

**“Interrogating the Archive:  
Preserving and Interpreting Knowledges of the Past”  
Interdisciplinary Research Collaborative Seminar**

Fall Semester, 2012

11:15 A.M. – 1:10 P.M. (Minneapolis) and 18:15 – 20:10 (Budapest)

University of Minnesota – HIST 8025 and GER 8820, 3 credits

Central European University – GENS 5528 Gender Studies and Cross-listed with History, Jewish Studies, Medieval Studies, 2 credits

**Faculty:** Mary Jo Maynes (History, UMTC), Leslie Morris (German, Scandinavian, and Dutch, UMTC), and Andrea Peto (Gender Studies, CEU)

**Office hours:**

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- in office (1010 Heller Hall) Tuesdays 1:30-3:00 PM and by appointment

- available on Skype ([mjmaynes](https://www.skype.com/people/mjmaynes)): Fridays 9:00-10:00A.M. CST/16:00-17:00 CET

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-in office (Zrinyi 14, Room 505) TBA

- available on Skype ([peto.andrea](https://www.skype.com/people/peto.andrea)) Monday 18:00-19.00 CET/11:00AM to 1:00PM CST

**Moodle Site:**

The course has a Moodle 2.0 site, hosted by the U of MN, to which all students will have access. Required readings are available on the Moodle site, and assignments and project group will also require use of the site. CEU students should contact Gabor Acs ([acs@ceu.hu](mailto:acs@ceu.hu)) concerning any problems with the Moodle site.

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**Course Description:**

The collaborative research seminar will introduce students to various emergent approaches to thinking about “the archive” – that is, in the broadest sense, records of the past – and to question how some knowledges about the past get preserved and some repressed. The syllabus is organized around topics and interdisciplinary approaches that are of interest in a wide range of fields including history, public history and museum studies, Holocaust and genocide studies, literature and cultural studies, critical legal studies, gender studies, and film studies.

We will introduce specific examples of archives, such as the Open Society Archives and the Visual History Archive, so as to give students “hands-on” experiences with exploring archives, and to offer possibilities for developing a focused research project. However, we discuss and draw on a wide range of archives including written personal narratives (such as memoirs and letters), visual/oral interviews (such as, but not limited to, the Visual History Archive), artistic works, records of political tribunal testimonies, and colonial archives. Students are encouraged to pursue their own archive-related research projects in the seminar.

In addition, we will take advantage of our two geographic sites to investigate one additional approach to the archive – namely, a comparative analysis of “cities as sites of history.” The course will look at how history has been “concretized” in our two cities (both “twin cities” – Minneapolis/St. Paul and Budapest) in comparison

with literature on other select case-studies. We will examine cities as sites of historical commemoration in public spaces and museums but also as repositories of the past in terms of the traces left through time on urban spaces.

This seminar will involve simultaneous teaching on both sites. Most class sessions will be joint sessions with classrooms in Minneapolis and Budapest connected through video/internet technologies. Students will work in small groups (across disciplines and distance) to discuss their research projects and to prepare joint presentations; small group work will also take advantage of internet technologies. We will invite students from the seminar to submit papers based on their own interrogations of the archive for a research conference to be held at the University of Minnesota on 18-19 May, 2013.

Due to its unique integrated use of educational technology, the seminar will be the focus of researched by 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 Moodle site.

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### **List of weekly topics:**

Note – because the two universities involved in this research collaborative are on slightly different calendars and credit systems, we will note when a particular assignment or requirement varies between the two campuses. Unless otherwise noted, the requirements apply to both sections.

### **September 4 – Introduction I (U of MN students only)**

### **September 11 – Encountering/Expanding the Archive: Starting the Conversation, Part I**

#### **Required reading (U of MN students only):**

Michael Geyer, “Virtue in Despair: A Family History from the Days of the Kindertransports,” *History and Memory*, 17, No. 1-2, Special Issue: Histories and Memories of Twentieth-Century Germany (Spring-Winter 2005): 323-365.

W. G. Sebald, *Austerlitz*. Translated by Anthea Bell. New York: Random House, 2001. (Available through the U of MN bookstore, not on Moodle. Read as much as you can for this week; we will also discuss it on November 6.)

Classes on the two campuses will meet jointly for the first hour and separately for the second hour. As a way of starting off our discussion, each of the three instructors will give a short presentation about one of her encounters with/expansions of “the archive”; each will present one relevant “show and tell” archival artifact. We will give students instructions about sharing a ‘show and tell’ artifact of their own for the September 18 class discussion. (Full instructions for this and all other assignments are at the end of the syllabus and on the Moodle site.) We will introduce the syllabus and the various units.

### **September 18 – Encountering/Expanding the Archive: Starting the Conversation, Part II**

Questions to consider: how do the different authors here think about historical memory? What is the relationship between memory and history (however defined)? What are some of the meanings of “the archive” they introduce and how do these meanings relate to or expand more conventional understandings of archives as official repositories of documents of the past?

#### **Required readings:**

Sigmund Freud “A Note Upon the Mystic Writing-Pad.” *The Archive*. Ed. Charles Merewether. Cambridge: MIT Press, 2006, 20-24.

Jacques Derrida, *Archive Fever: A Freudian Impression* (Tr. Eric Prenowitz). University of Chicago Press, 1998: 23, 97-101.

Alessandro Portelli, “What Makes oral History Different?” Ch. 3 of *The Death of Luigi Trastulli and Other Stories*, 45-58.

This first full session will focus on student introductions and discussion of readings. For the introductions each student is asked to prepare and post on the Moodle site one PowerPoint slide with a brief self-introduction including a statement about where your interests intersect with the topic “interrogating the archive” and also one archival artifact (document/image/audio clip, or whatever) pertaining to your interests for “show and tell,” as well as a photo if desired. You should be ready to make a very short statement in class (30 – 60 seconds – no more!) as we connect the images with the students in the classroom. The slide needs to be posted by 4:00 P.M. (Minnesota time)/ 23:00 (Budapest time) on Sunday September 16!

### **September 25 – Unit 1 – The Personal as Historical: Personal Narratives and the Expansion of the Archive**

**Reminder: Students need to sign up for a project group before class on September 25. The sign up for group projects is a wiki on this week’s section of the Moodle site.**

Questions to consider: what factors influence the variety and nature of personal memories and experiences that get recorded and preserved across time? How do personal records of the past affect what counts as “history”? How do relationships of power (e.g. state, class, gender) constitute the archive of personal narratives? How does genre matter in terms of the nature of what is recorded (or not)? For example, what differences do you notice in the sorts of incidents or stories that are recorded in published memoirs as opposed to migrant letters or life history interviews?

#### **Required readings:**

Mary Jo Maynes, Jennifer Pierce and Barbara Laslett, Ch. 3 “The Forms of Telling and Retelling Lives” from *Telling Stories: The Use of Personal Narratives in the Social Sciences and History*, 70-97.

**Memoirs:** “Three narratives of childhood” (Excerpts from three early 20<sup>th</sup>-century Central European women’s published memoirs of childhood - Adelheid Popp, Hedwig Dohm and Anna Altmann).

**Letters:** Excerpts from two different early-twentieth-century exchanges of migrant letters including the letters (read all of them – they are short) from the digital collection of Paul and Veronika Kovac at: <http://ihrc.umn.edu/research/dil/Kovac/Kovac.html> and “Lewkowicz November 1922” Introduction and one sample letter from The Wolf Lewkowicz Collection.

#### **Life history interviews:**

[Note: Each student should explore one of the following websites as part of this week’s reading/class preparation. The project group working on this topic should plan to include some discussion of each of the sites in their group presentation.]

Explore one of the following four life history interview online archives; be sure to browse through enough of the site’s introductory material to get a sense of the process by which the archive was created. After browsing the site and getting a sense of the scope and organization of its holdings, read and/or listen to one of the interviews archived on the site:

1. *American Life Histories, Manuscripts from the Federal Writers' Project, 1936-1940*  
Library of Congress, American Memory <http://memory.loc.gov/ammem/wpaintro/wpahome.html>

2. *Born in Slavery: Slave Narratives from the Federal Writers' Project, 1936-1938*  
<http://memory.loc.gov/ammem/snhtml/snhome.html>

3. *Suffragists Oral History Project*  
<http://bancroft.berkeley.edu/ROHO/projects/suffragist/index.html>

4. *Forced Labor 1939-1945*

Note: This archive contains interviews with nearly 600 former forced laborers from 26 countries who had to perform forced labor during the period of National Socialism. There are a lot of introductory materials in English, but the main language of the site is German. The interviews themselves are in about two dozen different languages, including many Eastern European languages. You must be pre-registered to use the archive.

<http://www.zwangsarbeit-archiv.de/en/index.html>

### **October 2 – Unit 2 - Secret Police Archives**

Class will include an introduction to Open Society Archives presented by Robert Parnica, OSA.

Discussion question: What kind of historical narrative can one build from the de-constructed, re-interpreted or re-enacted file?

#### Required reading:

Moritz Föllmer, “Surveillance reports” in Miriam Dobson/Benjamin Ziemann (eds.) *Reading Primary Sources* (London: Routledge, 2008), 74-89.

Film (excerpt will be viewed in class) “The Lives of Others” (2006) <http://www.imdb.com/title/tt0405094/>

Tasks: The Open Society Archives

[Note: Each student should explore **one** of these OSA archives as part of this week’s class preparation. The project group working on this topic should plan to include some discussion of each of the collections in their group presentation.]

1. Blinken Collection, Hungarian Refugee Interviews 1957-1958 (3)  
<http://www.osaarchivum.org/digitalarchive/blinken/index.html>

Recommended reading: Phelps, Teresa Godwin, “What Can Stories Do?” and “Telling Stories in a Search for More than Truth” in *Shattered Voices: Language, Violence, and the Work of Truth Commissions*. Philadelphia: University of Pennsylvania Press, 2004. 53-72. (we will also use this reading in unit 6)

Questions to consider as you browse the site: What do you know about the history of this collection? Read the instructions for the interviewers! What is the politics of collecting information here? Choose from the search menu two-three perspectives on violence! What does the collection document? Describe the logic of the search engine! Who is telling the story? What kind of story telling is here?

2. Background reports: Radio Free Europe  
<http://fa.osaarchivum.org/background-reports>

Questions to consider as you browse: What do you know about the history of this collection? Who is giving what kind of information to whom? What can you learn about the politics of the archive from this collection? Conduct search on a topic you know the best! How do you think the staff of the radio could use this information?

3. Archiving sounds  
[http://www.osaarchivum.org/galeria/radio/index\\_content.html](http://www.osaarchivum.org/galeria/radio/index_content.html)

Recommended: Istvan Rev, Just Noise at [http://www.osaarchivum.org/files/2004/justnoise/just\\_noise.html](http://www.osaarchivum.org/files/2004/justnoise/just_noise.html)

Questions to consider as you browse: Are noise and sound binary concepts? How is deception as defined by the work of secret services a constitutive concept in history? How are past sounds archived?  
Other online sound archive to explore and compare: <http://sounds.bl.uk/>

#### 4. Paranoia Collection

[http://www.osaarchivum.org/index.php?option=com\\_content&view=article&id=269&Itemid=164&lang=en](http://www.osaarchivum.org/index.php?option=com_content&view=article&id=269&Itemid=164&lang=en)

Other suggestions for project group work:

1. Photo collection from the Stasi Archive (Simon Menner)

<http://simonmenner.com/Seiten/Stasi/indexStasi.html>

Questions to consider as you browse: What is what the gaze of the Secret Police sees? Compare this artistic website with websites showing “documentary” material! How fictional is history?

2. Secret societies

<http://www.schirn.de/en/exhibitions/2011/secret-societies/secret-societies-exhibition.html>

Watch the video about the exhibition and define the concept of “secret” in different context!

### **October 9 – Unit 3 - Visual History Archive/Performance**

Class will include a brief intro to the Visual History Archive by Peter Berczi (CEU).

Questions to consider: How can we approach the Visual History Archive through the lens of performance studies? How might we want to “read” the video testimonies in the VHA? Think about questions of gesture, affect, the use of language, the lapses in speech: how does this kind of “reading” of the video testimonies challenge the status of the testimony as an unmediated, transparent window to the experience of Holocaust survivors?

#### Required readings:

Peggy Phelan, “The ontology of performance: representation without reproduction,” in: *Unmarked: The Politics of Performance*. London and New York: Routledge, 1993, 146-166.

Amelia Jones, Introduction. *Body Art/Performing the Subject*. Minneapolis: University of Minnesota Press, 1998, 1-19.

In class: a brief clip about Marina Abramovic, “The Artist is Present”

Task: In preparation for class, please begin to explore the Visual History Archive:

<http://vha.usc.edu>

You will need to establish a username and password. The VHA is fairly self-explanatory. Please browse the website and look at sections of at least 2-3 videos. In class, we will be doing a close reading of one video testimony. It is important that you have had a first look at the VHA before class.

### **October 16 – The City as Archive: Urban Spaces and Historical Memory**

**Note! CEU Field trip: October 17, 19:00**

Questions to consider: Besides being sites where particular kinds of historical processes occur, cities also “store” history in the built environment, in public spaces of commemoration and debates over what should be destroyed or preserved, in the memories of city dwellers, etc. Consider how, in these various approaches to the city as archive, the past has been represented, re-encountered, or debated in city spaces.

#### Required readings:

Rebecca Yamin, "Wealthy, Free, and Female: Prostitution in Nineteenth-Century New York" *Historical Archaeology*, Special issue on "Sin City" 39 no. 1 (2005): 4-18.

Michael Kimmelman, "Rebuilding a Palace May Become a Grand Blunder." *The New York Times* December 31, 2008.

Gabor Gyani, *Identity and the Urban Experience: Fin-de-Siècle Budapest*. Social Science Monographs, Boulder, Colorado, 2004, 59-79.

Benjamin Filene, "Open House Journal" Part 1: Meeting at the Doorstep and Part 3: "Telling Their Story" in *Minnesota History* Fall 2003 (Volume 57, number 7, pages 366-367) and Winter 2004-05 (Volume 54, number 4, pages 153-157). Plus images from the Minnesota Historical Society "Open House" exhibit at: <http://events.mnhs.org/media/images/Events/1541/index.htm>

short selection from queer twin cities?

### **October 23 - CEU holiday and U of MN Field trip**

**Students should post research paper proposals on the Moodle site before October 23.**

No required reading

### **October 30 – Discussion of field trip archives**

DAYLIGHT SAVINGS TIME CHANGE. THE TWO CLASSES WILL HOLD SEPARATE MEETINGS

**Students' individual contributions to the field trip reports must be posted on the Moodle site by 4:00 P.M. (Minnesota time)/ 23:00 (Budapest time) on Sunday October 28.**

Field trip archive discussion. Students should come to class prepared to comment, after perusing the field trip archives compiled by students in each city, on what sorts of things did/did not get archived as a result of the two different field trips and also to make some connections between the two field trip archives and the readings we discussed on October 16.

### **November 6 – Unit 4 - Text and Image**

Questions to consider: Think about the interplay between text and image in Daniel Blaufuks' *Terezyn*. How might we want to think about this as an archival project that contains H.G. Adler's archival *Theresienstadt: 1941-1945*, Sebald's reworking of Adler's text and images in *Austerlitz*, and the stored documentary video of the 1944-45 propaganda film about Theresienstadt that Blaufuks inserts as postscript to his text? What happens when the line between text and image is blurred?

#### Required readings:

Daniel Blaufuks, *Terezyn*. Steidl Verlag, 2010 (excerpts).

Watch Michael Snow, "So is This" (video, 1982).

Hal Foster, "The Archival Impulse." *October*, 110 (Autumn, 2004): 3-22.

**Project group presentation!** (unit 4)

### **November 13 – Unit 5 - Interrogating the Colonial/Postcolonial Archive**

Questions: What are some of the ways in which colonial/postcolonial archives bear the imprint of the power relations within which they were constructed? What are the various arguments about how to "read" such archives, given their particular political character? What have been some of the strategies for reading colonial

archives? In the case of the online narrative/archive assembled by Pohlandt-McCormick, what elements of South Africa's colonial history and Soweto's particular history as a colonial urban space shaped narratives and records of the events of June 16, 1976 and their aftermath (at the time and in subsequent historical memory)?

Required readings:

Stoler, Ann Laura. "Colonial Archives and Arts of Governance." *Archival Science* 2 (2002): 87–109.

Durba Ghosh, "National Narratives and the Politics of Miscegenation: Britain and India" in *Archive Stories* edited by Antoinette Burton. Durham & London: Duke University Press, 2005. pp. 27-44.

Helena Pohlandt-McCormick, *I Saw a Nightmare...* "Doing Violence to Memory: The Soweto Uprising, June 16, 1976" <http://www.gutenberg-e.org/pohlandt-mccormick/index.html>

Browse the entire site but focus on the following sections for our discussion:

Prologue and Readers' Guide at <http://www.gutenberg-e.org/pohlandt-mccormick/readersguide.html>

Chapter 2 "I Heard There Was a Riot in Soweto..." A Narrative of June 16, 1976"

at <http://www.gutenberg-e.org/pohlandt-mccormick/PM.c2p1.html>

Task: online colonial/postcolonial archives

[Note: Each student should explore **one** of these websites as part of this week's class preparation. The project group working on this topic should plan to include some discussion of each of the sites in their group presentation.]

1. *Pictures of Native Americans in the United States* from the "Native American Heritage" collection at the U.S. National Archives

-introduction at <http://www.archives.gov/research/native-americans/>

-image collection at <http://www.archives.gov/research/native-americans/pictures/index.html>

2. *Image Collection of the German Colonial Society*

- Short introduction in English at [http://www.ub.uni-frankfurt.de/afrika/bildsammlung\\_en.html](http://www.ub.uni-frankfurt.de/afrika/bildsammlung_en.html)

- Photo archive (instructions in English but keywords in German) at <http://www.ub.bildarchiv-dkg.uni-frankfurt.de/Bildprojekt/frames/hauptframe.html>

3. *Centre for Popular Memory* (University of Cape Town, South Africa)

introduction <http://www.popularmemory.org.za/index.php>

Explore one of the following accessible sections (Note: Access to the more extensive collection of life histories requires permissions.)

-- [Street stories](#)

[http://popularmemory.org.za/index.php?option=com\\_content&view=article&id=25&Itemid=12](http://popularmemory.org.za/index.php?option=com_content&view=article&id=25&Itemid=12)

"A film documentary project tracking socio political issues and perceptions around race, gender and belonging, through the individual recollections of over 400 people who live or work on three arterial roads in Cape Town" OR

-- [Performing stories](#):

[http://popularmemory.org.za/index.php?option=com\\_content&view=article&id=40&Itemid=28](http://popularmemory.org.za/index.php?option=com_content&view=article&id=40&Itemid=28)

"CPM partnered with community arts centres in four provinces in South Africa, training unemployed youth to utilise oral history interviews in creating theatre, exhibitions and developing local archival resources from within their communities"

**Project group presentation!** (unit 5)

**November 20 – Unit 6 – Archives of courts, tribunals, and transitional justice**

Discussion questions: What are the consequences of the increasing presence of new media and new cultural practices to memories of violence? What does the process of giving testimony entail?

Required readings:

Verhoeven, Claudia, Court files and Pendas, Devin O., Testimony in Miriam Dobson/Benjamin Ziemann (eds.) *Reading Primary Sources* (London: Routledge, 2008) 90-106 and 226-243.

Campbell, Kristen, "Legal Memories: Sexual Assault, Memory, and International Humanitarian Law." *Signs* 28 no. 1 (2002): 149-78.

Film excerpt in class: Eichmann trial session 68  
<http://www.youtube.com/watch?v=m3-tXyYhd5U>

Tasks:

[Note: Each student should explore **one** of these sources as part of this week's class preparation. The project group working on this topic should plan to include some discussion of each of the sites in their group presentation.]

1. The case of Angelique and the burning of Montreal  
<http://canadianmysteries.ca/en/index.php>

Recommended reading:

Ginzburg, Carlo, "Moretti, Freud, and Sherlock Holmes: Clues and Scientific Method" in: *Popular Fiction* ed. Tony Bennett, London, Routledge, 1990, 252-276.

Questions to consider as you browse: What are the consequences of a historian acting as a detective? What kinds of documents have been used by the court to formulate a decision? Analyze the structure of the website!

2. The case of the former Yugoslavia: the trial of Dusko Tadic (excerpts from the trial is available for educational use only)  
OSA 319/t191/0/3 (2)  
ICTY (A3) 7/5/96 2/9/98

Recommended reading:

Phelps, Teresa Godwin, "What Can Stories Do?" and "Telling Stories in a Search for More than Truth" in. *Shattered Voices: Language, Violence, and the Work of Truth Commissions*. Philadelphia: University of Pennsylvania Press, 2004, 53-72.

Questions to consider: What do you know about the history of this collection? How does the perpetrator appear? What was the strategy of the defense? How was the authenticity of the witnesses questioned? What was the attitude of the authorities in Prijedor? How does the courtroom setting serve as a place for providing justice? How the story telling process influence what does emerges as Truth? Who is telling the story? What kind of story telling is recorded here?

3. Truth and Reconciliation Archive (SAHA)  
[http://www.saha.org.za/projects/trc\\_archive\\_project.htm](http://www.saha.org.za/projects/trc_archive_project.htm)

Suggested film: Long Night's Journey into Day (2000) <http://www.imdb.com/title/tt0236447/>

**Project group presentation** (unit 6)

**November 27 – Project group presentations** (units 1-3 plus OSA and added groups)  
Work on research; no required reading

**December 4** – Last class (finish up project group presentations)

Work on research; no required reading

**December 11** – Research presentations (U of MN students only)

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**Course requirements:**

For each of the weeks when there are required readings, students should come to class having read the required readings for the week, and be prepared to discuss them. Additional requirements include: weekly discussion postings on the Moodle site; participation in creating a joint field trip archive; participation in one group presentation to the class; the posting of a proposal for an individual research project; a final research paper due at the end of the semester. Each of these requirements is discussed more fully below.

1) Weekly postings on the required readings

For each of the weeks when there are required readings (September 18, September 25, October 2, October 9, October 16, November 6, November 13, and November 20) students should come to class having read the required readings for the week, and be prepared to discuss them. Students are required to write and post on the course Moodle site EITHER a brief informal reflection or critique based on the week's readings OR a response to another student's posting. (**See below for further guidelines for these postings.**) Please post on the discussion forum on the section of the Moodle site for the week in question. The posting should be between 250 and 500 words and should address only the readings for the week in question. (Because students in the seminar come from a wide variety of disciplines and backgrounds, you should not assume any common knowledge of literatures beyond those we read for the class.) These postings provide a means of organizing your thoughts and reflecting on the issues and questions raised by the readings that you want to discuss further. The aim is to facilitate discussion among all of the students on both campuses. The instructors will draw on the postings in organizing the class discussions.

Postings must be up on the Moodle site by the Sunday before the class meeting in question, by no later than 4:00 P.M. Sunday, Minnesota time, which 23:00 Sunday, Budapest time. Each student may choose to opt out of posting twice during the term, but you are still expected to do the required readings for that week. Postings will be graded on a pass/fail basis and the six required postings count for 20% of the course grade. The instructors will take turns responding individually, by email, to student postings.

2) Field trip archive

Part 1. As a preparation for the field trip post one internet link that in your view best represents your city for students from elsewhere. Post these links on the appropriate field trip wiki on the Moodle site by Sunday October 14 no later than 4:00 P.M. Sunday, Minnesota time, which 23:00 Sunday, Budapest time. You are advised to browse these wikis before the field trip.

Part 2. During the field trip, using any appropriate media (such as your cellphone, a camera, or even pen and paper!) students from each campus will collectively gather and then “archive” records of their field trip on the appropriate field trip wiki of the Moodle site. Students on each campus will thus have access to this archive of records of each other's field trip experiences. Each class will organize this archiving process separately and post their archival collections by 4:00 P.M. (Minnesota time) or 23:00 (Budapest time) on Sunday October 28. Participation in the field trip and in building its archive is evaluated as part of the class participation portion of the grade. (Participation overall comprises 20% of the overall course grade).

3) Group presentation:

Each student should sign up by September 25 for the project group that most closely reflects his/her research interests; sign up is on the wiki on the Moodle in the general information section. There will be small groups formed around the types of archives/questions that the course examines: personal narratives as forms historical memory; secret police files; the Open Society Archive; the Visual History Archive; historical memory in text and image; the colonial archive; the archives of courts, tribunals, and transitional justice

processes. We will also form one or two additional groups based on student interests not otherwise represented. Request about other groups should be communicated to the instructors by 20 September. Ideally each small group will have 4-6 students, and include a mix of disciplines and campuses so as to facilitate exchange across disciplines and between U of MN and CEU students. Students can draw on a range of internet technologies to communicate within the group. These groups will be a good site for sharing thoughts, ideas, and questions about the topics or archives you are working on for your research paper.

In addition, each group will be responsible for a **joint 20-minute presentation to the whole class on the date indicated in the syllabus**. The presentation should reflect the intersection between the individual projects of the students in the group and the larger themes and questions that the course is addressing, especially as raised by the readings/tasks/archives assigned for the unit in question. Everyone in the groups must participate in preparing the presentation but not everyone needs to speak; the roles can be divided up in any way that makes sense to the group; each group will fill in a group evaluation sheet about the common work. (Instructions for this evaluation are available on the Moodle site.) The presentation should focus on conveying the group's ideas through an oral presentation supported by any form of media necessary. Please do not simply read a prepared paper. Any links, documents, images etc. needed for the presentation must be posted on the Moodle site so that they will be available on both sites. The posting should happen by 4:00 P.M. (Minnesota time)/ 23:00 (Budapest time) on Sunday before the presentation is scheduled.

#### 4) Research project proposal:

Each student should post a research proposal on the Moodle site no later than October 23. This proposal includes a 150-word description of the topic and questions you plan to investigate as well as a preliminary bibliography listing sources you are planning to use and scholarly works you will draw upon.

#### 5) Consultation before and after the proposal submission

Students are required to consult with at least one of the faculty instructors by Skype or in office hours before the proposal submission. At least one of the faculty instructors will offer feedback on the proposal that you should take into account (and follow up on as needed) as you develop your project.

#### 6) Final research paper:

The final research paper must be based on original research that investigates a particular archive or examines the concept of "the archive." The paper must draw connections between the particular research focus and the larger themes and questions raised by the seminar. The organization and focus of the paper should take into account the feedback offered by the instructors on the proposal; students are strongly encouraged to consult with one or more of the instructors as they write their papers. Instructors' comments on the final paper will be helpful for those students wishing to revise their papers for submission to the Spring 2013 conference.

#### **There will be slightly different paper requirements for students on the two campuses:**

For U of MN students – the paper should be between 15 and 20 pages (typed, doubled-spaces) and is due on December 20 by 4:30 PM on the Moodle site and in hard copy in either the History department office (1110 Heller Hall) or German, Scandinavian, and Dutch (320 Folwell Hall).

For CEU students – the paper should be between 10 and 12 pages (typed, double-spaced) and is due on December 10 by 16.30 on the Moodle site and a hard copy in my box in Zrinyi 14. 506.

#### **Grade distribution:**

20% six weekly Moodle postings on required readings and tasks

20% class participation including participation in field trip

10% group presentation

10% research project proposal

40% final research paper

#### **Guidelines for online postings:**

As part of this course you will be expected to participate in online discussions with your fellow students at CEU and at University of Minnesota. There will be two types of online forums on the Moodle site: (1) "weekly topics" forums for postings about the required readings and (2) forums or wikis for the small groups for discussions about the group project. Both types of online discussions 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 others' 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 so 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 250-500 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 Minnesota/Budapest. Use the time productively to refine your ideas about the course content!

Your posting on the weekly topics forums 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 (250 - 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.

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### **Supplementary readings in support to the research projects:**

#### Unit 1 (September 25)

Steedman, Carolyn, *Landscape for a Good Woman*, Rutgers, 1987, Part One "Stories," 3-24.

Michelle Mouton and Helena Pohlandt-McCormick., “Boundary Crossings: Oral History of Nazi Germany and Apartheid South Africa – a Comparative Perspective,” *History Workshop Journal* (1999), 41-63.

Robert Moeller. “War Stories: The Search for a Usable Past in the Federal Republic of Germany,” *The American Historical Review*, 101, no. 4 (Oct., 1996): 1008-1048.

Liz Stanley. “The epistolarium: on theorising letters and correspondences” *Auto/Biography* 12 (2004): 216-50.

#### Unit 2 (October 2)

Garton Ash, Timothy, *The File: a Personal History*, New York: Vintage Books, 1998

Klaartje Schrijvers, Andrea Peto, “The theatre of historical sources. Some methodological problems in analyzing post WWII extreme right movement in Belgium and in Hungary” in *Professions and Social Identity. New European Historical Research on Work, Gender and Society* ed. Berteke Waaldijk, Edizioni Plus, University of Pisa Press, 2006. 39-63.

#### Unit 3 (October 9)

Peggy Phelan, *Unmarked: The Politics of Performance*. London and New York: Routledge, 1993.

Amelia Jones. *Body Art/Performing the Subject*. Minneapolis: University of Minnesota Press, 1998.

#### Unit 4 (November 6)

Mary Ann Doane, *The Emergence of Cinematic Time: Modernity, Contingency, the Archive*. Harvard University Press, 2002.

*The Archive*. Ed. Charles Merewether. Cambridge: MIT Press, 2006.

#### Unit 5 (November 13)

Antoinette Burton, “Archive Stories: Gender and the Making of Imperial and Colonial Histories,” in *Gender and Empire*, ed. Philippa Levine (New York: Oxford University Press, 2004), 281-294.

McEwan, Cheryl. “Building a Postcolonial Archive? Gender, Collective Memory and Citizenship in Post-Apartheid South Africa.” *Journal of Southern African Studies* 29, no. 3 (2003): 739-757.

Ann Laura Stoler, *Along the Archival Grain: Epistemic Anxieties and Colonial Common Sense*. (Princeton: Princeton University Press, 2008).

#### Unit 6 (November 20)

Bela Szasz: *Volunteers for the Gallows. Anatomy of a Show-Trial*. London, 1971.

Felman, Shoshona, “Theaters of Justice: Arendt in Jerusalem, the Eichmann Trial, and the Redefinition of Legal Meaning in the Wake of the Holocaust.” *Critical Inquiry* 27, no. 2 (2001): 201-238.

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.

Alexander Kozin, „Scrapbooking the Criminal Defence File.” *Crime Media Culture* 4, no. 1 (2008): 31-52.

#### Suggested research project on women’s and lesbian archives

Wieringa, Saskia. ed. *Traveling Heritages. New Perspectives on Collecting, Preserving and Sharing Women’s Histories*. Amsterdam, Aksant, 2008.

Popova, Kristina, Piskova, Marijana, Lanzinger, Margareth, Langreiter, Nikola, Vodenicharov, Petar. eds. *Women and Minorities: Ways of Archiving*. Sofia-Vienna, 2009.

Zajko, Vanda. "Myth as Archive." *History of the Human Sciences* 11, no. 4 (1998):103-121.

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#### **Learning outcomes:**

- Introduce students to various emergent approaches to thinking about "the archive"
- Question how some knowledges about the past get preserved and some repressed
- Give students a "hands-on" experience of exploring an archive
- Offer possibilities for developing a focused research project
- Rethink their own individual research projects in terms of our critical discussion of the archive
- Rethink their ideas/projects from an interdisciplinary perspective
- Address question of how gendered perspectives on the archive have affected their approach to knowledge

#### **U of MN Policies:**

##### Incompletes:

Incompletes will not be given except in extraordinary circumstances (e.g. medical emergency, death in family), for which students must provide written documentation. An "I" will be given only if just a small part of the course remains to be finished, and only if the student is expected to receive a passing grade in the course. To receive an "I," the student and instructor will fill out and sign a "contract" specifying the work to be completed and the date of completion. If the student does not complete the course work by the date specified on the contract, the grade will change to an "F."

##### Resources for Student Writers:

Student Writing Support provides free writing instruction for all University of Minnesota students—graduate and undergraduate—at all stages of the writing process. In face-to-face and online collaborative consultations, we help students develop productive writing habits and revision strategies. For appointments and online advice go to: <http://writing.umn.edu/sws/>.

University Libraries: <http://www.lib.umn.edu>

The ultimate resource for research, the University libraries include five major facilities and eleven branch sites with a wealth of reference materials, online resources, books, articles, newspapers, microforms, government documents, maps and more. Librarians are available and happy to help orient students to all aspects of the library system. You can find research assistance at <https://www.lib.umn.edu/instruction/tutorials> AND <http://www.lib.umn.edu/instruction/studentssupport>

##### Plagiarism:

Plagiarism is a form of scholastic dishonesty and a disciplinary offense as defined by the U of MN Regents. See: <http://www.r.umn.edu/academics-research/advising/just-ask/writing/plagiarism/>. There is a very good set of guidelines on the website of the Writing Center. See: <http://writing.umn.edu/sws/quickhelp/sources.html>. If you have any doubts about appropriate forms of citation, attribution of authorship of cited passages, and the like, PLEASE ASK FOR CLARIFICATION.

##### Equal Opportunity

The University will provide equal access to and opportunity in its programs and facilities, without regard to race, color, creed, religion, national origin, gender, age, marital status, disability, public assistance status, veteran status, sexual orientation, gender identity, or gender expression. For more information, please consult Board of Regents Policy: [http://www1.umn.edu/regents/policies/administrative/Equity\\_Diversity\\_EO\\_AA.html](http://www1.umn.edu/regents/policies/administrative/Equity_Diversity_EO_AA.html).

##### Sexual Harassment

"Sexual harassment" means unwelcome sexual advances, requests for sexual favors, and/or other verbal or physical conduct of a sexual nature. Such conduct has the purpose or effect of unreasonably interfering with an individual's work or academic performance or creating an intimidating, hostile, or offensive working or academic environment in any

University activity or program. Such behavior is not acceptable in the University setting. For additional information, please consult Board of Regents Policy: <http://www1.umn.edu/regents/policies/humanresources/SexHarassment.html>

Disabilities

If anyone has need for note taking, writing, or reading accommodations, please discuss this matter with one of the instructors early in the semester. The University will provide accommodation for students with special needs. For further information, contact Disability Services, McNamara Alumni Center, 200 Oak Street SE, Suite 180, Minneapolis, MN 55455-2002, Phone (612) 626-1333; or <http://ds.umn.edu/>.

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