Is there such as thing as "global Holocaust memory"? How and why does Holocaust memory circulate across national and cultural borders? How do memories of the Holocaust interact or compete with those of other historical traumas (African slavery, the genocide of Indigenous peoples) and how has Holocaust memory been reanimated in the service of other political projects? Why did the Holocaust serve as a catalyst to the emergence of memory studies in the late 20th century and to more recent transnational and transcultural directions in the field?

In this course we will begin by discussing classic theorizations of the Holocaust and its relationship to cultural and aesthetic representation, engaging with canonical works of Holocaust literature and art. We will then consider the global circulation or "cosmopolitanization" of Holocaust memory through an analysis of literary and visual texts that bring the Holocaust into conversation with colonial histories of trauma, raising thorny issues about uniqueness, comparison and claims to universality. Over the course of the term, we will examine a variety of forms of memory, including: multidirectional, competitive, visual, prosthetic, postmemory, and countermemory. We will give particular attention to the intersection between media and cultural memory and to the role of text and image in mediating, preserving or erasing memories of atrocity.

In order to further develop our discussion of the comparative and global dimensions of Holocaust memory, in the final two weeks of the course, students will present case studies that explore the relevance of the theorizations of memory we have studied to the particular genres, media, and cultural histories that drive their own research interests.
**COURSE REQUIREMENTS AND GRADING SCHEME:**

<table>
<thead>
<tr>
<th>Percentage</th>
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<tr>
<td>10%</td>
<td>attendance and participation</td>
<td>the attendance and participation grade will reflect consistent attendance, active involvement in class discussion, and informed comments about issues raised by the readings that help to advance the discussion</td>
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| 20%        | weekly 1-paragraph responses to the assigned readings | due by 9 pm via email the night before each class meeting (weeks 2-9)  
responses should be brief but thoughtful, raising questions about one of the assigned readings or identifying a passage or motif that you found particularly striking  
no plot summaries please  
do not exceed one paragraph—I will stop reading after that! |
| 10%        | short presentation of an Ottawa Holocaust Survivors Testimonial | testimonies available at https://carleton.ca/ches/ottawa-holocaust-survivors-testimonials/full-length/  
choose a short clip (5 minutes max.) to screen for the class; comment on the distinctive features of the testimony, its impact, and identify any links to the readings and themes of the week or of the course more generally (5 minutes) |
| 25%        | conference-paper style presentation | a preliminary version of your final paper (see below) that will allow you to test out your ideas and receive some feedback from the class  
length: 15 minutes (roughly 7 double-spaced pages; please time yourself to make sure your paper is the correct length—I will cut you off after 15 minutes!)  
paper titles and a one-paragraph abstract: due via email and in hard copy on Wednesday, March 14  
presentation dates: once I have received the abstracts, I will organize the conference papers into panels to be held during class on March 28 and April 4  
please provide me with a hard copy of your presentation on the day of your panel |
| 35%        | final paper | the final paper is an opportunity to explore the resonance and comparative possibilities of Holocaust memory in the context of the particular genres, media, and cultural histories that drive your own research interests  
the paper should engage in a sustained manner with the theorizations of memory that we have studied during the term  
if you are applying the theory we have studied to a non-Holocaust context, you should consider questions of applicability and transferability  
final papers should go substantially beyond the oral presentation version, not just adding length but incorporating feedback received during the oral  
please feel free to discuss potential paper topics and approaches with me, either during office hours, by appointment, or via email  
length and format: 15 pages, 12-point font, double-spaced  
due date: Wednesday, April 11 in my mailbox in the ICSLAC photocopy room  
late papers will be penalized one third of a letter grade per day late including weekends (i.e. from B+ to B, etc.); extensions will be granted only in cases of serious illness (with doctor’s note), bereavement, or religious observance |
Please purchase copies of the following novels, which are available at Haven Books (43 Seneca St. at Sunnyside, 613 730 9888):

Art Spiegelman, *Maus I: A Survivor's Tale*
W.G. Sebald, *Austerlitz*
Caryl Phillips, *The Nature of Blood*
Esi Edugyan, *Half-Blood Blues*

All other course readings will be available in electronic format via CULearn and the Ares Course Reserves system (http://libares01.carleton.ca/) or the library catalogue. If you find that a required reading is not available for a given week, please notify me immediately by email. Students are expected to come to class having prepared all of the required readings for a particular week. Video clips and artwork will be viewed in class.

Suggested background reading and resources:

- The United States Holocaust Memorial Museum’s online Holocaust Encyclopedia: https://www.ushmm.org/learn/holocaust-encyclopedia

Accommodations:
Students with disabilities requiring academic accommodations in this course are encouraged to contact a coordinator at the Paul Menton Centre for Students with Disabilities to complete the necessary letters of accommodation. After registering with the PMC, make an appointment to meet and discuss your needs with me at least two weeks prior to assignment deadlines.

Plagiarism:
Plagiarism is a serious offence, and all cases will be reported to the Dean of the Faculty. Plagiarism includes copying from a book, article, or another student, downloading ideas or material from the Internet, or otherwise submitting someone else’s work or ideas as your own. See the statement on Instructional Offences in the Graduate Calendar.

Copyright:
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SCHEDULE OF READINGS (SUBJECT TO REVISION)

week 1 (January 10)
CLASS CANCELLED (please take the opportunity to get a head start on the readings)

January 17
INTRODUCTION TO THE COURSE

week 2 (January 24)
HOLOCAUST MEMORIALS AND MUSEUMS: THE "MEMORY BOOM"

Guest presentation by Rebecca Dolgoy

  - Focus on pp. 29-38, "Did the Holocaust Cause Memory Studies?"


week 3 (January 31)
UNREPRESENTABILITY: THE ABSENCE OF MEMORY

week 4 (February 7)

TESTIMONY: COUNTERMEMORY

- screening: video testimony
- visual art: *Forbidden Art* exhibition, Auschwitz-Birkenau Memorial and Museum

week 5 (February 14)

TRANSMISSION: POSTMEMORY, PROSTHETIC MEMORY


February 21
READING WEEK

week 6 (February 28)

AUTHENTICITY: VISUAL MEMORY


week 7 (March 7): COMPARISON: MULTIDIRECTIONAL MEMORY


**week 8 (March 14)**

*conference paper titles and one-paragraph abstracts due today*

**HOLOCAUST ICONS: THE CIRCULATION OF MEMORY**


• *poems:*

week 9 (March 21)

THE HOLOCAUST AND GLOBALIZATION: THE TRANSNATIONAL TURN IN MEMORY STUDIES


• novel: Esi Edugyan, Half-Blood Blues (2011)

week 10 (March 28)

MINI-CONFERENCE I

• presentation of student conference papers (schedule TBA)

week 11 (April 4)

MINI-CONFERENCE II

• presentation of student conference papers (schedule TBA)