Gendered Memories of the Holocaust
2016-2017 Autumn term
4 credits

Department of Gender Studies, CEU
Cross-listed at CEU with Jewish Studies Program
Lecturer: Andrea Pető (CEU, Department of Gender Studies) petoa@ceu.edu
Guest Lecturers: Peter Berczi (CEU Library), Robert Parnica (OSA), Ivett Molnar (CEU Library), Angelika Gulyás (CEU Library),
Co-Instructor: Karolina Krasuska (University of Warsaw)
Class meets on Monday and Wednesday 9.00-10.40.
Office hours: in Zrinyi 14, Room 505., TBA
Place: TBA, note that joint sessions with Warsaw will be held in MB201

About previous courses on this topic see:
https://www.youtube.com/watch?v=e_7ZJSfHpzc&feature=youtu.be

Course Description:

The course aims to interrogate the emerging field created by the intersection of Jewish Studies, Memory Studies and Gender Studies 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. It consists of two parts: an overview and theoretical introduction is followed by the analyses of the different forms, and sites of representation: literature, ego documents, films, internet, textbooks, statues, monuments, photos, oral histories, you-tube videos. The course also consists of field trips visiting sites, monuments and collections in Budapest related to the Holocaust.
The course will also consists of a video conferencing class with the University of Warsaw comparing the Holocaust Gallery in POLIN and HDKE from a gender perspective. The course also offers training how to use the Shoah Visual History Archive for research from a gender perspective.
The course will be held on Monday and Wednesday. Generally on the first day the required readings will be discussed on Wednesday film screenings and exercises will deepen the students’ critical engagement with the material. The classroom will be connected to the University of Warsaw to discuss the museum projects.

The CEU institutional e-learning site will host the course at http://e-learning.ceu.hu. All the readings are available in .pdf format in this course and you are expected to submit your course work to that website. For additional help for using the platform see http://e-learning.ceu.hu/course/view.php?id=541

If you have any technical problems with the moodle, if, for example, the login does not work, or, you have uploaded the wrong file etc. contact Gabor Acs, acsg@ceu.hu directly.

Course requirements:
Preparation for the class includes critical reading assigned for that week and viewing the slides uploaded by other students before the class.
The required papers will be evaluated based on engagement with the literature, demonstrated ability to select, digest and organize material, to produce coherent and critically informed arguments.
You are expected to submit the following work listed here. All requirements need to be fulfilled for a passing grade.

**PowerPoint reflection slides about key points/issues/challenges of the readings (5) (20%)**
The slide (1) should make connections between the readings, discussing strengths and weaknesses, asking questions, raising criticisms, and making suggestions for further discussion. It is your choice which classes you will contribute with your five slides. Last chance for posting about readings is for the first class of week 10, no extension is given to improve your grade. It should be uploaded to the moodle by 12 CET on Saturday. The other students are also expected to look at the slides of the others before the class. During the class the slides will be projected and students are requested to comment and to respond to questions/comments from the others students as well as from the instructor. It is a pass/fail assignment. Feedback given during the class discussion.

**Museum assignment (20%)**
Visit the HDKE www.hdke.hu outside class time and prepare one slide about your experience connecting the exhibition to the readings. The slides should be uploaded to the moodle. Use only copyrighted material. Be ready for a discussion and also questions from your collegues and the instructors. You can also form a group of maximum 3 and do one presentation/slide. In this case the members of the group will be receiving the same grade.

**Abstract (10%)** By the end of week 5 students will have a broad overview of research done in the field. The abstract of the final paper is a 500 words description consisting of a research question, description of the empirical material and min. three references. Students will get an individual written feedback and encouraged to ask for an appointment to discuss their paper individually with the instructor.

**Paper presentation: (10%)** The presentation is a max. 20 minute long presentation (not reading) of your planned final paper. It should have a clear structure: introduction, research question, empirical material (if any), discussion and conclusions. Students will receive useful feedback during the class from other students and from the instructor they can use in the final version of their paper.

**Final paper (30%)** The finalized version of your presentation should be max. 3500-4000 words with proper references submitted to the moodle by 14 December noon CET.

**Class participation (10%):** class activity, active, meaningful, and well-informed participation in the class during discussing the reflection slides, museum slides and the presentation.

**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 war and political violence
-understanding of Holocaust and other examples of genocide in a broad historical context and its impact on history writing
-making critical and thoughtful use of a range of sources of information about political violence including ICT
-selecting, organizing and using relevant information in structured explanations
- understanding the importance of the mass media in confronting the historical experience of the Holocaust and other wars, and to place debates around representational conventions and proprieties in historical, cultural and theoretical context
- evaluating validity of an interdisciplinary or multidisciplinary approach to war and political violence
- increasing awareness of local, regional and national heritage and its commemoration; fostering personal responsibility as democratic citizens and promoting respect for human rights, especially for minority groups;
- understanding some of the major changes in the way Holocaust has been mediated, narrated and studies in the past decades
- developing a critical understanding of how wars and genocides are gendered experiences
- understanding feminist critiques of and contributions to memory studies and war/genocide studies
- learning to work and contribute to an academic discussion in digital space

Class schedule:
Week 1 Sept. 19 first session, introduction to the course, requirements, criterion for presentations Sept. 21, basic concepts, library sources. Bring your laptop to this class.
Week 2 Sept. 26, Sept. 28 Introduction
Week 3 Oct. 3, Oct. 5 Defining the Problems
Week 4 Oct. 10, Oct. 12 Memory and Gendering the Holocaust
Week 5 Oct. 17 VHA class will be held in computer lab TBA, Oct. 19 Discussion of the VHA readings and the postings
Oct 22 noon CET deadline for the abstract to the moodle. (See instructions in the requirements section.)
Week 6 Oct. 24, Oct. 26 Sexual Violence Remembered
Week 7 (31 October is a holiday) Nov. 2. First Joint Session with Warsaw: introduction, discussion of the museum assignment, relevant theoretical issues. Read the readings for this week.
Week 8 Nov. 7, Nov. 9 Photography and Post-Memory
Week 9 Nov. 14 Gendering Perpetrator Research, class on Nov. 16 is a field trip to Liberty sq during class time
Week 10 Nov. 21 OSA Meeting at 9.00 at the reception of OSA in Arany J. utca, Nov. 23 Discussion of the readings and the postings related to readings about OSA material. This class is the last chance for posting a reflection slide!
21 November, noon CET Deadline for uploading your museum slide. Preparation for Week 11 includes viewing these museum slides before the class.
Week 11 Nov. 28, Nov. 30 Joint sessions with Warsaw discussing the museum slides and readings
Week 12 Dec. 5, Dec. 7 No postings, summary, paper presentations
14 Dec. noon CET Submission of the final papers to the moodle

Reading schedule:

Week 2 Introduction
Readings:
Week 3 Defining the Problems
Readings:

Week 4 Memory and Gendering of Holocaust
Readings:

Week 5 CEU as Access-point to VHA (Monday class held in a computer lab TBA)
Readings:

Week 6 Sexual Violence Remembered
Readings:

Week 7 Memorializing the Holocaust: Museums and Beyond
Readings:

**Week 8 Photography and Post-Memory**
Readings:

**Week 9 Gendering Perpetrator Research**
Readings:
Pető, Andrea, „Who is afraid of the “ugly women”? Problems of writing biographies of Nazi and Fascist women in countries of the former Soviet Block?” In *Journal of Women’s History*, 4. 2009, 147-151.

**Week 9 Liberty sq. tour during class time**
Readings:
Pető, Andrea,“Hungary 70”: Non-remembering the Holocaust in Hungary” in *Culture & History Digital Journal* 3. 2. 2014.

**Week 10 Visit at OSA: Introduction to documents and sources of the Holocaust on Monday, discussion of readings on Wednesday**
[www.ceu.osa.hu](http://www.ceu.osa.hu)
Readings:

Possible topics for the final paper:
1. How has Holocaust been narrated and represented by men and women?
2. How do women remember and narrate sexual violence in war?
3. How do (written, oral or visual) testimonies challenge or reinforce the hegemonic accounts?
4. How are experiences of Holocaust memorialized and gendered through monuments, museums, and other memory sites?
5. How is the relationship between the “personal” and the “public/national/political” (re)conceptualized in popular culture, film, literature, and (auto)biographical texts dealing with Holocaust?
6. How do women’s, feminist, and LGBTQ movements contribute to critical memory work on Holocaust?
7. What kind of impact has feminist scholarship had on Holocaust studies and memory studies?
8. What new concepts or theoretical frameworks (queer? postcolonial? critical race studies?) promise new openings in feminist analyses of memory work on Holocaust?
9. What are the methodological problems of visualisation of Holocaust? Use one example for analysis!
10. What are the limits and options of using VHA material for gendering the Holocaust?
11. What is the politics of different collections such as the Wiener Library or VHA on Holocaust Memorialisation?

Suggested readings for the paper (not in the reader):


