

Gendered Memories of Holocaust

Course supported by USC Shoah Foundation Teaching Fellowship 2013/2014

4 credits at CEU, 3 at Smith

2013-2014 Fall term

Department of Gender Studies, CEU

Lecturer: Andrea Peto (CEU, Department of Gender Studies) petoa@ceu.hu, Darcy Buerkle (Smith College) dbuerkle@smith.edu

Guest Lecturer: Andrea Szonyi, VHA-Budapest, Peter Berczi, CEU Library, Robert Parnica (OSA)

Cross-listed at CEU with Department of History, Department of Political Science, Department of Public Policy, Jewish Studies

CTL support: Helga Dorner (dornerh@ceu.hu)

Research assistant: Edit Kovacs, CEU PhD student

Class meets on Tuesday 18.15-20.30 except on the dates indicated in the class schedule below. Make sure you are consulting with the schedule below before each class. Field trips count in the total class hour.

Office hours:

- Andrea Peto in office (Zrinyi 14, Room 505) TBA

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, YouTube videos. The course also consists of two mandatory field trips visiting sites, monuments and collections in Budapest related to the Holocaust (HDKE) and to the memory of women in Budapest (feminist bus tour). In Smith students visit the Fortunoff Collection and the monuments in Northampton.

The course will take advantage of two geographic sites to investigate an additional approach to the monumentalisation of the Holocaust. The course will look at how history has been “concretized” in the two cities in comparison with the literature on other select case-studies. The course will examine cities not only as sites of historical commemoration in public spaces and museums but also as repositories of the traumatic past.

The course also offers training how to use the Shoah Foundation’s Visual History Archive for research from a gender perspective. It also offers chance for creative experimentation with filmmaking.

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. Once you are enrolled to this seminar you will get a password to the course on the e-learning platform. For additional help for using the platform see

<http://e-learning.ceu.hu/course/view.php?id=541>

If you have any technical problems, the login does not work, or you have uploaded the wrong file etc. contact Gabor Acs, acsg@ceu.hu directly at CEU.

Course requirements:

Preparation for the class includes critical reading assigned for that week and a possible previewing of the assigned videos on the course website.

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 to a deadline.

All requirements need to be fulfilled for a passing grade.

You are expected to submit the following work:

Reflection on the Readings (20%) For a total of four weeks (of your choice), you are asked to submit a 300-500 words response paper to the course website **by Sunday 18.00 before the class is scheduled**. Each paper will be graded (5 points each) and sent back to you with comments. The paper should *discuss* (not summarize) *all the readings* of that week, making connections between them, discussing strengths and weaknesses, asking questions, raising criticisms, and making suggestions for further discussion. Students are encouraged to read each others work **before** the class.

Field trip related (5%) After the visit at the field trips post your photos, films, links you found meaningful and comments (min. 100 words) to the forum discussion in the course website. You might also want to engage in the discussion and comment on the posts of your colleagues. You are expected to post after both trips.

Films: (15%)

Film (1) After training on how to use the VHA and the IWitness website you are expected to put together a film of min. 3 max. 10 minutes related to one theoretical issue of gendering the Holocaust. The relevant webpage is: <http://iwitness.usc.edu/SFI/Default.aspx>

The IWitness program is pretty self explanatory, but it requires some time to edit a meaningful contribution. The film will be evaluated on the basis of its theoretical positionality and critical approach to the literature.

Film (2) In this film you should explain your choice of the topic to your colleagues, the theoretical aspects of the topic chosen. Post a short reflection film about your IWitness Film of min. 1 max. 3 minutes. Use your phone or laptop to record this film and post it on the forum. (Note that the uploaded file should not be bigger than 25MB) You might want to upload your film to your own YouTube channel and add only the link. Copy the link in the moodle

For recording and posting it on youtube see the following guideline:

<http://support.google.com/youtube/bin/answer.py?hl=en&answer=57409>

Group work (25%): Choose a topic, form a group which consists of students from both campuses, use all available means to communicate. Sign up for the group work **by 1 October** on the course website. The presentation should be one joint presentation, but NOT an individual PowerPoint of individual research! Film or any kind of medium will be very welcome.

Grading will be the same to every member of the group. Your contributions to the group project will not be evaluated individually, but your performance and contribution to the group work and the presentation will be recorded by using a group evaluation sheet (posted on the course site) that describes the group's joint work process.

Final paper (30%). The final paper ideally comes from the issues studied during group work. The final paper should be 2000-2500 words with a minimum of 4 references, it should be submitted to the course website **by 15 December** for CEU students. **Smith College students will be required to submit a 6000 word bibliographic essay.**

Class participation (5%): class activity, active participation at the field trip.

Learning outcomes

- constructing coherent and independent historical arguments based on a critical, comparative evaluation of the sources of different genres
- 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 the validity of an interdisciplinary or multidisciplinary approach to war and political violence
- increasing awareness of local, regional and national heritage and its commemorialisation 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 studied in the past decades
- developing a critical understanding of how wars and genocides are gendered experiences
- understanding the feminist critiques of and contributions to memory studies and war/genocide studies

Due to its unique integrated use of educational technology, the seminar will be researched by Helga Dorner (dornerh@ceu.hu) from the CEU Center for Teaching and Learning. However, this will not interrupt/disturb/influence teaching, learning and evaluation processes. A note on the nature of the research and on conducting ethical research in this seminar is available on the course website.

Class schedule:

- September 3 class meets at Smith only: introduction
- September 10 class meets at Smith only; general discussion, IWitness intro
- September 17 separate sessions, CEU starts with introduction to the e-learning platform at CEU, Iwitness introduction for CEU. Note: the class will be held in the **Blue computer lab**.
- September 24 first joint session, topic 1
- October 1 joint session topic 2
- October 1 18.00 deadline for signing up for working groups on the course website
- October 8 joint session topic 3
- October 15 Fall Break at Smith, class meets only at CEU: feminist bust tour (if funding available) or walking tour in the Jewish district, Budapest
- October 22 joint session topic 4, starts at 18.15 CET and at noon for Smith
- TBA field trips in BP to visit HDKE
- TBA Smith students visit the Fortunoff Archive
- October 29 joint session topic 5, day light saving class (Smith students watch out for the time!)
- November 5 no class in Smith, CEU students are working on their films, no class

November 8 first deadline for posting the films (Iwitness and your own, Film 1 and 2) and material for the joint group presentations on 12 and 19 November (sign up in the wiki which deadline your group would like to meet)

November 12 joint session: OSA introduction, student presentations of films and group work start, visit from scholars and activists from Tiraspol is planned.

November 15 18.00 field trip related postings are due from CEU and Smith on the course website

November 19 joint session, discussion of students' postings on the field trips starts in BP at 18.15 CET, and at noon for Smith

November 21 second deadline for posting the films (Iwitness and your own, Film 1 and 2) and material for the joint group presentations on 26 November and 3 December, if necessary

November 26 joint session, student presentations of films and group work start in BP at 18.00 CET and at noon at Smith

December 3 last joint session, wrap up, starts 18.15 CET and at noon for Smith, presentation of the posting about the field trips continues, if needed

December 10 class meets at Smith only

Exams Dec. 16-19 at Smith

December 15, 18.00 deadline for CEU students to post their research paper on the course website

Reading schedule:

Topic 1:

September 24

Memory and Gendering of Holocaust

Readings:

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

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

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

Topic 2

October 1

Gendering Holocaust? The Memory Problem

NB: DEADLINE for TOPIC and GROUP SIGN-UP on the course website

Readings:

Reading, Anna, "The 'Wrong' Question: Historiographies" in *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.

VHA Module:

Readings:

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.

Assman, Aleida, "History, Memory and the Genre of Testimony" in *Poetics Today*, 27, 2, 2006: 261-273. the whole special issue is warmly recommended

Topic 3

October 8

Sexual Violence

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.

Miranda Alison, Debra Bergoffen, Pascale Bos, Louise du Toit, Regina Mühlhäuser, Gaby Zipfel, "'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>

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

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

Topic 4

October 22

Memorialization and Gender

Readings:

Jeffrey Shandler, "From Diary to Book: Text, Object, Structure," in *Anne Frank Unbound: Media, Imagination, Memory*, Barbara Kirshenblatt-Gimblett and Jeffrey Shandler, eds., Bloomington, IN: Indiana University Press, pp. 25-59.

Janet Jacobs, "Women and Representation at Auschwitz" and "Ravensbrück: The Memorialization of Women's Suffering and Survival," in *Memorializing the Holocaust: Gender, Genocide, and Collective Memory* (London: IB Tauris, 2010), pp. 27-83.

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. Omer Bartov, Atina Grossmann, and Mary Nolan, New York: The New Press, 2002, 100-120.

Topic 5

October 29

Atrocity Photography

NB: Daylight savings begins in Central Europe; class meets an hour earlier at Smith

Readings:

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

Zelizer, Barbie, *Remembering to Forget: Holocaust Memory through the Camera Eye*, Chicago: Chicago University Press, 1998, 141-201, chapters 5-6.

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

Patricia Yaeger, "Consuming Trauma; or, The Pleasures of Merely Circulating," in *Extremities: Trauma, Testimony and Community*, Nancy K. Miller and Jason Tougaw eds., (Urbana: University of Illinois Press) pp. 25-54

November 12

Joint OSA Presentation

www.ceu.osa.hu I

Introduction to documents and sources of Holocaust

Background 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.

Field trips:

For Smith students: Fortunoff Collection

For CEU students: Memorializing Holocaust in Budapest Holocaust Documentation Centre (www.hdke.hu)

Readings: (please read them before the trip as they help you to post a well informed posting)

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

Review the following articles:

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

Janet Jacobs, *Memorializing the Holocaust: Gender, Genocide and Collective Memory*, London: I.B.Tauris, 2010, Chapters 2-3, 29-82.

For CEU students the second field trip is the Feminist bus tour of BP/walking tour

**Possible topics for the working groups and for the individual research papers:
Sign up by 1 October**

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!

Suggested readings for the group work and the research paper:

Assman, Jan, *Religion and Cultural Memory*, Stanford, California University Press, 2006, introduction, 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. introduction, 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. Chapter 5, 145-231.

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.

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.

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.

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.

Guidelines for the reflection papers:

As part of this course you will be expected to participate in online discussions with your fellow students at CEU and at Smith. It can help you prepare for class, learn discussion skills, practice your writing skills, and learn from each other. Here are some tips for you that highlight key features of effective online discussion strategies.

Postings about the readings:

1. Be strategic about your contribution. For example, after you have done the required readings, think of the key arguments and also how they were supported and formulate your thoughts in writing. You may either directly post your thoughts about or critiques of the readings, or or else first read other postings to see how they relate to your ideas and then post your thoughts as a response to or a modification of another student's posting. Another strategy is to look for postings that you feel would benefit from further elaboration. You can also turn your thoughts

into specific questions about particular readings that you'd like us to pursue further in class discussion or online. Be sure to support what you say with specific references to course materials and only materials from this course, please (readings, citations from archival materials or websites you investigated, lecture notes, etc.).

2. Get others thinking and add value to the conversation by including questions for further discussion. You might want to check back and see if and how others have contributed previously so that you are aware of how the online conversation has developed before (and after) class.

3. Make postings short and purposeful. The length of your posting should be 300-500 words, which means you can only develop one main point or argument in each posting, supported by evidence and/or examples from the readings. Again, you will need to be concise.

4. Feel free to disagree with your classmates, but make the context clear. If you consider including a quotation from your colleague's original message be very specific about the details. Remember to disagree respectfully and support your point with evidence, but do not feel reluctant to offer a different interpretation.

5. Enjoy yourself! This online collaboration comes with many benefits, including learning from your peers in Budapest/Northampton. Use the time productively to refine your ideas about the course content!

Your reaction papers will be evaluated as part of the class participation grade. Here are the main criteria for evaluation:

- Posts in discussion demonstrate reading and basic understanding of reading assignments.
- Posts support some argument or opinion supported with evidence from the readings.
- Ideas are developed, and show critical thinking.
- Author of posts offers occasional comment on other posts (posts by peers and instructors) and/or responds to comments on own posts.
- Author of post is attentive to spelling and grammar.
- The maximum length (300 - 500 words) per post is not exceeded.

Your contributions to the group project will not be evaluated individually, but your performance and contribution to the group work and the presentation will be recorded by using a group evaluation sheet that describes the group's joint work process. The group presentation will be taken into account in your class participation grade.