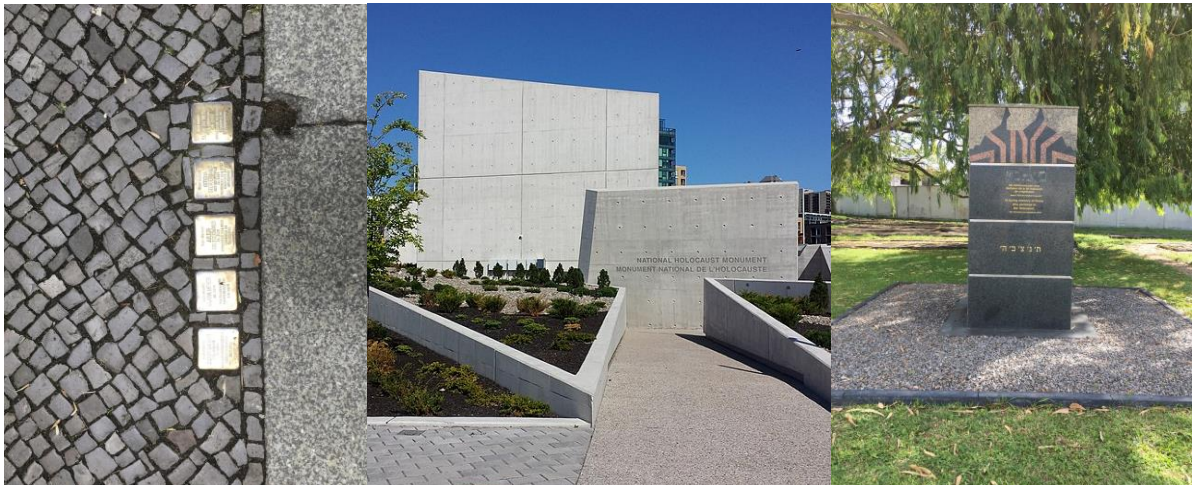


Carleton University
Winter 2021
Dept. of English / ICSLAC

ENGL 5004W: Studies in Transnational Literatures/
CLMD 6102W: Issues in Transnationalism
Mondays 11:35-2:25
Format: synchronous on Zoom
Prof. Sarah Phillips Casteel
sarah.casteel@carleton.ca
201J St. Patrick Building
online office hours: Tuesdays 3:00-4:30 or by appt.

HOLOCAUST REPRESENTATION AND GLOBAL MEMORY



Stolpersteine
Berlin, Germany

National Holocaust Monument (2017)
Ottawa, Canada

Holocaust Memorial (2016)
Paramaribo, Suriname

How 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?

This course is situated at the intersection of the interdisciplinary fields of Holocaust Studies and Memory Studies. 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 and decolonization of Holocaust memory through an analysis of writing and visual art that bring the Holocaust into conversation with colonial histories of trauma, thereby raising thorny issues of 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 role of literature and visual art in preserving, shaping, and circulating memories of atrocity. Students will also be encouraged to explore other media relating to their research interests (music, film, digital platforms etc.) as vehicles of traumatic 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 format and important information for Winter 2021

This course will be synchronous. To complete the course, you will need access to a computer with internet access, a microphone, and word processing capabilities. If you have difficulties meeting these technological requirements or if you have accessibility needs related to the requirements please let me know as soon as possible.

Course Readings

Please purchase copies of the following texts, which are available at the Carleton University Bookstore or as e-books from the vendor of your choice:

- Art Spiegelman, *Maus I: A Survivor's Tale: My Father Bleeds History* (978-0394747231)
- W.G. Sebald, *Austerlitz* (978-2330019662)
- Caryl Phillips, *The Nature of Blood* (978-0679776758)

All other course readings will be available in electronic format via cuLearn and the Ares Course Reserves system (<https://reserves.library.carleton.ca/ares/>). *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.

Occasionally I may ask you to view a video or artwork in advance of the class. If so, links will be provided on our cuLearn page.

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.
- Ottawa Holocaust survivor testimonies: <https://carleton.ca/ches/ottawa-holocaust-survivors-testimonials/full-length/>

COURSE REQUIREMENTS AND GRADING SCHEME:

15%	<p>attendance and participation</p> <ul style="list-style-type: none"> 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
20%	<p>Short weekly responses to the assigned readings (1-2 paragraphs)</p> <ul style="list-style-type: none"> due by <u>9 pm</u> via email the night before each class meeting (weeks 2-10) these informal responses should be brief but thoughtful; they can address any or all of the assigned readings no plot summaries please! instead, raise questions about the readings or identify a passage or motif that you found particularly striking, intriguing, or troubling and that you would like to discuss in class come to class prepared to talk about your response <i>please do not exceed two short paragraphs—I will stop reading after that!</i>
10%	<p>short presentation on an Ottawa Holocaust Survivor video testimony</p> <ul style="list-style-type: none"> this presentation offers students a chance to reflect on the genre of video testimony and to engage with local examples of Holocaust memory students will record and upload to our cuLearn page a 5-minute introduction to one of the survivor testimonies available at https://carleton.ca/ches/ottawa-holocaust-survivors-testimonials/full-length/ in your presentation, briefly summarize the survivor's story and comment on the themes that emerge in the testimony as well as other aspects of the video that struck you—tone, imagery, affect, mannerisms and so forth; does the testimony tie in with any of the concepts we have been discussing in the course? a sign-up sheet with a list of the testimonies and presentation dates will be circulated
20%	<p>conference-paper style presentation</p> <ul style="list-style-type: none"> 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 <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!) <u>paper titles and a 1-paragraph abstract</u>: due on March 15 <u>presentation dates</u>: once I have received the abstracts, I will organize the conference papers into panels to be held during class on March 29 and April 5 please email me a copy of your presentation by 9 am on the day of your panel
35%	<p>final paper</p> <ul style="list-style-type: none"> 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, transferability, and comparison 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 online office hours, by appointment, or via email

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| <ul style="list-style-type: none">• <u>length and format</u>: 15 pages, 12-point font, double-spaced• <u>due date</u>: April 14• 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 |
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Sensitivity of Class Materials

Given the topic of this course, we will necessarily be confronting difficult and sensitive materials every week. Much of the material we read and view will be emotionally and intellectually challenging. I will do my best to make the classroom a space where we can engage bravely, empathetically, and thoughtfully with difficult content.

Inclusivity

I am committed to fostering an environment for learning that is inclusive for everyone regardless of race, ethnicity, religion, sexual orientation, gender identity, gender expression, ability, age, and class. All students in the class, the instructor, and any guests should be treated with respect during all interactions. Please feel free to contact me if you have any concerns. I also welcome emails or other communication to let me know your preferred name or pronoun.

Student Wellbeing

The COVID-19 pandemic and other recent events have made this academic year extraordinarily stressful and challenging for many students. While encouraging rigorous academic work in this class, I am mindful of your health and wellbeing and the need to balance academic commitments with other responsibilities. Please feel free to contact me if you are encountering difficult circumstances, feeling overwhelmed by class assignments, or if you would like help connecting with academic support or health resources.

Plagiarism

The University Senate defines plagiarism as “presenting, whether intentionally or not, the ideas, expression of ideas or work of others as one’s own.” This can include:

- reproducing or paraphrasing portions of someone else’s published or unpublished material, regardless of the source, and presenting these as one’s own without proper citation or reference to the original source;
- submitting a take-home examination, essay, laboratory report or other assignment written, in whole or in part, by someone else;
- using ideas or direct, verbatim quotations, or paraphrased material, concepts or ideas without appropriate acknowledgment in any academic assignment;
- using another’s data or research findings;
- failing to acknowledge sources through the use of proper citations when using another’s works and/or failing to use quotation marks;
- handing in substantially the same piece of work for academic credit more than once without prior written permission of the course instructor in which the submission occurs.

Plagiarism is a form of intellectual theft. It is a serious offence that cannot be resolved directly with the course’s instructor. The Associate Deans of the Faculty conduct a rigorous investigation, including an interview with the student, when an instructor suspects a piece of work has been plagiarized. Penalties

are not trivial. They can include failure of the assignment, failure of the entire course, or suspension from a program. For more information please go to: <https://carleton.ca/registrar/academic-integrity/>

REQUESTS FOR ACADEMIC ACCOMMODATION

You may need special arrangements to meet your academic obligations during the term. For an accommodation request, the processes are as follows:

Pregnancy obligation: write to me with any requests for academic accommodation during the first two weeks of class, or as soon as possible after the need for accommodation is known to exist. For more details click [here](#).

Religious obligation: write to me with any requests for academic accommodation during the first two weeks of class, or as soon as possible after the need for accommodation is known to exist. For more details click [here](#).

Academic Accommodations for Students with Disabilities: The Paul Menton Centre for Students with Disabilities (PMC) provides services to students with Learning Disabilities (LD), psychiatric/mental health disabilities, Attention Deficit Hyperactivity Disorder (ADHD), Autism Spectrum Disorders (ASD), chronic medical conditions, and impairments in mobility, hearing, and vision. If you have a disability requiring academic accommodations in this course, please contact PMC at 613-520- 6608 or pmc@carleton.ca for a formal evaluation. If you are already registered with the PMC, contact your PMC coordinator to send me your Letter of Accommodation at the beginning of the term, and no later than two weeks before the first in-class scheduled test or exam requiring accommodation (if applicable). After requesting accommodation from PMC, meet with me to ensure accommodation arrangements are made. Please consult the PMC website for the deadline to request accommodations for the formally-scheduled exam (if applicable).

Survivors of Sexual Violence

As a community, Carleton University is committed to maintaining a positive learning, working and living environment where sexual violence will not be tolerated, and where survivors are supported through academic accommodations as per Carleton's Sexual Violence Policy. For more information about the services available at the university and to obtain information about sexual violence and/or support, visit: <https://carleton.ca/equity/sexual-assault-support-services>

Accommodation for Student Activities

Carleton University recognizes the substantial benefits, both to the individual student and for the university, that result from a student participating in activities beyond the classroom experience. Reasonable accommodation must be provided to students who compete or perform at the national or international level. Write to me with any requests for academic accommodation during the first two weeks of class, or as soon as possible after the need for accommodation is known to exist.

<https://carleton.ca/senate/wp-content/uploads/Accommodation-for-Student-Activities-1.pdf>

SCHEDULE OF DISCUSSION TOPICS AND READINGS (SUBJECT TO REVISION)

week 1 (January 11)

INTRODUCTION TO THE COURSE

week 2 (January 18)

HOLOCAUST MEMORIALS AND MUSEUMS: THE "MEMORY BOOM"

- Jeffrey K. Olick, Vered Vinitzky-Seroussi, and Daniel Levy, "Introduction." *The Collective Memory Reader*. Ed. Jeffrey K. Olick, Vered Vinitzky-Seroussi, and Daniel Levy. 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*. 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 25)

UNREPRESENTABILITY: THE ABSENCE OF MEMORY

- Theodor Adorno, "Cultural Criticism and Society" and "Meditations on Metaphysics." *The Holocaust: Theoretical Readings*. Ed. Neil Levi and Michael Rothberg. Rutgers UP, 2003. 280-287.
- Irving Howe, "Writing and the Holocaust." *Writing and the Holocaust*. Ed. Berel Lang. Holmes & Meier, 1988. 175-99.
- Berel Lang, "Introduction: Art Within the Limits." *Holocaust Representation: Art Within the Limits of History and Ethics*. Johns Hopkins, 2000. 1-14.
- Liliane Weissberg, "In Plain Sight." *Visual Culture and the Holocaust*. Ed. Barbie Zelizer. The Athlone Press, 2001. 13-27.
- poem: Paul Celan, "Todesfuge/Deathfuge." *Selected Poems and Prose of Paul Celan*. Trans. John Felstiner. Norton, 2001. 30-33.
- artwork: Anselm Kiefer, *Margarethe* (1981) and *Sulamith* (1983)

week 4 (February 1)

TESTIMONY: COUNTERMEMORY

- Zoë Waxman, "Testimony and Representation." *The Historiography of the Holocaust*. Ed. Dan Stone. Palgrave, 2014. 487-507.
- Lawrence Langer. "Deep Memory: The Buried Self." *Holocaust Testimonies: The Ruins of Memory*. 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. Simon&Schuster, 1996. 22-37.
- screening: video testimony (tba)
- visual art: *Forbidden Art* exhibition, Auschwitz-Birkenau Memorial and Museum

week 5 (February 8)

TRANSMISSION: *POSTMEMORY, PROSTHETIC MEMORY*

- Marianne Hirsch, "Introduction" to *The Generation of Postmemory: Writing and Visual Culture After the Holocaust*. 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 15

READING WEEK

week 6 (February 22)

THE HOLOCAUST AND SOCIAL MEDIA: *CONNECTIVE MEMORY*

Guest speakers: Prof. Jennifer Evans (Dept. of History) and Dr. Meghan Lundrigan

- selections from Jennifer Evans and Meghan Lundrigan, *Holocaust Memory in the Digital Mediascape*

week 7 (March 1)

AUTHENTICITY: *VISUAL MEMORY*

- Sidra DeKoven Ezrahi, "Questions of Authenticity." *Teaching the Representation of the Holocaust*. Ed. Marianne Hirsch and Irene Kacandes. 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*. University of Chicago Press, 1998. 1-15.
- novel: W.G. Sebald, *Austerlitz* (2001)

week 8 (March 8):

COMPARISON: *MULTIDIRECTIONAL MEMORY*

- excerpt from Aimé Césaire, *Discourse on Colonialism*. Trans. Joan Pinkham. Monthly Review Press, 1972. 13-25.
- Michael Rothberg, "The Specters of Comparison" *Latitude* May 2020.
<https://www.goethe.de/prj/lat/en/dis/21864662.html>

- Michael Rothberg, "Introduction: Theorizing Multidirectional Memory in a Transnational Age." *Multidirectional Memory: Remembering the Holocaust in the Age of Decolonization*. Stanford UP, 2009. 1-29.
- Debarati Sanyal, "Introduction: Pathways of Memory, Dangerous Intersections." *Memory and Complicity: Migrations of Holocaust Remembrance*. Fordham UP, 2015. 1-22.
- novel: Caryl Phillips, *The Nature of Blood* (1997)

week 9 (March 15)

**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*. 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. 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. Highwater Press, 2011. 320-28.
- Dorota Glowacka, "'Never Forget': Intersecting Memories of the Holocaust and the Settler Colonial Genocide in Canada." *Holocaust Memory and Racism in the Postwar World*. Ed. Shirli Gilbert and Avriאל Alba. Wayne State UP, 2019. 386-418.
- 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*. Hanging Loose Press, 1993. 80.
 - Sherman Alexie, "Inside Dachau." *The Summer of Black Widows*. 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.
- artwork: Carl Beam, *Ceramic bowl ("Anne Frank 1924 – 1945")* (1987)

week 10 (March 22)

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

- Dany Levy and Natan Sznajder, "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. Palgrave, 2010, 97-117.
- Astrid Erll, "Travelling Memory." *Transcultural Memory*, ed. Rick Crownshaw. Routledge, 2014. 9-23.
- short stories: John Edgar Wideman, "Valaida." *Fever: Twelve Stories*. Henry Holt, 1989. 27-40.; Michelle Cliff, "A Woman Who Plays the Trumpet is Deported." *Everything Is Now: New and Collected Stories*. University of Minnesota Press, 2009. 124-28.

- artwork and poetry: Maud Sulter, *SyrCAS* (1993). Maud Sulter, "Blood Money (Remix)." *Sekhmet: A Decade or So of Poems*. Dumfries and Galloway Council, 2005. 47-48.

week 11 (March 29)

MINI-CONFERENCE I

- presentation of student conference papers (schedule TBA)

week 12 (April 5)

MINI-CONFERENCE II

- presentation of student conference papers (schedule TBA)

week 13 (April 12)

INDIVIDUAL PAPER CONSULTATIONS (OPTIONAL)

****final papers due April 14***