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201J St. Patrick Building  
office hours: Wednesdays 12:00 pm-2:00 pm or by appt.

## **HOLOCAUST REPRESENTATION AND GLOBAL MEMORY**

ENGL 5004/CLMD 6102, Winter 2018

Wednesdays 2:35 pm-5:25 pm, 201D St. Patrick's Building

Is there such a 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 20<sup>th</sup> 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:

<b>10%</b>	<b>attendance and participation</b> <ul style="list-style-type: none"> <li>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</li> </ul>
<b>20%</b>	<b>weekly 1-paragraph responses to the assigned readings</b> <ul style="list-style-type: none"> <li>due by 9 pm via email the night before each class meeting (weeks 2-9)</li> <li>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</li> <li>no plot summaries please</li> <li>do not exceed one paragraph—I will stop reading after that!</li> </ul>
<b>10%</b>	<b>short presentation of an Ottawa Holocaust Survivors Testimonial</b> <ul style="list-style-type: none"> <li>testimonies available at <a href="https://carleton.ca/ches/ottawa-holocaust-survivors-testimonials/full-length/">https://carleton.ca/ches/ottawa-holocaust-survivors-testimonials/full-length/</a></li> <li>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)</li> </ul>
<b>25%</b>	<b>conference-paper style presentation</b> <ul style="list-style-type: none"> <li>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</li> <li><u>length</u>: 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!)</li> <li><u>paper titles and a one-paragraph abstract</u>: due via email and in hard copy on <b>Wednesday, March 14</b></li> <li><u>presentation dates</u>: once I have received the abstracts, I will organize the conference papers into panels to be held during class on <b>March 28</b> and <b>April 4</b></li> <li>please provide me with a hard copy of your presentation on the day of your panel</li> </ul>
<b>35%</b>	<b>final paper</b> <ul style="list-style-type: none"> <li>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</li> <li>the paper should engage in a sustained manner with the theorizations of memory that we have studied during the term</li> <li>if you are applying the theory we have studied to a non-Holocaust context, you should consider questions of applicability and transferability</li> <li>final papers should go substantially beyond the oral presentation version, not just adding length but incorporating feedback received during the oral</li> <li>please feel free to discuss potential paper topics and approaches with me, either during office hours, by appointment, or via email</li> <li><u>length and format</u>: 15 pages, 12-point font, double-spaced</li> <li><u>due date</u>: <b>Wednesday, April 11</b> in my mailbox in the ICSLAC photocopy room</li> <li>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</li> </ul>

**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>
- "The Holocaust: The Destruction of European Jewry." USHMM website: <https://www.ushmm.org/m/pdfs/20090831-nazi-ideology-book-destruction-of-european-jewry.pdf>
- Doris Bergen, *War and Genocide: A Concise History of the Holocaust*. Third Edition. New York: Rowman & Littlefield, 2016.

**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:**

I would like to remind you that my lectures and course materials, including power point presentations, outlines, and similar materials, are protected by copyright. I am the exclusive owner of copyright and intellectual property in the course materials. You may take notes and make copies of course materials for your own educational use. You may not and may not allow others to reproduce or distribute lecture notes and course materials publicly for commercial purposes without my express written consent.

## 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**

- Jeffrey K. Olick, Vered Vinitzky-Seroussi, and Daniel Levy, "Introduction." *The Collective Memory Reader*. Ed. Jeffrey K. Olick, Vered Vinitzky-Seroussi, and Daniel Levy. New York: Oxford UP, 2011. 3-62.
  - Focus on pp. 29-38, "Did the Holocaust Cause Memory Studies?"
- Andreas Huyssen, "Monuments and Holocaust Memory in a Media Age." *Twilight Memories: Marking Time in a Culture of Amnesia*. New York: Routledge, 1995. 249-260.
- James E. Young, "Daniel Libeskind's Jewish Museum in Berlin: The Uncanny Arts of Memorial Architecture." *Jewish Social Studies* 6.2 (winter 2000): 1-23.
- background reading: "Introduction to the Holocaust," *USHMM Holocaust Encyclopedia*: <https://www.ushmm.org/wlc/en/article.php?ModuleId=10005143>  
"The Holocaust and World War II: Timeline," *USHMM Holocaust Encyclopedia*: <https://www.ushmm.org/wlc/en/article.php?ModuleId=10007653>

### week 3 (January 31)

#### **UNREPRESENTABILITY: *THE ABSENCE OF MEMORY***

- Theodore Adorno, "Cultural Criticism and Society" and "Meditations on Metaphysics." *The Holocaust: Theoretical Readings*. Ed. Neil Levi and Michael Rothberg. New Brunswick, NJ: Rutgers UP, 2003. 280-287.
- Saul Friedlander, "Introduction." *Probing the Limits of Representation: Nazism and the "Final Solution."* Ed. Saul Friedlander. Cambridge, Mass.: Harvard UP, 1992. 1-21.
- Liliane Weissberg, "In Plain Sight." *Visual Culture and the Holocaust*. Ed. Barbie Zelizer. London: The Athlone Press, 2001. 13-27.
- poem: Paul Celan, "Todesfuge/Deathfugue." *Selected Poems and Prose of Paul Celan*. Trans. John Felstiner. New York: Norton, 2001. 30-33.
- artwork: Anselm Kiefer, *Margarethe* (1981) and *Sulamith* (1983)

#### **week 4 (February 7)**

##### **TESTIMONY: COUNTERMEMORY**

- Zoë Waxman, "Testimony and Representation." *The Historiography of the Holocaust*. Ed. Dan Stone. New York: Palgrave, 2014. 487-507.
- Lawrence Langer. "Deep Memory: The Buried Self." *Holocaust Testimonies: The Ruins of Memory*. New Haven: Yale UP, 1991. 1-38.
- Josée Leclerc, "Re-Presenting Trauma: The Witness Function in the Art of the Holocaust." *Art Therapy* 28.2 (2011): 82-89
- survivor memoir: Primo Levi, "On the Bottom." *Survival in Auschwitz: The Nazi Assault on Humanity*. Trans. Stuart Woolf. New York: Simon&Schuster, 1996. 22-37.
- screening: video testimony
- visual art: *Forbidden Art* exhibition, Auschwitz-Birkenau Memorial and Museum

#### **week 5 (February 14)**

##### **TRANSMISSION: POSTMEMORY, PROSTHETIC MEMORY**

- Marianne Hirsch, "Introduction" to *The Generation of Postmemory: Writing and Visual Culture After the Holocaust*. New York: Columbia, 2012. 1-25.
- Alison Landsberg, "America, the Holocaust, and the Mass Culture of Memory: Toward a Radical Politics of Empathy." *New German Critique* 71 (Spring - Summer, 1997): 63-86.
- graphic memoir: Art Spiegelman, *Maus I: A Survivor's Tale* (1986)

#### **February 21**

##### **READING WEEK**

#### **week 6 (February 28)**

##### **AUTHENTICITY: VISUAL MEMORY**

- Sidra DeKoven Ezrahi, "Questions of Authenticity." *Teaching the Representation of the Holocaust*. Ed. Marianne Hirsch and Irene Kacandes. New York: The Modern Language Association of America, 2004. 52-67
- Barbie Zelizer, "Collective Memories, Images, and the Atrocity of War." *Remembering to Forget: Holocaust Memory Through the Camera's Eye*. Chicago: University of Chicago Press, 1998. 1-15.
- novel: W.G. Sebald, *Austerlitz* (2001)

#### **week 7 (March 7):**

##### **COMPARISON: MULTIDIRECTIONAL MEMORY**

- Michael Rothberg, "Introduction: Theorizing Multidirectional Memory in a Transnational Age." *Multidirectional Memory: Remembering the Holocaust in the Age of Decolonization*. Stanford: Stanford UP, 2009. 1-29.
- Debarati Sanyal, "Introduction: Pathways of Memory, Dangerous Intersections." *Memory and Complicity: Migrations of Holocaust Remembrance*. New York: Fordham UP, 2015. 1-22.
- Césaire, Aimé. *Discourse on Colonialism*. Trans. Joan Pinkham. New York: Monthly Review Press, 1972. 13-25.
- novel: Caryl Phillips, *The Nature of Blood* (1997)

## week 8 (March 14)

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

### HOLOCAUST ICONS: THE CIRCULATION OF MEMORY

- Oren Baruch Stier, "Introduction: Holocaust Symbols: The Shapes of Memory." *Holocaust Icons: Symbolizing the Shoah in History and Memory*. New Brunswick: Rutgers UP, 1-31.
- Birgitte Sion, "Anne Frank as Icon, from Human Rights to Holocaust Denial." *Anne Frank Unbound: Media, Imagination, Memory*. Ed. Barbara Kirschenblatt-Gimblett and Jeffrey Shandler. Bloomington: Indiana UP, 2012. 178-192.
- Warren Cariou, "Going to Canada." *Manitowapow: Aboriginal Writings from the Land of Water*, ed. Warren Cariou and Niigaanwewidam James Sinclair. Winnipeg: Highwater Press, 2011. 320-28.
- poems:
  - Sherman Alexie, "The Game Between the Jews and the Indians is Tied Going Into the Bottom of the Ninth Inning." *The First Indian on the Moon*. New York: Hanging Loose Press, 1993. 80.
  - Sherman Alexie, "Inside Dachau." *The Summer of Black Widows*. Brooklyn, NY: Hanging Loose Press, 1996. 117-22.
  - Tiffany Midge, "After Viewing the Holocaust Museum's Room of Shoes and a Gallery of Plains' Indian Moccasins: Washington, D.C." *Cold Mountain Review* 34.1(2005): 18-19.
  - Michelle Cliff, "A Visit to the Secret Annex." *The Land of Look Behind*. Ithaca, NY: Firebrand Books, 1985. 104-07.
- artwork: Carl Beam, *Ceramic bowl ("Anne Frank 1924 – 1945")* (1987)

**week 9 (March 21)**

**THE HOLOCAUST AND GLOBALIZATION: *THE TRANSNATIONAL TURN IN MEMORY STUDIES***

- Dany Levy and Natan Sznaider, "The Holocaust and the Formation of Cosmopolitan Memory." *European Journal of Social Theory* 5.1(2002): 87-106.
- Aleida Assmann, "The Holocaust—a Global Memory? Extensions and Limits of a New Memory Community." *Memory in a Global Age: Discourses, Practices and Trajectories*, ed. Aleida Assmann and Sebastian Conrad. New York: Palgrave, 2010, 97-117.
- Astrid Erll, "Travelling Memory." *Transcultural Memory*. Ed. Rick Crownshaw. London: Routledge, 2014. 9-23.
- 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)