

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 Petó (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 consist 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?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 other 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 colleagues 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 commemoralisation process; fostering personal responsibility as democratic citizens and promoting respect for human rights, especially for minority groups;
- understanding of 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:

Peto, Andrea, Hecht, Louise, Krasuska, Karoline, „Introduction” in *Women and Holocaust: New Perspectives and Challenges*. eds. Pető, Andrea, Hecht, Louise, Krasuska, Karoline, IBL, Warsawa, 2015, 9-27.

Gershenson Olga, Kirshenblatt-Gimblett, Barbara, "New Jewish Museums in Post-Communist Europe" in *East European Jewish Affairs*, 45, 2-3, 2015, 153-157.

Week 3 Defining the Problems

Readings:

Ringelheim, Joan, "The Split Between Gender and the Holocaust," in *Women and the Holocaust*, 340-350.

Dworkin, Andrea, <http://www.nostatusquo.com/ACLU/dworkin/TheUnremembered.html>

Bos, Pascale Rahel, "Women and the Holocaust: Analysing Gender Difference. Experience and Expression" in *Women, the Nazis and the Holocaust*. eds. Baer, Elisabeth R., Goldenberg, Myrna, Wyne State University Press, 2003, 23-50.

Week 4 Memory and Gendering of Holocaust

Readings:

Reading, Anna, *The Social Inheritance of the Holocaust: Gender, Culture and Memory*. Palgrave, 2002, 29-50.

Horowitz, Sara R., "Gender, Genocide, and Jewish Memory," in *Prooftexts* 20, 1-2, 2000, 158-190.

Andrews, Sue, "Remembering the Holocaust—Gender Matters," in *Social Alternatives* 22, 2, 2003, 16-21.

Mushaben, Joyce Marie, "Memory and the Holocaust: Processing the Past through a Gendered Lens" in *History of the Human Sciences*. 2-3, 17, 2004, 147-185.

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

Readings:

Pető, Andrea, "How to Use the Shoah Foundation's Visual History Archive for Teaching at the Graduate Level: a Methodological and Theoretical Reflection" in *Jewish Studies at the CEU VII. 2009-2011*. eds. Kovacs, Andras, Miller, Michael, Budapest, 2013, 205-211.

Hartman, Geoffrey, "Memory.com: Tele-Suffering and Testimony in the Dot Com Era," in *Raritan* 3, 2000, 1-18.

Pinchevski, Amit, "Archive, Media, Trauma" in *On Media Memory. Collective Memory in a New Media Age*. eds. Neiger, Motti, Myers, Oren, Zandberg, Eyal, Palgrave Macmillan, 2011, 253-264.

Week 6 Sexual Violence Remembered

Readings:

Katz, Steven T. "Thoughts on the Intersection of Rape and *Rassen[s]chande* during the Holocaust" in *Modern Judaism*, 32. 3. 2012, 293-322.

Alison, Miranda, Bergoffen, Debra, Bos, Pascale, Toit, Louise du, Mühlhäuser, Regina, Zipfel, Gaby, "'My plight is not unique' Sexual violence in conflict zones: a roundtable discussion" in *Eurozine*, 2009. 1-18. <http://www.eurozine.com/articles/2009-09-02-zipfel-en.html>

Beck, Birgit, 'Rape: The Military Trials of Sexual Crimes Committed by Soldiers in the Wehrmacht, 1939–1944', in Karen Hagemann, Stefanie Schueler-Springorum eds., *Home/Front: the Military, War and Gender in Twentieth Century Germany*, Oxford: Berg, 2002, 255-274.

Sinnreich, Helene "And It Was Something We Didn't Talk about": Rape of Jewish Women During the Holocaust", in *Holocaust Studies* 14. 2. 2008, 1-22.

Week 7 Memorializing the Holocaust: Museums and Beyond

Readings:

Stier, Oren Baruch, *Committed to Memory: Cultural Mediations of the Holocaust*, University of Massachusetts Press, 2003, 110-150.

Reading, Anna, *The Social Inheritance of the Holocaust: Gender, Culture and Memory*. Palgrave, 2002, 102-142.

Jacobs, Janet, *Memorializing the Holocaust: Gender, Genocide and Collective Memory*, London: I. B. Tauris, 2010, 29-82.

Kirshenblatt-Gimblett, Barbara, "Inside the Museum: Curating between Hope and Despair: POLIN Museum of the History of Polish Jews" in *East European Jewish Affairs*, 45, 2-3, 2015, 215-235.

Manchin, Anna, "Staging Traumatic Memory: Competing Narratives of State Violence in Post-Communist Hungarian Museums" in *East European Jewish Affairs*, 45, 2-3, 2015, 236-251.

Week 8 Photography and Post-Memory

Readings:

Hirsch, Marianne, *Family Frames. Photography, Narrative and Postmemory*. Harvard UP, 2002, 241-268.

Hirsch, Marianne, Spitzer, Leo, „Incongruous Images: „Before, During and After”: The Holocaust” in *History and Theory* 48. 2009, 9-25.

Hirsch, Marianne, “Nazi Photographs in Post-Holocaust Art: Gender as an Idiom of Memorialization” in *Crimes of War: Guilt and Denial in the Twentieth Century*, eds. Bartov, Omer, Grossmann, Atina, Nolan, Mary, New York: The New Press, 2002, 100-120.

Pető, Andrea, „Forgotten Perpetrators: Photographs of Female Perpetrators after WWII in *Gendered Wars, Gendered Memories. Feminist Conversations on War, Genocide and Political Violence*, eds. Ayşe Gül Altınay and Andrea Pető, Routledge, 2016, 203-219.

Week 9 Gendering Perpetrator Research

Readings:

Browning, Christopher, “German Memory, Judicial Interrogation, and Historical Reconstruction. Writing Perpetrator History from Postwar Testimony” in Friedlander, Saul, eds. *Probing the Limits of Representation*, Cambridge, Harvard UP, 1992, 22-36.

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.

Schwarz, Gudrun, ““During Total War, We Girls Want to Be Where We Can Really Accomplish Something”” in *Crimes of War: Guilt and Denial in the Twentieth Century*, eds. Omer Bartov, Atina Grossmann, and Mary Nolan, New York: The New Press, 2002, 121-137.

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.

Budapest Living Memorial. An interview with Eszter Garai-Édler and Balázs Horváth, In *Hungarian Free Press*, 15 August 2016.

Week 10 Visit at OSA: Introduction to documents and sources of the Holocaust on Monday, discussion of readings on Wednesday

www.ceu.osa.hu

Readings:

Laub, Dori, "An Event Without a Witness: Truth, Testimony and Survival" in *Testimony: Crises of Witnessing in Literature, Psychoanalysis and History* eds. Felman, Shoshana, Laub, Dori, New York: Routledge, 1992, 75-93.

Felman, Shoshana, "Theaters of Justice: Arendt in Jerusalem, the Eichmann Trial, and the Redefinition of Legal Meaning in the Wake of the Holocaust," in *Critical Inquiry* 27. 2. 2001, 201-238.

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 collection such as the Wiener Library or VHA on Holocaust Memorialisation?
12. Politics of Archive and Digital: uneasy connections.

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

Assman, Jan, *Religion and Cultural Memory*, Stanford, California University Press, 2006, 1-30.

Baer, Alejandro, "Consuming History and Memory through Mass Media Products" in *European Journal of Cultural Studies*. Thousand Oaks, Calif.: Sage Publications, 2001, 491-501.

Caruth, Cathy, *Unclaimed Experience: Trauma, Narrative, and History*, Baltimore, John Hopkins UP. 1996. 1-9.

Domanska, Ewa, "Toward the Archaeontology of the Dead Body" in *Rethinking History* 4. 2005, 389-413.

Goldenberg, Myrna, "Lessons Learned from Gentle Heroism: Women's Holocaust Narratives" in *Annals of the American Academy of Political and Social Science* 1996. 548., 78-93.

Goldhagen, Daniel J., *Worse than War. Genocide, Eliminationism, and the Ongoing Assault on Humanity*. "Why the Perpetrators Act", New York: Public Affairs. 2009. 145-231.

Gruber, Ruth Ellen, Post-trauma "Precious Legacies": Jewish Museums in Eastern Europe after the Holocaust and before the Fall of Communism in *Visualizing and Exhibiting Jewish Space and History* eds. Richard Cohen, Oxford UP, Studies in Contemporary Jewry, 2012, 113-132.

Haberer, Erich, "History and Justice: Paradigms of the Prosecution of Nazi Crimes" in *Holocaust and Genocide Studies* 19. 3. 2005, 487-519.

- Harff, Barbara, „No Lessons Learned from the Holocaust? Assessing Risks of Genocide and Political Mass Murder since 1955”, in *The American Political Science Review*, 97. 1. 2003, 57-73.
- Hartman, Geoffrey, *The Longest Shadow*. Bloomington, Indiana University Press, 1996, 99-115.
- Keilbach, Judith, “Photographs, Symbolic Images, and the Holocaust: On the (Im)Possibility of Depicting Historical Truth” in *History and Theory* 47. 2009, 54-76.
- Kellenbach, Katharina, von, “Vanishing Acts: Perpetrators in Postwar Germany” in *Holocaust and Genocide Studies* 17. 2. 2003, 305-329.
- Lentin, Ronit, "Femina Sacra: Gendered Memory and Political Violence." in *Women's Studies International Forum* 29, 5, 2006, 463-473.
- Lentin, Ronit, “Expected to Live: Women Shoah Survivors’ Testimonials of Silence,” in *Women’s Studies International Forum* 23, 6, 2000, 689-700.
- Liebman Jacobs, “Women, Genocide and Memory: The Ethics of Feminist Ethnography in Holocaust Research” in *Gender and Society* 18, 2004: 223-238.
- Pető, Andrea, Hecht, Louise, Krasuska, Karoline eds. *Women and Holocaust: New Perspectives and Challenges*. IBL, Warsawa, 2015.
- Pető, Andrea, „Digitalized Memories of the Holocaust in Hungary in the Visual History Archive” in *Holocaust in Hungary 70 years after*. Eds. Randolph Braham, András Kovács, CEU Press, Budapest, 2016. pp. 253-261.
- Pető, Andrea, “Gendered Exclusions and Inclusions in Hungary’s Right-Radical Arrow Cross Party (1939-1945): A Case Study of Three Female Party Members” in *Hungarian Studies Review* 1-2, 2014, 107-131.
- Stier, Oren Baruch, *Committed to Memory: Cultural Mediations of the Holocaust*, University of Massachusetts Press, 2003, 1-24.
- Struk, Janina, “Images of Women in Holocaust Photography” in *Feminist Review* 88, 2008, 111-121.
- Szapor, Judith, Pető, Andrea, Hametz, Maura, Calloni, Marina, eds. *Jewish Intellectual Women in Central Europe 1860-2000*. The Edwin Mellen Press, 2012.
- Zemel, Carol, „Emblems of Atrocity. Holocaust Liberation Photographs” in *Image and Remembrance: Representation and the Holocaust*. eds. Hornstein, Shelly, Florence Jacobowitz, Indiana University Press, Bloomington, 2003, 201-219.