnet, *Quiet Genocide: Guatemala 1981–1983* (hardcover) Transaction Publishers (2008).

Nancy L. Clark and William H. Worger, *South Africa: The Rise and Fall of Apartheid* (paperback, 2004).

Required articles are on Blackboard

Optional reading:

Ben Kiernan, *Blood and Soil. A World History of Genocide and Extermination from Sparta to Darfur*, paperback, 2007.

Samantha Power, *"A problem from hell." America and the Age of Genocide*, paperback, 2007.

Michael Mann, *The Dark Side of Democracy, Explaining Ethnic Cleansing*, paperback, 2005.

Jacques Semelin, *Purify and Destroy. The Political Use of Massacre and Genocide*, paperback, 2007.

Dirk Moses, "Empire, Colony, Genocide: Keywords and Intellectual History," in A. Dirk Moses, ed., *Empire Colony Genocide: Conquest, Occupation, and Subaltern Resistance in World History* (New York: Berghahn Books, 2008), 3-54.

*Course requirements:**Class discussions:*

Participation in class discussions about the readings is vital for the learning process. I expect that you will attend all class meetings, complete assigned reading on time, and engage actively with the material in our discussions. The breakdown of your grade is as follows: daily attendance, 10 percent; participation in class discussion, 20 percent = for a total of 30 percent.

Examinations:

One midterm exam will be given based on readings and discussions. Midterm: 30 percent.

Research Paper:

You are required to write a research paper of 15 to 20 pages on a topic of your choice and interest whether related to the topic in general or to specific questions under consideration in this class. This paper will be grounded in the historiography of the chosen area, but the heart of the effort will involve research of primary source material available, including the rich material housed in the USC Shoah Foundation Institute or the Holocaust book collection at Doheny library. Please start early to think about a possible subject. After the mid-term you need to provide a research subject and a list of the possible literature you will use to write the paper. Feel free to discuss anything about preparing or writing the paper with me by email or during my office hours. Research Paper: 40 percent.

Schedule:

Class 1: The Study of Mass Violence and Genocide: Introduction

Class 2: Discussion of Terms and Interpretations
 Primary sources: U.N. Definition of Genocide and its history
 (Individual research online)
 Secondary texts: Mark Levene, "Why is the Twentieth Century the Century of Genocide?" in: *Journal of World History*, Vol. 11, No. 2 (Fall, 2000), pp. 305–336.

Class 3: Settler Colonialism, Nation Building and Genocide 18–19th Century
 Secondary texts: Patrick Wolfe, Settler colonialism and the elimination of the native, in *Journal of Genocide Research*, Vol. 8, 2006, no. 4, pp. 387–410.
 Norbert Finzsch, "It is scarcely possible to conceive that human beings could be so hideous and loathsome. Discourses of Genocide

in 18th- and 19th century America and Australia,” in: Colonialism and Genocide, ed. by Dork Moses and Dan Stone, New York 2007, pp. 1–19.

Héctor Hugo Trinchero, “The Genocide of Indigenous Peoples in the Formation of the Argentine Nation-State,” in JGR, vol. 8, 2006, No. 2, pp. 121–137.

- Class 4:** Settler Colonialism, Nation Building and Genocide in the 19th Century
 Secondary texts: Raphael Lemkin, “Tasmania,” in: Colonialism and Genocide, ed. by Dirk Moses and Dan Stone, New York 2007, pp. 74–100.
 Ben Kiernan, “Genocide in the United States,” in: idem, Blood and Soil, 2007, pp. 310–363.

- Class 5:** 19–20th Century Colonial Genocide
 Secondary texts: Ben Kiernan, “Settler genocides in Africa 1830–1910, in: idem, Blood and Soil, 2007, pp. 364–390.
 Bridgeman and Leslie j. Worley, “Genocide of the Hereros,” in: Samuel Totten and William S. Parsons, Century of Genocide, Critical essays and Eyewitness accounts. 2009 (orig. 1997), pp. 17–54.
 Benjamin Madley, “Patterns of Frontier Genocide 1803–1910. The Aboriginal Tasmanians, the Yuki of California, and the Herero of Namibia,” in Journal of Genocide Research, Vol. 6, 2004, No. 2, pp. 167–192.

- Class 6:** The Ottoman Empire and the Armenians, Preconditions
 Secondary texts: Bloxham, The Great Game of Genocide, pp. 1–68.

- Class 7:** The Ottoman Empire and the Armenians, War and Mass Murder
 Primary sources: Eyewitness accounts, in Totten/Parsons, Century of Genocide, pp. 78–88.
 Secondary texts: Bloxham, The Great Game of Genocide, pp. 69–111.

- Class 8:** The Ottoman Empire and the Christians, Expulsion and Mass Murder
 Tentative watching documentary about Armenian Genocide
 Secondary texts: Matthias Bjoernlund, “The 1914 cleansing of Aegan Greeks as a case of violent Turkification,” in JGR, Vol. 10, 2008, No. 1, pp. 41–58.
 Bloxham, The Great Game of Genocide, pp. 134–169 (tentatively also 185–206 about American response)

Hervé Georgelin, “Perception of the other’s fate. What Greek Orthodox Refugees from the Ottoman Empire reported about the destruction of Ottoman Armenians,” in JGR, vol. 10, 2008, No. 1, pp. 59–76.

Class 9: The Holocaust—Preconditions
Primary sources: “Speech of the German delegation in Versailles 1919,” in Steinhardt Botwinick, A Holocaust Reader, pp. 50–51.
Secondary texts: David Engel, The Third Reich and the Jews, pp. 1–37.
Ulrich Herbert, Introduction, in idem, National-Socialist Extermination Policies, Berghahn Books 2000, pp. 1–28.

Class 10: Holocaust—Developments and Institutions
Primary sources: “Nuremberg Laws 1935,” online
http://www1.yadvashem.org/about_holocaust/documents/part1/doc32.html
http://www1.yadvashem.org/about_holocaust/documents/part1/doc33.html
Secondary texts: Gruner, “Local Initiatives, Central Coordination: German Municipal Administration and the Holocaust,” in Feldman/Seibel, Networks of Persecutions, pp. 269–294.
Gruner, Chapter 1 and 5

Class 11: Holocaust: War, Mass Murder and Perpetrators
Watching in class parts of the documentary: Shoah (1985), Claude Lanzmann
Primary sources: The Heydrich order, July 2, 1941, in: <http://www.jewishvirtuallibrary.org/jsource/Holocaust/heydrichguide.html>
“Protocol of the Wannsee Conference, Jan. 20 1942,” (pdf on blackboard)
Secondary texts: David Engel, The Third Reich and the Jews, pp. 50–61.
Christian Gerlach, “German Economic interest, Occupation policy, and the murder of the Jews in Belorussia,” in ibid, pp. 210–239.
Dieter Pohl, “The Murder of the Jews in the General Government,” in: ibid, pp. 83–103.

Class 12: Holocaust, Labor and/or Extermination
Secondary texts: Gruner, Jewish Forced Labor, Chapter 9 and Conclusion

Class 13: Testimonies of the Holocaust, Rwanda, Cambodia
Visit of the USC-Shoah institute Archive.
Secondary texts: David Engel, The Third Reich and the Jews, pp. 62–87.

Due on Thursday: Independent research on denial: Armenian Genocide, Holocaust (look for the main arguments and compare both cases).

Class 14: Holocaust—War crimes Trials, Genocide, Denial
Tentatively Visit Doheny library, Holocaust collection, War Crimes trial records
Primary sources: Hermann Göring, “Testimony on Nazi Policy toward the Jews 1946,” in Michael R. Marrus, *The Nuremberg War Crimes Trial*, pp. 207–211.
Albert Speer, “Final Statement,” in Michael R. Marrus, *The Nuremberg War Crimes Trial*, pp. 224–228.
Secondary texts: Raphael Lemkin, “Genocide,” in: *idem*, *Axis Rule in Occupied Europe*, pp. 79–95.
Raphael Lemkin: “Genocide as a Crime under International Law,” in: *The American Journal of International Law*, Vol. 41, No. 1 (Jan., 1947), pp. 145–151.

Class 15: Midterm assessment

Class 16: Midterm exam based on required reading up to this date and class discussions
Due on Tuesday: Research-paper topic (pPlease explain your subject and provide a preliminary list of the literature and the primary sources you will use in your paper on one page.)

Class 17: South Africa
Secondary texts: Richard Parry, “In a Sense Citizens, but Not Altogether Citizens...” Rhodes, Race, and the Ideology of Segregation at the Cape in the Late Nineteenth Century, in: *Canadian Journal of African Studies / Revue Canadienne des Études Africaines*, Vol. 17, No. 3, Special Issue: South Africa (1983), pp. 377–391.
Clark/Worger, *South Africa*, pp. 3–61

Class 18: South Africa
Primary sources: Verwoerd speech, dec. 1950, in: Clark/Worger, *South Africa*, pp 121–127.
Freedom Charter, 26 June 1955, *ibid.*, pp. 134–137.
Testimony by Dan Montsisi, 1996, in: *ibid.*, pp. 143–144.
Secondary texts: Clark/Worger, *South Africa*, pp. 62–110.

Class 19: The Partition of India, Pakistan, and Bangladesh
Primary sources: Eyewitness accounts, in Totten/Parsons, *Century*

of Genocide, pp. 310–320.

Secondary texts: Paul Brass, “The Partition of India and Retributive Genocide in the Punjab, 1946–47: means, methods, and purposes,” *Journal of Genocide Research*, Vol. 5, 2003, No 1, pp. 71–101.

Chapter: “Genocide in Bangladesh,” in: Totten/Parsons, *Century of Genocide*, pp. 297–310.

Mark Levene, *The Chittagong Hill Tracts: A Case Study in the Political Economy of ‘Creeping’ Genocide*, in *Third World Quarterly*, Vol. 20, No. 2 (Apr., 1999), pp. 339–369.

Class 20: Cambodia

Primary source: 8 points of Pol Pot, May 1975 (interview 1980)

Secondary texts: Kiernan, *The Pol Pot Regime*, pp. 1–101.

Class 21: Cambodia

Secondary texts: Kiernan, *The Pol Pot Regime*, pp. 159–250.

Class 22: Cambodia

Primary sources: Eyewitness accounts, in Totten/Parsons, *Century of Genocide*, pp. 361–372.

Secondary texts: Kiernan, *The Pol Pot Regime*, pp. 251–313, 386–440.

Class 23: Guatemala

Secondary texts: Higonnet, *Quiet Genocide: Guatemala*, pp. 1–17, 29–84, 127–135.

Class 24: Rwanda

Secondary texts: Strauss, *The Order of Genocide*, pp. 17–64.

Darryl Li, *Echoes of violence. Considerations on Radio and Genocide in Rwanda*, in *JGR*, vol. 6, 2004, No 1, pp. 9–28.

Class 25: Rwanda—Local, Central

Documentary *A good man in Hell*, in class

Secondary texts: Strauss, *The Order of Genocide*, pp. 65–121.

Luke Fletcher, *Turning interhamwe, individual and community choices in the Rwandan Genocide*, in *JGR*, vol. 9, 2007, No. 1, pp. 25–48.

Class 26: New Examples of Genocide? Latin America

Secondary texts: Nicolas Robins, “Genocide and the Great Rebellion of 1780–1782 in Peru and Upper Peru,” in: *JGR*, vol. 7, 2005, No. 3, pp. 351–376.

Daniel Feierstein, “Political Violence in Argentina and its

Genocidal Characteristics,” in JGR, vol. 8, 2006, No. 2, pp. 149–168.

Class 27: New Theories on Mass violence and Genocide
Individual Research on classicide, democide etc.
Secondary texts: Christian Gerlach, “Extremely violent societies. An alternative to the concept of Genocide,” in: JGR, vol. 8, 2006, No. 4, pp. 455–472.

Class 28: New Theories of Mass Violence and Genocide
Secondary texts: Dirk Moses, “Theoretical Paper: Toward a Theory of Critical Genocide Studies,” in: Online Encyclopedia of Mass Violence (http://www.massviolence.org/Article?id_article=189)

Class 29: Assessment

Course Title: Communicating Illness, Grief, and Loss:

Faculty Name: Carolyn Ellis

Institution: University of South Florida

Semester Taught: Fall 2009

Course Description and Objectives:

Wounded Storytellers: Telling and Listening to Stories of Illness, Grief, Loss, Trauma, and Disruption

General Orientation:

Human beings make sense of their experiences through hearing and telling stories. When illness, trauma, disruption, and loss occur, our stories of self are disrupted, and new ones must be constructed or old ones revived. As Arthur Frank points out, we learn new stories by hearing ourselves tell others what happened to us, experiencing how they take in our stories, listening to their responses, and comparing our experience to the stories we know of others’ illnesses, disruptions, and losses.

This class will encourage us to cultivate the ability to read and hear illness, loss, trauma, and disruption narratives within a dialectic of intimacy and distance. As we read, watch, hear, and discuss stories, we will move back and forth between being in the immediacy and concreteness of the story—the physical body, emotional experience, and cognitive details; to considering

how a story relates to our own lives—experienced, imagined, or foretold; to examining the rhetorical and social aspects of the story as told; to analyzing cultural and structural patterns in illness and loss stories. We will concentrate on “thinking with stories,” which, as Frank explains, means to take the story as already complete, “to experience it affecting one’s own life and to find in that effect a certain truth of one’s life.” Secondly, we will think about stories, which means to analyze their content and think about what they mean and what they can teach us. Illness and loss stories reveal particular experiences to readers; they also communicate details of everyday and extraordinary life, negotiations in romantic relationships, underpinnings of families, and the roles of institutions and culture. They can cut through the surface and probe deeply and honestly into important questions regarding meaning and living fulfilling lives. Thus, in dealing with trauma, we deal also with the whole of life in all its relational and cultural dimensions.

Specific Focus:

This semester we will focus on the Holocaust, an extraordinary, senseless, tragic, and large-scale experience of suffering that is outside the bounds of “normal,” one that is in so many ways “unspeakable,” and even “unthinkable.” We now live in the last era in which we can interact with first-hand witnesses of the Holocaust and document their lives and memories. Now in their 80s and 90s, these survivors have lived with memories of trauma for more than six decades. Experientially, they can be thought of as experts on long-term coping with trauma. We have a unique opportunity to work with the USF Libraries Holocaust and Genocide Center and the Florida Holocaust Museum to interview survivors of the Holocaust and hear and record their testimonies for future generations. These videotaped documentaries and transcripts will be digitalized in our library and in the Florida Holocaust Museum and be accessible to the public and to researchers. We also will meet survivors, who will attend and speak in our class.

In this class you will read personal narratives written by Holocaust survivors; sources that organize and present their experiences in grounded, chronological, and collective stories; commentaries on these experiences; and articles on the doing and meaning of oral histories. You will view films about different aspects of the Holocaust. You will take a tour of the Florida Holocaust Museum in St. Petersburg, guided by an experienced docent. You will hear personal testimonies from speakers who themselves are Holocaust survivors. You will access and view interviews of survivors online at the Shoah Institute Archive for Holocaust Testimonies, and you will examine other videotapes and transcripts as well.

All of this will prepare you to work with a group of two or three other students to conduct interviews with Holocaust survivors. With each survivor, one member of the group will conduct a pre-interview of about an hour and then, on a later date, a videotaped interview, which will last from 2 to 4 hours. The survivors may live in Tampa, St. Petersburg, or as far away as Sarasota. A camera technician will be available from the library to film the interviews. The interviewer must have a tape player (preferably digital) as a backup recording from which the group members will do the transcription or use the iPods from the library. You have free access to Express Scribe Transcribe Playback Software (<http://www.nch.com.au/scribe/>), which the library recommends, though you would need your own foot pedal. (I may be able to get one or two.) Your group will be required to conduct and transcribe two interviews, and then to write stories from them. Initial transcription takes at least five times the amount of time as the interview itself, and for many of you, it might take considerably longer. Then someone must audit/edit the initial transcription, which again will take several hours per hour of interview. At that point, we turn it over to the library to make final edits. Labor will be divided among group members with (most likely) only one doing the interviews and the others providing important support services.

I interviewed three survivors this summer and have been immersed in films and literature about the Holocaust, especially those dealing with personal testimony. This has been a profoundly meaningful experience, one that has deeply affected my life. I predict this will be an incredible and, for many of you, life-changing experience. I will ask you to reflect on your own loss experiences and how this class and the stories you have heard here have impacted how you put your life together and deal with disruption. I promise to hold your hand and guide you the best I can through all aspects of the class. This material is emotionally exhausting and gut-wrenching beyond words. You will see images and hear stories you didn't think possible and that you will never forget. You need to be sure you want to and are able to handle this kind of trauma. I feel there is much to be gained from grappling with the messy realities of the dark side of the human condition, but you must decide if you feel the same way. I also feel it is our responsibility as a civilized culture to preserve testimonies of these atrocious events and how people have coped and lived. I also feel it is necessary to try to understand in the best ways we can what happened in the Holocaust so that we can try to prevent this kind of tragedy from ever happening again, and so we can, in our daily lives, stand up against what we believe to be morally wrong. I am honored to be a part of this process. The requirements—indeed just being in class—will be time-consuming and energy-draining. If you do not feel this is a journey you want to take for whatever reason, or if you do not feel you can meet all the requirements, please do not sign up for this class.

We likely will shed tears in this class. How could we not? But I also expect

that we will build a compassionate community that is sensitive to one another's feelings, needs, loss experiences, life trials, and pain experienced in response to the suffering of others, and that the class will provide collective intellectual discussions and emotional support. Care will be taken that no one ever feels pressed to reveal what is not comfortable to discuss. However, if you are reticent to talk and write about your own illnesses and loss, and if others' stories of disruption and trauma make you uncomfortable, then this may not be the course you want to take (though it may be the one you most need).

Even with this content, I do not anticipate this class to be all gloom and doom. I expect one of the outcomes to be that we become more aware of the importance of living as well and fully as possible in our day-to-day lives, which can be enhanced by reflecting on the past and future, viewing and analyzing our lives in relation to the lives of others and in the context of the larger world in which we live. To live fully requires us to acknowledge, yet not be overwhelmed by, the presence of death, loss, and disruption. To live fully requires hope, commitment, and engagement. Additionally, I think this kind of investigation can make us better human beings, able to role-take and empathize with others' suffering and perhaps better understand our own. I gain strength from collectively confronting my demons; maybe you will, too. I also hope that you will leave this class with a sense of personal narrative, testimony, oral life histories, and issues in gaining stories of others and sharing your own, which will add to career possibilities, as well as enhance your lives.

Required Books:

(Available at USF and Gray's Bookstores and online used, sometimes at less than half price. Check out Amazon.com and others.)

Frank, Arthur (1995). *The Wounded Storyteller: Body, Illness, and Ethics*. Chicago: University of Chicago Press. (paperback, ISBN: 9780226259925.)

Marienthal, Hal. (2005). *Good Germans: A Child's Fateful Journey through Hitler's Third Reich*. New York: iUniverse. (paperback, ISBN. 9780595368594)

Reiss, Johanna. (1972). *The Upstairs Room*. NY: HarperTrophy. (paperback. ISBN: 9780064403702)

Smith, Lyn (2005). *Remembering: Voices of the Holocaust*. New York: Carroll And Graf Publishers, (paperback. ISBN 9780786719228) (Please buy Carroll and Graf edition in 2007)

Recommended:

Everyone will read selections from one of these books, to be assigned

Delbo, Charlotte. (1997) *Auschwitz and After*. Yale University Press, ISBN 0-300-07057-8 (This book is not in the book store but is readily available.) (115 pages)

Frankl, Viktor. (1959). *Man's Search for Meaning*. Boston: Beacon Press. (Paperback, ISBN 9780807014271) (pp. 1-93 and 135-165)

Levy, Primo (2008). *Survival in Auschwitz*. Classic House Books or Touchstone Reprint edition (Sept. 1, 1995). (Also printed as *If This Is a Man*.) (paperback. ISBN: 978-0979905285) (170 pages)

Wiesel, Elie (1972). *Night from The Night Trilogy*. New York: Hill and Wang. (paperback, ISBN 9780809073641) (133 pages)

All other readings will be on Blackboard, unless otherwise noted.

Course Opportunities:

You will turn in two portfolios for this class. The first is an individual portfolio, and the second is a group portfolio that you will do with two of three other students.

Individual Portfolio:

The following assignments and materials should be included in your individual portfolio on the assigned dates.

A. Your loss and trauma autobiography.

This should be 5 to 9 typed pages. I will read it and give feedback. I will be the only person who reads this and I will not share specifics with anyone else without asking your permission or unless I am legally required to do so. Once I have given you feedback, please put this assignment with my feedback on it in your portfolio. The autobiography should include the following:

1. A brief overview of your loss experiences broadly defined. Discuss how you view loss in general.
2. A description of the different kinds of loss you have experienced, for example, death, illness, separation, failure, disappointment, identity, change and transition, traumatic experience, collective trauma, and other, with brief stories to illustrate.

3. A section about how you coped with these loss experiences. What was the most difficult aspect to cope with? What coping mechanism did you use? What worked and what didn't?
 4. A section about where you are with all this now and where you'd like to be. For example, do you think about loss a great deal? Particular experiences? Do they interfere with your life, impact your relationships and sense of well-being? What helps you, reminds you, makes the experience worse or better? Do you talk to people about your loss experiences? Who? Does that help?
- B. Summary of a Holocaust survivor interview.
- Write a brief summary of an interview you watch on the USC Shoah Institute Foundation for Visual History and Education (<http://vha.usc.edu/v600/login.aspx> or go to the library home page, click resources, then more resources, then Shoah). To access this website, you must connect from a computer on campus or one directly linked by remote to the university. You must register on the site. Sometimes it takes a few hours to access your chosen interview. This assignment should be 3 to 4 typed pages. Your written document can be brief, as an outline or prompt for your presentation.
- You will speak from this document in your class presentation of about 12 to 15 minutes each. The presentation should have three parts: Part 1: summary of the story; Part 2: response to the interview technique and; Part 3: your personal response to the interview. In the presentation, give a description of this person's experiences in the Holocaust and their life before and after, as told in the interview. Then give your personal response to the story. Some questions to consider: How did hearing the story make you feel? What was the hardest thing to imagine and cope with? What did you learn about trauma and grief from this story? What did you learn about the Holocaust? Did hearing about this experience raise important questions about values and how to live your life? How? Additionally, describe the interview technique and discuss how effective it was, the positives and negatives.
- C. Summary of your participation in the group book review.
- Please write a brief summary of your participation in the preparation and presentation of the group book review and include any notes or handouts you used there. This should be 1 to 3 pages. Presentations of the book review should be 35-40 minutes per group.
- D. Re-visioned loss story.
- For your final paper, you will write a creative re-visioned loss story, the topic of which you will select from the events described in the loss autobiography you wrote in the beginning of the semester. You might

tell a story about your own illness, disruption, or loss (broadly defined; for example, it might be about a relationship breakup, divorce, failure, or experience of betrayal), a caretaking experience, dealing with a death, or your experience with a public tragedy, such as Katrina or Sept. 11, 2001. Select one episode/event/loss experience that you would like to think more about and that you are willing to present to the class. Video, movie excerpts, photography, or artwork may accompany the written project. Your work should be interesting and emotionally evocative. Try to make it lively, using scenes, dialogue, and vivid descriptions. The narrative should be about 5 to 7 pages. (For an example, see “There are Survivors.”)

Analysis:

A 4-5 page analysis should accompany the creative section. In this analysis, discuss the meaning of your story and interpret the significance of your creative project to the study of disruption, loss, and illness. You should provide: 1. a cultural analysis (for example, see Kleinman’s response to “There are Survivors”); 2. an emotional/personal analysis (for example, see Bochner’s response to “There are Survivors”); 3. a meta-autoethnographic commentary that discusses how you have re-visioned your experience in light of the experiences of this semester and the writing of the story. For example, what did you learn about grief and loss and how it relates to your own experiences? Writing as healing? Coping? Your life? Refer to particular readings, presentations, interviews, discussions, and guest speakers when appropriate. The whole creative project should be 9 to 12 double-spaced typed pages total (12 pt. font please). You will have 30 minutes to present from this project.

E. Group Portfolio:

The following materials should be included in each group portfolio:

1. Transcripts: Interview transcripts and CDs of the two interviews from your group. Also email me the audio files.
2. Story summary: A summary of the story of each of your interviewees (4 to 6 pages).
3. Process summary: This should include two parts. Part one: A general summary of the process your group went through—describe what happened, the pitfalls and successes, and what you might do differently, if you could do it all over. Part two: Include individual summaries of each person’s description of his or her own participation in the pre-interview/interview/transcription process. This will be different for all of you, depending on your particular role in this process. The general summary should be 4 to 6 pages and each individual summary should be 2 to 4 pages. Suggestion: One person might take charge, gather the individual summaries and then write the group summary.

F. Participation:

This course depends on active participation in class and groups, class presentations and discussions. Therefore, you must be able to attend class regularly, keep up with the reading and assignments, and come to class prepared to discuss what you have read and done. I will ask each of you to take the lead on one article or book during the semester. That means simply reading it thoroughly and coming to class prepared to take a significant part in the class discussion of that article that evening. I will, of course, assume that everyone in class has read and thought about the assignments. I occasionally might ask thought questions WHAT IS THIS??on the reading to encourage you to do it in time for class. Please turn off cell phones. If you bring laptops to class, please use them only for taking notes. Keep distractions to a minimum.

You are required to take a tour at the Florida Holocaust Museum and participate in interviewing one or two survivors and/or transcribing interviews.

Grading:

This is an unusual class to grade. If it's clear that you have done your part in all the group activities, come to class, done your presentations, handed in a complete portfolio and a creative story, thought about your own experiences, and read the assignments, you will most likely receive an A or B in this class. The individual portfolio will count about 50 percent of your grade with the final paper counting most of that grade; the group portfolio about 40 percent of your grade. Participation--including attendance, presentations, and evidence of thoughtful responses to class readings and presentations--will count about 10%. But as you can see, all these activities and assignments are intertwined.

It will be difficult to get an "A" if your work is handed in late, if you take an incomplete (which I strongly discourage unless you have a serious documented medical emergency), if you miss more than two scheduled classes, or if you don't participate fully in the interviews and other group activities. But I also must say that I am not concerned that much about grades in this class, and instead I hope that we will all get passionately involved, help each other, pitch in where needed, do our part and more, deal with all the exigencies the best we can, and see this as an extraordinary opportunity. I'm going to be right beside you, interviewing and working away. I'd like to think we'll all get "As" in this class, including me! I'm willing to work with you in any way I can and be flexible, given that we are working with other people and trying to do some very difficult tasks this semester.

Tentative Schedule:

This may vary depending on speakers' schedules, our own interview schedules, and other exigencies.

- Week 1:** Introduction to the syllabus and the USC Shoah Institute Foundation for Visual History and Education
Activity: In groups please discuss the meaning of the Mary Oliver poem, your reaction to it, and how your reactions connect to your hopes and fears.
Activity: Film: Children from the Abyss (60 minutes), from Broken Silence by Spielberg and Survivors of the Shoah Visual History Foundation.
- Week 2:** Survivors' experience before the war: Persecution and the search for refuge (Tori)
Reading: Smith, Remembering pp. xi-64
Marienthal, The Good Germans, pp. xi-248
"History of the Holocaust," article to be found at http://en.wikipedia.org/wiki/The_Holocaust
Activity: Film: "I Remember" (60 minutes), from Broken Silence
- Week 3:** Wounded Storytellers: Lecture/Discussion with Arthur Bochner
Reading: Frank, The Wounded Storyteller, pp. xi-208.
DeSalvo (1999) Writing as a Way of Healing, Chapter 2, "How Writing Can Help Us Heal," pp. 17-28
Ellis (1993) "There Are Survivors," pp. 712-730
- Week 4:** Doing Interviews: Assign survivors
Reading: Shoah Interview Guide http://college.usc.edu/vhi/download/Interviewer_GuidelinesAugust10.pdf
DC Holocaust Museum Guide (excerpts to be assigned) <http://www.ushmm.org/Archives/oralhist.pdf>
Readings on oral histories: Assmann (2006) "History, Memory, and the Genre of Testimony," Poetics Today, 27, 261-273;
Kushner (2006) "Holocaust Testimony, Ethics, and the Problem of Representation," Poetics Today, 27, pp. 275-295; Golombisky, 2010, "Oral History," Communication Research Methods in Postmodern Culture, pp. 111-134; Greenspan and Bolkosky (2006) "When is an Interview an Interview? Notes from Listening to Holocaust Survivors," Poetics Today, 27, 431-449.
**Assignment: Turn in Loss and Trauma Autobiographies
- Week 5:** War and the Third Reich Begins
Activity: Tour of Florida Holocaust Museum, 55 Fifth St. South,

St. Petersburg. (There will be a speaker, Phil Gans, at 1 and the tour starts at 2.)

(Please check directions but basically you want to look for exit 22 on left and merge into I-175, go to 6th St and turn left, then turn right on 1st Ave. S. Museum is immediately on the left and there is a parking lot just before the museum.) phone: 727-820-0100 We will try to organize transportation for this day. Make sure you are on time. It takes 50 to 60 minutes to drive to the museum from the university.

Please remember to bring your USF ID or you will have to pay an admission fee. If you absolutely cannot attend this day, please plan another visit on your own.

Reading: Smith, pp. 65–102

****Assignment:** Watch a Holocaust interview on USC Shoah Institute Foundation for Visual History and Education (<http://vha.usc.edu/v600/login.aspx>) from beginning to end. These are usually around 2-2 1/2 hours but may be longer (as much as four hours) or shorter. See <http://www.lib.usf.edu/shoah/> for directions.

Remember you have to be on campus or connected to USF through a remote connection to access the site.

Week 6:

Narrative Inquiry in Health and Illness Panel

Reading: No reading so you have time to make contact with your survivors, meet in groups, and prepare for pre-interviews

Activity: We will hold class and then attend the panel. During the first hour we will begin presentations of the interview summaries

****Presentation:** Summary of interview you watched on the USC Shoah website due (12-15 minutes each)

Week 7:

Becoming a Witness

Reading: no reading

****Presentation:** Presentations of interview you watched on Shoah survivor (12 to 15 minutes each)

****Assignment:** Make contact with your survivor and prepare for pre-interview

Week 8:

Telling and Listening (Meet in Library Grace Allen Room, 4th Floor)

Reading: Rosenthal (2003). "Healing Effects of Storytelling: On the Conditions of Curative Storytelling in the Context of Research and Counseling." *Qualitative Inquiry*, 9, 915-933; Klempner (2000). "Navigating Life Review Interviews with Survivors of Trauma," *The Oral History Review*, 27, 67-83.

Baylor University Institute for Oral History Style Guide

for Transcription. http://www3.baylor.edu/Oral_History/Styleguiderev.htm

Activity: We will watch a video of one of my interviews and view the transcripts

Activity: Library presentation on transcribing

Week 9: Personal Narratives of The Hidden and the Rescuers; Kristallnacht and the Kindertransport

Activity: Sylvia Richmond, speaker

Activity: perhaps show some of Anne Frank Remembered or part of Lisl Schick's videotape, Li

Reading: Reiss, The Upstairs Room, pp. vii–196

Week 10: Personal Narratives of The Ghettos and Resistance

Reading: Smith, 103–208

Speaker: Jerry Rawicki

Week 11: Personal Narratives of The Camps, Death March, and Liberation:

Reading: Smith, 209–290

Activity: Holocaust speaker or videotape

Activity: One presentation of reports on books

Week 12: Personal Narratives of Life in the Camps.

Reading: You will be assigned a portion of one of the four books on life in the concentration/death camps

**Presentations: Reports from groups on Delbo, Frankl, Levy, and Wiesel (40 minutes each)

Week 13: The Aftermath: Coping with Grief

Reading: Smith: pp. 291–340

Excerpt from Hedtke, Lorraine and Winslade, John. Remembering Lives: Conversations with the Dying and the Bereaved, Chapter 1, pp. 1–15.

Selections from Attig, Thomas. The Heart of Grief,

“Loving in Separation,” pp. 39–41,

“The Dance Continues in Memory,” 153–158,

“Loss and Spiritual Pain,” 245–249,

Resilience, 257–262,

“Grief is a Journey of the Heart,” 281–286

Lama Surya Das (2003): Letting Go of the Person You Used to Be:

Lessons on Change, Loss, and Spiritual Transformation, pp. 25–38.
 Ellis: “Revisioning ‘There Are Survivors,’” pp. 141–164 in Ellis
 (2009), *Revision*

Neumann, A. (1998). On Experience, Memory and Knowing: A
 Post-Holocaust (Auto)biography. *Curriculum Inquiry*, 425–442.

****Assignment:** Begin Presentations

Week 14: Presentations: Telling Survivors’ stories, Re-visioning your own
****Assignment due:** Your individual portfolio is due today.

Week 15: Presentations (cont.)
****Assignment due:** Your group portfolios are due today.

Week 16: Exam week: Presentations and Wrap-up
 “In Germany, they came first for the communists, and I didn’t
 speak up because I wasn’t a communist;
 And then they came for the trade unionists, and I didn’t speak up
 because I wasn’t a trade unionist;
 And then they came for the Jews, and I didn’t speak up because I
 wasn’t a Jew;
 And then . . . they came for me . . . and by that time there was no
 one left to speak up.”
 —Martin Niemöller (1892–1984)

Course Title: Conflict Resolution and Peace Research (Cambodia)

Faculty Name: Kosal Path, Karen Jungblut

Institution: University of Southern California

Semester Taught: Summer 2010

Schedule:

Week 1: Class meets at VHE 214 (Instructor: Kosal Path)

Week 2: Class meets at Shoah Foundation Institute—Leavey Library, Room
 122 (Instructor: Karen Jungblut)

Week 3/4: Field research in Cambodia (Instructors: Kosal Path, Karen
 Jungblut)

Week 4: Class meets at Shoah Foundation Institute—Leavey Library, Room 122
 Class presentation by students (friends and family members welcome)

Course Goal:

This course introduces the history of the Khmer Rouge regime from 1975 to 1979 and the politics of bringing to justice the Khmer Rouge leadership for crimes they committed during this period, and assesses models of transitional justice as applied to Cambodia's postgenocide context. In particular, the focus of this course is to familiarize students with interview and documentation methods; to prepare them for a two-week trip to Cambodia to conduct their field research to answer the following questions:

What model(s) of transitional justice (retributive justice or restorative justice) would be most appropriate and effective to provide justice to the Cambodian victims of the Khmer Rouge regime and facilitate individual, communal, and national reconciliation in postgenocide Cambodia?

To what extent might the U.N.-sponsored tribunal (ECCC) be able to bring about such multilevel reconciliation in Cambodia?

Course Requirements:

Students will be evaluated based on class attendance and participation (30 percent), presentation (20 percent), and a research paper (50 percent).

Week 1: The history of the Democratic Kampuchea regime, the politics of bringing the KR leadership to justice, and concepts of transitional justice
 Making Sense of How the DK Regime Turned into a Killing Machine, 1975 and 1979
 Course introduction
 Lecture and Discussion
 Required Readings:
 David Chandler, "Prairie Fire, 1976-77" and "Coming Apart, 1977-79," Ch. 7, 8 in *Brother Number One: A Political Biography of Pol Pot*, Rev. ed. (Boulder, Colorado: Westview Press, 1999), pp. 113-157. (Blackboard Reading 1)
 Ben Kiernan, "Grappling with Genocide," Ch. 5 in *Genocide and Resistance in Southeast Asia* (New Brunswick, N.J.: Transaction Publishers, 2008), pp. 203-213. (Blackboard Reading 2)
 Documentary Film: *Playing the Game, Cambodia: The Bloodiest Dominoes*, pro. & dir. Peter Du Cane, 56 min., Australian Film Finance Corporation Limited, 2007, DVD.
 Lecture and discussion
 Required Readings:

Peter Maguire, “The Angkar is more important to me than my father and mother,” Ch.3 in *Facing Death in Cambodia* (New York, NY: Columbia University Press, 2005), pp. 58–69.

(Blackboard Reading 3)

Alexander L. Hinton, *Why did they Kill?* (Berkeley, CA: University of California Press, 2005), pp. 1–35, and 277–297.

(Blackboard Reading 4)

Discussion questions: What is Angkar? Who were Angkar’s opponents? How did Angkar legitimize the murder of their opponents? What motivated Khmer Rouge cadres to become so murderous and atrocious?

Week 2:

The politics of bringing the Khmer Rouge to Justice

Lecture and Discussion

Required Readings:

Ben Kiernan, “Advocating Accountability, 1980–90,” Ch. 6 and “Bringing the Khmer Rouge to Justice,” Ch. 8 in *Genocide and Resistance in Southeast Asia* (New Brunswick, NJ: Transaction Publishers, 2008), pp. 221–237. (Blackboard Reading 5)

Craig Etcheson, “The Politics of Genocide Justice,” Ch. 9 in *After the Killing Fields*, (Westport, CT: Praeger Publisher, 2005), pp.141–166. (Blackboard Reading 6)

Tom Fawthrop and Helen Jarvis, “Waking up to genocide,” and “The Trauma of a Nation: Searching for Truth, Justice and Reconciliation, in *Getting Away With Genocide?* Ch. 7 & 8 (Ann Arbor, MI: Pluto Press, 2004), pp.108–154. (Blackboard Reading 7)

Discussion questions:

Did the Khmer Rouge commit genocide? What factors impeded and delayed justice advocates’ efforts to bring the Khmer Rouge to justice in the 1980s and ’90s? Despite such political impediments, what went right as far as the U.N.’s and Western governments’ responses to the Cambodian government’s initiatives in the late 1990s are concerned? and Discussion

Required Readings:

Craig Etcheson, “Challenging the Culture of Impunity,” Ch. 10, in *After the Killing Fields*, (Westport, CT: Praeger Publisher, 2005), pp. 168–190. (Blackboard Reading 8)

Rachel S. Taylor, “Better Later Than Never: Cambodia’s Joint Tribunal,” Ch. 6 in *Accountabilities for Atrocities: National Responses*, ed. Jane E. Stromseth (Ardsley, NY: Transnational Publishers, 2003), pp. 237–270. (Blackboard Reading 9)

Discussion questions:

Why is it important to seek legal prosecution of the Khmer

Rouge leadership after such a long delay? What are the strengths and weaknesses of the mixed tribunal model (now known as the ECCC)? What are the goals of the international community, the Cambodian government and the Cambodian people? To what extent would the ECCC serve their respective goals? What needs to be done next?

11:30 am – 1:00 pm: Lunch Break

1:00 – 2:00 pm: Discussing the concepts of “Retributive Justice” and “Restorative Justice”

Required Readings:

March R. Amstutz, “Restorative Justice, Political Forgiveness, and the Possibility of Political Reconciliation,” Ch. 6 in *The Politics of Past Evil: Religion, Reconciliation and the Dilemmas of Transitional Justice*, ed. Daniel Philpot (Notre Dame, IN: University of Notre Dame Press, 2006), pp. 151-188. (Blackboard Reading 10)

Discussions questions:

Which model (s) of transitional justice (retributive justice or restorative justice or both) would be most appropriate to address the Khmer Rouge legacies? What are the strengths and weaknesses of each model when applied to the Cambodian case? Should perpetrators like “Huy” and “Ta Chan” be brought to justice or forgiven to foster national reconciliation? How might communal reconciliation, empathy, and trust be built between survivors and perpetrators?

The Roles of Apology and Forgiveness in National Reconciliation

Required Readings:

Charles L. Griswold, *Forgiveness: A Philosophical Exploration*, Ch. 1–2 (Cambridge University Press, 2007) [Blackboard Reading 11]

Week 3: Case Studies and Discussion

The Role of the ECCC

Required Readings:

Brianne N. McGonigle, “Two for the Price of Once: Attempts by the Extraordinary Chambers in the Courts of Cambodia to Combine Retributive and Restorative Justice Principles,” *Leiden Journal of International Law*, 22 (2009), pp. 127–149. [Blackboard Reading 12] Interview reports with other perpetrators/survivors (Blackboard Reading 13) Interview transcript with Him Huy, (PWP Summer ’09) and documentary film: Behind the walls of S-21, 30 min. Phnom Penh: A film of the Documentation Center of Cambodia, 2007, DVD.

Discussion questions:

Is Him Huy (S-21 prison guard) a victim or perpetrator or both?

What was the nature or working environment or operational culture inside S-21? What do you think needs to happen before survivors can forgive Khmer Rouge cadres who were as involved as Him Huy was in the DK's killing machine?

Introduction to the Cambodian Genocide Program and the Documentation Center of Cambodia and their documentation efforts—descriptions of relevant programs in which students might participate, such as Victims Participation Project, Living Document Project, and Genocide Education.

Week4:

Preparing for Field Research: Methodological considerations for interviewing survivors and perpetrators; framing questions for structured and/or semistructured interviews; and how to document the experiences in Cambodia.

Documenting the Cambodian Genocide and Postgenocide Narratives: Interview Methodologies, Observations and Approaches

Review and discuss previous week

Lecture and Discussion

The first session is to gauge the students' understanding of primary research and use of different types of sources.

Required Readings:

Antonious C.G.M. Robben "Epilogue—The Imagination of Genocide" in: *Genocide, Truth, Memory, and Representation* (eds. Hinton, O'Neill), Duke University Press, Durham and London 2009, pp: 317–330 (Blackboard Reading 14)

Shoah Foundation Institute Interview Guidelines (Blackboard 15)

Haing Ngor (w/ Roger Warner), *Survival in the Killing Fields*, paperback edition (publisher: Robinson, an imprint of Constable & Robinson Ltd., 2003): Introduction (pp.: 1–6); Chapter 4 – Chapter 6 (pp: 51–86); Chapter 16– Chapter 18 (pp: 194–230); Chapter 20–Chapter 24 (pp: 245–293); Epilogue. (Blackboard Reading 16)

Dith Pran (compiled by), Kim DePaul (ed.), *Children of Cambodia's Killing Fields*, Chapters: Introduction, The Dark Years of My Life (Savuth Penn) pp.: 43–49; Living in the Darkness (Rouen Sam) pp.: 73–81; Survival in Spite of Fear (Gen L. Lee) pp: 105–109. (Blackboard Reading 17)

2004 Interview with Youk Chhang, Head of Documentation Center Cambodia and survivor of the Cambodian genocide.

(Blackboard Reading 18)

Discussion questions:

What documentation can be considered useful? What role can or should personal narratives play in documenting genocides? How do narratives of survivors and perpetrators differ from each other? This session includes an introduction into the Shoah Foundation Institute's interview methodology to conduct life histories.

Required Readings:

2004 Interview with Prak Khan, former guard at Tuol Sleng prison and former Khmer rouge soldier. (Blackboard Reading 19)

Osman Ysa (DC-Cam)—on Prak Khan and interrogation at Tuol Sleng prison. (Blackboard Reading 20)

Carolyn Gallaher "Researching repellent groups: Some methodological considerations on how to represent militants, radicals, and other belligerents." in *Surviving Field Research* (eds: Siriam, King, et.al.), Routledge, New York 2009, pp: 127–146 (Blackboard Reading 21) Lee Ann Fujii "Interpreting truth and lies in the stories of conflict and violence" in *Surviving Field Research* (eds: Siriam, King, et.al.), Routledge, New York 2009, pp: 147–162 (Blackboard Reading 22)

Suggested Readings:

Primo Levi *The Grey Zone* (pp: 36–69) (Blackboard Reading 23)

Stephen Brown "Dilemmas of self-representation and conduct in the field" in *Surviving Field Research* (eds: Siriam, King, et.al.), Routledge, New York 2009, pp: 213–226 (Blackboard Reading 24)

Olga Martin-Ortega and Johanna Herman "There and back: surviving field research in violent and difficult situations" in *Surviving Field Research* (eds: Siriam, King, et.al.), Routledge, New York 2009 pp: 227–240 (Blackboard Reading 25)

Discussion questions:

What are the experiences survivors describe; how are the experiences described? How do survivors define and describe perpetrators and their motivation? How do perpetrators describe what happened during the Khmer Rouge regime? Can Primo Levi's concept of "grey zone" be applied in the Cambodian context?

Discussion and Team work

The group will discuss different interview approaches and interview processes and structures. Students will team up in groups and start to develop interview questions.

Interview format and process: Conducting interviews (scripted to semiscripted to free-flowing) and the data to collect

The goal of this day is for students to continue to work in groups to develop interview questions to support their research in Cambodia.

Students will also be provided with the interview questions created by last year's course for critical evaluation. They will also have the opportunity to meet guest speaker, Dr. Leakhena Nou, founding director of the Applied Social Research Institute of Cambodia (ASRIC) and assistant professor of Sociology at Cal State Long Beach, and engage in a conversation with her.

Continue developing questions in teams and review and discuss each group's questions

Review and analyze last year's questions

Guest speaker: Dr. Leakhena Nou

Debriefing after guest speaker

The goal of this day is to finalize the interview questionnaire and any other documentation necessary for the interview process.

Provide insights into another country's current post-genocide effort of reconciliation—Rwanda. Establish a web presence to document travel and research experiences while in Cambodia. Allow time for students to discuss expectations and concerns about upcoming trip to Cambodia.

Finalize interview questionnaire and discuss other documentation needed for the process (release agreements or approval from interviewees, taking of notes and pictures or video during interview, etc.) Efforts of reconciliation after genocides in other countries:

Example—Rwanda

Suggested Readings:

Kasajja Phillip Apuuli "Procedural due process and the prosecution of genocide suspects in Rwanda" in *Journal of Genocide Research* (2009), 11(1), March, pp: 11–30 (Blackboard Reading 26)

Eugenia Zorbas "What does reconciliation after genocide mean? Public transcripts and hidden transcripts in post-genocide Rwanda" in *Journal of Genocide Research* (2009), 11(1), March, pp: 127–147. (Blackboard Reading 27) Creation of PWP Cambodia—communication blog or other web presence for documenting travel and research experiences while in Cambodia; discuss upcoming trip to Cambodia.

Task assignment before the trip: Students will be divided into three or four groups. Each group has two or three members: a photographer/video recorder, and a note taker. Break and preparation for departure

Week 3/4: Field Research and Interviews in Cambodia Depart for Phnom Penh, Cambodia (meet at LAX for departure)

Hotel check-in, local orientation, and logistics preparation
 Archival research at DC-Cam; meet with representatives of NGOs and ECCC, as well as representatives of the following embassies: U.S., France, Germany. Provincial trips (by car) and interviews with survivors and/or perpetrators. (Note that this is subject to change.)
 Write up interview report & city tours with DC-Cam volunteers
 Provincial trips (by car) and interviews with survivors and/or perpetrators, and archival research at DC-Cam (Note that this is subject to change.)
 Siem Reap trip (flight): This trip will be arranged upon arrival in Cambodia. (Note that this is subject to change.)
 Depart for L.A. Students prepare their presentations and write research paper.

Week 5: Presentation Day (LVL 122) Your presentation is a team work and will be graded by the other groups and instructors. Note that this is an individual research paper.

Course Title: Holocaust, Memory, and Gender

Faculty Name: Andrea Pető

Institution: Central European University (Budapest)

Semester Taught: Winter 2009–2010

Course Description:

The course aims to interrogate the emerging field created by the intersection of Jewish Studies and Memory to study the literary and artistic representation of the Holocaust. The course covers the topics of how Memory of Holocaust is inscribed, framed, mediated and performed. The course also consists of field trips to the Jewish monuments of Budapest. It consists of two parts: an overview and theoretical introduction are followed by the analyses of the different forms of representation: literature, ego documents, films, internet, textbooks, statues, monuments, photos, oral histories, YouTube videos.

Course Requirements:

Preparation for the class includes the readings and the viewing of the assigned videos on the course website. There will be two field trips connected to the class.

The three reaction papers are a minimum of 1,000 words (30 percent of each) uploaded on the e-learning site. The papers will be evaluated based on engagement with the literature, demonstrated ability to select, digest and organize material to produce, to a deadline, a coherent and critically informed argument.

An active participation in class, discussion and the participation in the field trips will give 10 percent of the grade.

Feedback: You will receive feedback reports with grades four times following each submitted paper on the e-learning site. You are also encouraged to make an appointment with me to discuss the papers.

Reaction papers (total 90 percent)

1. Photo exercise (mandatory)(30 percent)

Additional to the text, bring a one photo printout of to the class, with references that you think has the most meaning for you about the Holocaust, and connect it with key concept(s) from the readings! Be prepared to share your thoughts with the class and to revise your paper following the class!

2. Other (choose one from each of the three categories!) (total 60 percent)

A. Field trip related (30 percent)

During the visit to the Holocaust Memorial Centre, analyze the representation of different experiences of the Holocaust!

Comment on politics of memory in the House of Terror!

Compare your own experiences with the textbooks on the moodle: how to teach the Holocaust!

Analyze the gendered forms of representations in the Jewish Museum and Archive!

B. Internet related (30 percent)

YouTube: a form of representation. Review the Holocaust and memory-related sites!

How has internet changed the ways how Holocaust is represented? Use at least four websites to support your arguments!

Based on the transcript of the Ravensbrück film (available on the moodle), answer the question: Who were the victims of the Nazi regime, what kind of narrative strategies are they using, how do they rationalise what happened to them, what were the form of resistance?

Learning outcomes

- constructing coherent and independent historical arguments based on critical, comparative evaluation of the sources of different genre

- understanding the power relations how memories were constructed, especially gendering the memories of the Holocaust
- understanding of the Holocaust in a broad historical context and its impact on history writing
- making critical and thoughtful use of a range of sources of information about the Holocaust, including ICT
- selecting, organizing and using relevant information in structured explanations of the Holocaust
- understanding the importance of the mass media in confronting the historical experience of the Holocaust, and to place debates around representational conventions and proprieties in historical, cultural, and theoretical context
- evaluating validity of an interdisciplinary or multidisciplinary approach to the Holocaust
- increasing awareness of local, regional and national heritage and its commemoralization process; fostering personal responsibility as democratic citizens and promoting respect for human rights, especially for minority groups
- understanding of some of the major changes of how the Holocaust was mediated in the past decades

Reading schedule

1. Introduction
 Kansteiner, Wulf, "From Exception to Exemplum: The New Approach to Nazism and the 'Final Solution'" in *History and Theory* 1994. 33. pp. 145-171.
 LaCapra, D., "Representing Holocaust" in *Probing the Limits of Representation : Nazism and the "Final Solution,"* Friedlander, Saul ed., Cambridge: Harvard University Press, 1992. pp. 108-127.
 Film: *Eyes of the Holocaust* (János Szász)
2. Remembering Memory: Memory Problem
 Stier, Oren Baruch, *Committed to Memory: Cultural Mediations of the Holocaust*, University of Massachusetts Press, 2003, pp. 1-24.
 Reading, Anna, *The Social Inheritance of the Holocaust: Gender, Culture and Memory*. Palgrave 2002. pp. 29-50.
 Mushaben, Joyce Marie, "Memory and Holocaust: Processing the Past through a Gendered Lens," in *History of Human Sciences*. 2004. 17. 2-3. pp. 147-185.
 Huyssen, Andreas, "Present Pasts: Media, Politics, Amnesia," in Appadurai, Arjun ed. *Globalization* Durham, Duke UP 2001. pp. 57-77.
 Clendinnen, Inga, *Reading the Holocaust*. Cambridge: UP Cambridge, 1999. pp. 163-184.
 Film: *Jedwabne* documentary
3. Remembering: Perpetrators
 Haberer, Erich, "History and Justice: Paradigms of Persecution of Nazi Crimes," in *Holocaust and Genocide Studies* 2005. 19. 3 pp. 487-519.

- Kellenbach, Katharina, von. „Vanishing Acts: Perpetrators in Postwar Germany,” in *Holocaust and Genocide Studies* 2003. 17. 2. 305-329.
Film: “2 oder 3 Dinge, die ich von ihm weiß” (Malte Ludin)
4. Emblems, Photographs, Memory
Zemel, Carol, „Emblems of Atrocity. Holocaust Liberation Photographs” in *Image and Remembrance: Representation and the Holocaust*. Hornstein, Shelly, Florence Jacobowitz, eds. Indiana University Press, Bloomington, 2003. pp. 201-219.
Hirsch, Marianne, *Family Frames. Photography, Narrative, and Postmemory*. Harvard UP. 2002, pp. 241-268.
Zelizer, Barbie, *Remembering to Forget: Holocaust Memory Through the Camera’s Eye*. Chicago: University of Chicago Press. 1998. 141-170.
Film: *The Photographer* (Dariusz Jablonski)
 5. Mediating Memory: Museums
Stier, Oren Baruch, *Committed to Memory: Cultural Mediations of the Holocaust*, University of Massachusetts Press, 2003, pp. 110-150.
Reading, Anna, *The Social Inheritance of the Holocaust: Gender, Culture and Memory*. Palgrave 2002. pp. 102-142.
 6. Framing Memory: Testimonies
Liebman, Jacobs, “Women, Genocide and Memory: The Ethics of Feminist Ethnography in Holocaust Research” in *Gender and Society* 2004. 18. pp. 223-238.
Goldenberg, Myrna, “Lessons Learned from Gentle Heroism: Women’s Holocaust Narratives,” in *Annals of the American Academy of Political and Social Science*, 1996. 548, pp. 78-93.
Film: *Greta* (Pasovic)
 7. Filmic representation
Reading, Anna, *The Social Inheritance of the Holocaust: Gender, Culture, and Memory*. Palgrave 2002. pp. 77-101.
Williams, Linda, “Mirrors without Memory: Truth, History and the New Documentary,” in *Film Quarterly* 1991. 32. pp. 357-379.
Avisar, Ila, “Holocaust Movies and the Politics of Collective Memory,” in Rosenfeld, Alvin, ed. *Thinking About the Holocaust: After Half a Century*. Bloomington: Indiana UP, 1997. pp. 39-58.
Kaes, Anton, “Holocaust and the End of History: Postmodern Historiography in Cinema,” in Friedlander, ed., *Probing the Limits of Representation*. pp. 206-222.
Film: *Passing on. A Grandmother’s Story* (Kathy Leichter)
 8. Diaries and Egodocuments
Reading, Anna, *The Social Inheritance of the Holocaust: Gender, Culture and Memory*. Palgrave 2002. pp. 51-76.
Film: *The Diary of Anne Frank*
 9. Mediating memory: Internet as representation
Assmann. Aleida, “History, Memory, and the Genre of Testimony,” in *Poetics*

Today 2006. 27. 2. pp. 261–273.

A case study: Centropa collection, Soah Foundation at CEU

Class held in the computer lab

10. Monuments and Statues. Performing Memory: Tourism and Pilgrimage
 Huyssen, Andreas, “Monuments and Holocaust Memory in a Media Age,” in
 A Holocaust Reader. Responses to the Nazi Extermination. Morgan, Michael
 ed. Oxford UP, 2001. pp. 359–363.
 Cole, Tim, “Turning Places of Holocaust into Places of Holocaust Memory.
 Holocaust Memorials in Budapest, Hungary, 1945–1995,” in Image and
 Remembrance: Representation and the Holocaust. Hornstein, Shelly, Florence
 Jacobowitz eds. Indiana University Press, Bloomington, 2003. pp. 272–287.
 Film: Vom leben und ueberleben. 2003. Videoarchiv Ravensbrueck
11. Field trip: House of Terror, Holocaust Documentation Centre

Course Title: The Holocaust as Public History

Faculty Name: Professor Deborah Hertz

Institution: The University of California at San Diego

Semester Taught: Winter 2009

Required Reading:

All books have been placed on Reserve and are available for sale at
 Groundworks Books.

- Tom Segev, The Seventh Million, Henry Holt 0-8050-6660-8
- Hannah Arendt, Eichmann In Jerusalem, Penguin classics, 978 0143039884
- Deborah Lipstadt Denying The Holocaust, Plume books, 978 0452272 743
- Norbert and Stephan Lebert, My Father’s Keeper, Back Bay books, paperback
 978 0316089753
- James Young, The Texture Of Memory, Yale University Press, 978 0300059915
- Peter Novick The Holocaust In American Life, Mariner Books, 978 0618082322
- Omer Bartov, Erased, Princeton University press, 978 069 1131214 [currently
 an inexpensive hardback but perhaps in paper by the time necessary]
- Jack Kugelmass and Jonathan Boyarin, eds., From A Ruined Garden, Indian
 University Press 978 0691131214

High Use Shelf at the Library

Please ask at the Reference Desk for the location of this important place, where you will find important reference works useful for your research for this course.

San Diego Jewish Film Festival

Please plan to attend as many Holocaust films as possible. Order tickets at www.lfjcc.org/sdjff, or call (858) 362 1348. Most films show at the AMC La Jolla, but check the schedule to be sure. We will try to obtain free tickets if possible. These are the films relevant to this class:

Arthur Syk: Illuminator

Blessed is the Match: The Life and Death of Hannah Senesh

The Last Train [from Berlin to Auschwitz]

My Opposition: The Diaries of Friedrich Kellner

We Must Remember [Carlsbad High School student project and film]

Requirements

All students must take an in-class midterm examination on Feb, 6, and a final during Finals Week. All students must post at least four mini-essays of at least one long paragraph on our WebCT and make a short presentation in class. Your presentation should be, if possible, on the same topic as your essay or Public History Project. The presentations are not graded. If you wish to show pictures or a film clip at your presentation, please send the material the day before to my personal email.

By the second week of class you must choose the topic. Suggestions can be found throughout the syllabus. Note that your presentation in class should be on or around the date that topic is covered in the lectures.

Students should choose between the Academic Track and the Public History Track. Those who choose the Academic Track will write a 10-page paper. Late work will not be accepted. The topic of the paper can be chosen from the subjects, events, individuals, memoirs, fiction or films listed below on this syllabus. Please be sure that Ms Kuruc, Mr Valji or the professor has approved your topic.

Students who choose the Public History track can create an educational tool or project. Many of the Public History projects will involve using the Shoah Foundation's Visual History Archive in conjunction with local survivors and or local high school students. Possible projects include: a PowerPoint presentation that a survivor could use in their public talks; additions to the class web site; original poetry, fiction, or journalism; video interview with a local survivor which adds to the previously recorded interview, or possibly a report of your work with local high schools. Expect to work closely with Ms Theresa Kuruc on these public projects,

which may require activities outside of the classroom lectures.

Points toward the final grade: midterm 25; final 30; essay or public history project 30; web postings 15.

Course Schedule:

- Class 1:** Introduction—Public History and Private History
Read Novick, Introduction
- Class 2:** Adolf Eichmann and Other Nazis
Read Arendt, chapters 2–5 and Chapter 13
Lebert, 38–53
Topics: Kurt Becher; Martin Bormann; Joseph Goebbels; Heinrich Himmler; Hans Frank; Odilo Globocnik; Hermann Goering; Rudolf Hoess; Julius Streicher; other Nazi leaders of your choice.
- Class 3:** Guest lecture—Using the Visual History Archive for Historical Research
Ms. Amy Edwards, graduate student in history and former project manager of the Holocaust Living History Workshop
- Class 4:** The Jewish Way of Remembrance, and Ritual Practices During the Holocaust
Read Kugelmass, Introduction and 51–52; 68–69; 141–143; 166–167; 171–172; 182–185; 189–194; 212–218; 231–234
Topics: Salomon Rappaport [An-Sky]; Maurice Halbwachs, life and work; YIVO Yiddish Scientific Institute in Vilna and New York
- Class 5:** The Deportations, Or Who Knew the Secret Destinations?
Read Arendt, chapters 9 and 10
Novick, Chapters 1, 2, 3
Topics: Jewish Councils [in particular cities and ghettos]; Hannah Arendt's controversy about the Jewish Councils; Rabbi Leo Baeck; Wannsee Conference; Dr. Martin Luther; Vichy France; Werner Best; Heinrich Muller; King Boris of Bulgaria; Dieter Wisliceny; Alois Brunner.
- Class 6:** The Dilemmas of the Israeli Yishuv During the War
Read Segev, parts I and II
Topics: Ha-avara agreement; Chaim Arlosoroff; David Ben-Gurion; Martin Buber's letter to Ghandi; the White Paper of 1939; the Struma [boat]; Yoel Palgi
- Class 7:** No class Martin Luther King Jr. Day

- Class 8:** Hannah Senesh and Other Possible Heroes
Segev, Chapter 4
Kugelmass, 203–204
Topics: Herschel Grynszpan; Zivia Lubetkin Zuckerman; Itzhak Zuckerman; Mordechai Anielewicz; Janusz Korczak; Artur Zygelboim; Haike Grossman; Heinrich Grueber; Rabbi Michael Dov-Ber Weissmandel; Gisi Fleischmann.
- Class 9:** Postwar Trials in Germany
No reading.
Topics: Fritz Bauer; survivor trials of other survivors; Auschwitz guards trial; Nuremberg Tribunal; Telford Taylor.
- Class 10:** Survivors Plot Revenge on the German People
Segev, Chapter 8
Topics: Abba Kovner; Recha Freier; Tzivia Lubetkin; Pasha Reichman [Yitzhak Avidov]; Nakam organization; Chaim Weizmann; Jewish Brigade; Kibbutz Ein Hahores; Hanoach Bartov; Shimon Avidan
- Class 11:** Displaced Persons Camps
Read Segev, Chapter 7
Novick, Chapter 4
Topics: Landsberg DP Camp; ship Exodus 1947; illegal immigration; Haganah; Jewish Brigade; Harrison Report; UNRRA.
- Class 12:** Restitution and Wiedergutmachung
Segev, Part Four
Kugelmass, 243–249
Topics: Karl Jaspers on guilt and shame; Konrad Adenauer; David Ben-Gurion; Action Suhnezeichnen; I.G. Farben trial; German Democratic Republic and reparations, compared to the Federal Republic of Germany; Nahum Goldman; Claims Conference.
- Class 13:** The Israelis Try Eichmann in Court
Read Arendt, Chapters 1, 2, 4 and 15
Segev, Prologue and Part VI
Novick, Chapter 7
Topics: Hannah Arendt; Gideon Hausner; Robert Jackson; Moshe Landau; Abba Kovner; Robert Servatius; De-Nur, Yehiel [Ka-Tzetnik]; Isser Harel.
- Class 14:** The Era of Silence in America, 1939–1962
Read Novick, Chapters 5, 6
Topics: Henry Morgenthau; Rabbi Stephen Wise; Eleanor

Roosevelt; President Roosevelt; Bruno Bettelheim; David Wyman [his historical work]; American Jewish Committee; American Jewish Congress; Peter Bergson [Hillel Kook]; Raphael Lemkin and the creation of the concept of genocide; Gerhard Riegner; A.M. Rosenthal and the New York Times; We Shall Never Die pageant, New York City 1943; Ben Hecht.

- Class 15:** In-class Midterm
Please bring a blue book to class. Lists of possible questions will NOT be distributed before the exam. The exam will consist of one essay, chosen from a list of six questions, and five identifications, chosen from a list of 15. Identifications could be events, places, persons, movements, book titles. Make-up exams will not be given unless the circumstances are special.
- Class 16:** Negotiating with the SS in Budapest—The Kastner Affair
Read Segev, Part V
Arendt, 116–145 and Chapter 12
Topics: Joel Brand; Regent Nikolaus von Horthy; Arrow Cross; Samuel Stern; Philip von Freudiger; Relief and Rescue Committee; Malchiel Gruenwald; Israel Rudolf Kastner; Kurt Becher.
- Class 17:** The Warsaw Ghetto Rebellion, and Monuments to Heroism
Read Arendt, 115–125, 214–218
Young, Chapter 6
Topics: Marek Edelman; Janus Korczak; Adam Czerniakow; Emmanuel Ringelblum; Chaim Rumkowski; Mordecai Anielewicz; Warsaw Ghetto monument in Jerusalem; Nathan Rapoport; Jan Gross book *Neighbors*.
- Class 18:** Jews in Postwar Germany and Remembrance in Modern Germany
Read Young, Chapter 5
Bartov, Part 3
Topics: Buchenwald; Sachsenhausen; Dachau; Auschwitz; Martin Walser; Ignaz Bubis; Berlin Holocaust Memorial; Willy Brandt; Bitburg Military cemetery; Holocaust mini-series; Maxim Biller; exhibition in Germany on atrocities by the German army; Alexander and Margaret Mitscherlich and *The Inability to Mourn*; Claims Conference; Heinz Galinski; Klaus Gysi; Victor Klemperer; Paul Merker
- Class 19:** No class
- Class 20:** Memory in the Jewish State
Read Young, chapters 8, 9
Segev, chapters 24, 25

Topics: Holocaust Remembrance Day; Jewish theological debates about the Holocaust; law for the punishment of Nazis and their collaborators; March of the Living; Yad Vashem; Beit Lohamei Hagetaot; Beit Hatfusot [Museum of the Diaspora at Tel Aviv University]; Menashe Kadishman; “the righteous Gentile”; Natan Alternman [poet]; Yitzak Arad; Martin Buber.

Class 21: Innovative Public Memorials
 Read Kugelmass, 269–272
 Young, chapters 10, 11
 Topics: Simon Attlee; Babi Yar Memorial Park in Denver; Birkenau concentration camp; Buchenwald concentration camp; Dachau concentration camp; Maidanek concentration camp; Memorial at the Albertinaplatz; Anne Frank House in Amsterdam; Carmelite convent at Auschwitz; Babi Yar; Bergen Belsen Concentration Camp; Ravensbruck Concentration Camp; Auschwitz; resistance memorial in Berlin; Gestapo buildings in Berlin [Topographie der Terror]; Alfred Hrdlicka; Memorial Route of Jewish Martyrdom and Struggle in Warsaw; memorial books from specific towns.

Class 22: Creating Holocaust Memorial Institutions in America
 Read Novick, chapters 9, 10
 Topics: Stanley Milgram experiments; Elie Wiesel; President Jimmy Carter; President’s Commission on the Holocaust; Rabbi Irving Greenberg and ZACHOR.

Class 23: Nazis and Their Families After 1945
 Read Lebert, pp. 1–140 and Afterword
 Topics: Adolf Eichmann; Joseph Mengele; Klaus Barbie; ODESSA [former SS members]; Karl-Otto Sauer and his son; Norbert Lebert; Gudrun Himmler; Wolf-Ruediger Hess; Daniel Bar-On’s work with Israelis and children of perpetrators; Niklas Frank.

Class 24: Bringing War Criminals to Justice
 Read Novick, Chapter 11
 Topics: Simon Wiesenthal; Beate and Serge Klarsfeld; Simon Wiesenthal; the U.S. Department of Justice; Josef Mengele; John Demjanjuk.
 Lecture by Professor Till van Rahden, “History in the House of the Hangman: How Postwar Germany Became a Site for the Writing of Jewish History.” This lecture is required for this course, so please plan to attend.

Class 25: Holocaust Museums
 Read Novick, Chapter 12
 Young, chapters 11, 12
 Topics: Museums in Washington D.C.; New York City; Berlin; Jerusalem [Yad Vashem]; Los Angeles Museum of Tolerance; Martyr's Forest and Memorial.
 Lecture by Professor Till van Rahden 4 pm, in the Department of History.

Class 26: How Cinema Captures this Past
 No reading.
 Films: Night and Fog; The Reader; The Boat is Full; Life is Beautiful; David; Shoah; Claude Lanzmann; The Night Porter; The Black Book; Escape from Sobibor; Judgment at Nuremberg; Schindler's List; The Odessa File; The Ritchie Boys; Playing for Time; Aimee and Jaguar [lesbian love story]; Defiance [Bielski Family partisan group]; Inheritance [survivor meets child of camp commandant, shown on PBS on the show P.O.V.]; film of your choice.
 If you are presenting on one of these films, please choose a clip to accompany your presentation.

Class 27: True and False Memoirs and Autobiographical Fiction
 No reading.
 Topics: memoirs by former Nazis; memoirs by German and Austrian Jews; memoirs by Jews in hiding; false memoirs [Benjamin Wilkomirski, Misha Defonseca, Herman Rosenblat;]; memoirs by Jews living underground in Germany; the written word and the video interview; K-Zetnik [Yehiel Di-nur, author of House of Dolls]; Charlotte Solomon [memoir in pictures]; Art Spiegelman's Maus; Aaron Appelfeld; Anne Frank; Elie Wiesel books; John Hershey The Wall; Daniel Mendelsohn's The Lost; memoir or fiction of your choice.
 If you are presenting on one of these works, please select a passage to analyze with the class which we can post on the Power Point.

Class 28: Forgetting the Holocaust in Eastern Europe
 Read Bartov, all students read Chapters One and Three; choose three towns to read about in Chapter Two

Kugelmass, 249-254; 262-266

Young, Chapter Seven

Topics: Galicia in World War One; Yaniv Janowska concentration camp; Alexander Schwarz; Bruno Schulz; Buchach; controversy about Shimon Redlich's book; Metropolitan Andrei Sheptytskyi; Dov Sadan of Brody; Operation Vistula.

Class 29: Holocaust Denial

Read Lipstadt, entire book

Topics: David Irving; Robert Faurisson

All projects due, either the Academic Track essay or the Public History project.

Class 30: The Future of Holocaust Memory

Read Segev, Chapters 27 and 28

Classwide debate; topics to be announced.

Appendix F:

International Digital Access, Outreach, and Research Conference—List of Participants

Brown University (Providence, Rhode Island)

Omer Bartov, *John P. Birkelund Distinguished Professor of European History and Professor of History and Professor of German Studies; Chair, Department of History*
Holly Snyder, *North American History Librarian*

Central European University (Budapest, Hungary)

Péter István Bérczi, *Serials Librarian*
Andrea Margit Pető, *Associate Professor, Gender Studies*

Charles University in Prague (Prague, Czech Republic)

Jan Hajič, *Professor of Applied Languages*
Petra Hoffmannova, *Librarian for Computer Science*

Clark University (Worcester, Massachusetts)

Margaret Hillard, *Library Administrator, Strassler Center for Holocaust and Genocide Studies*
Joanna Sliwa, *Doctoral Candidate, Strassler Center for Holocaust and Genocide Studies*

Columbia University (New York, New York)

Nancy Friedland, *Librarian for Butler Media, Film Studies and Performing Arts*

Duke University (Durham, North Carolina)

Rachel Ariel, *Librarian for Judaica/Hebraica*

Florida Atlantic University (Boca Raton, Florida)

Ken Frankel, *Associate University Librarian*

Freie Universität Berlin (Berlin, Germany)

Nicolas Apostolopoulos, *Managing Director, Center for Digital Systems*
Martin Lücke, *Lecturer, Didactics of History*
Verena-Lucia Nägel, *Research Associate, Center for Digital Systems*

Georgetown University (Washington, D.C.)

Ori Z. Soltes, *Goldman Professorial Lecturer in Theology and Fine Arts*

Monash University (Melbourne, Australia)

Mark Baker, Director, *Australian Centre for Jewish Civilisation; and Associate Professor, Holocaust and Genocide Studies*

C. Paul Bonnington, *Professor and Director, Monash e-Research Centre*

Rosalind Olsen, *Subject Librarian: Australian Studies, Historical Studies, Jewish Civilisation, Religion and Theology*

Rice University (Houston, Texas)

Diane Butler, *Assistant University Librarian for IT*

Gregory Kaplan, *Anna Smith Fine Assistant Professor of Religious Studies*

Rutgers, The State University of New Jersey (New Brunswick, New Jersey)

Jeffrey Shandler, *Professor, Jewish Studies*

Karen Small, *Associate Director, The Allen and Joan Bildner Center for the Study of Jewish Life*

Stanford University (Palo Alto, California)

Zachary M. Baker, *Reinhard Family Curator of Judaica and Hebraica Collections*

Devin E. Naar, *Doctoral Candidate, History*

Syracuse University (Syracuse, New York)

Samuel D. Gruber, *Rothman Family Lecturer in Judaic Studies*

Lydia W. Wasylenko, *Librarian for Classical Languages & Literature, Economics, Germanic Languages & Literature, History, Slavic Languages & Literature*

Texas A&M University (College Station, Texas)

Joel Kitchens, *Humanities Librarian*

Adam Seipp, *Assistant Professor, History*

United States Holocaust Memorial Museum (Washington, D.C.)

Ronald Coleman, *Reference Librarian*

Leah Wolfson, *Applied Research Scholar*

University of California, San Diego (San Diego, California)

Susanne Hillman, *Lecturer, History*

Elliot Kanter, *Librarian for Communication, Judaic Studies, and U.S. History*

University of Michigan (Ann Arbor, Michigan)

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University of Minnesota (Minneapolis-St. Paul, Minnesota)

Susan Gangl, *Associate Librarian for Jewish Studies, Philosophy, and Religious Studies*

Leslie C. Morris, *Associate Professor, German*

University of North Carolina at Chapel Hill (Chapel Hill, North Carolina)

Robert Dalton, *Liaison for History, Religious Studies, and Jewish Studies, and Assistant Head, Research and Instructional Services, Davis Library*

University of North Carolina at Greensboro (Greensboro, North Carolina)

Roy Schwartzman, *Professor of Communication Studies*

University of Southern California (Los Angeles, California)

Crispin Brooks, *Curator, Shoah Foundation Institute Visual History Archive*

Sharon Gillerman, *Adjunct Associate Professor, History; Director of the Edgar F. Magnin School of Graduate Studies and Associate Professor of Jewish History, Hebrew Union College*

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