

## McDaniel College Budapest

HIS 2105 – [Holocaust and Memory](#)

Professor: [Andrea Pető](#)

### Contact information

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**Availability:** Before or after class sessions, or by appointment.

### Course Description:

The course aims to explain how the Holocaust happened, how "ordinary men" became ruthless killers and how everybody else let it go on, remains one of the most perplexing issues of the twentieth century, if not all of history. The frame of the discussion will be an overview of history of Nazism in Europe and consideration of such issues as the problems of doing Holocaust history, representations of the Holocaust, and Holocaust memory. The course also aims to interrogate the emerging field created by the intersection of Jewish Studies and memory 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. The course also consists of field trips to the Jewish monuments of Hungary and to the major memorial sites.

### Required texts:

Reader available at the administration and you should get hold of a copy of the novel : Imre Kertesz, Fateless. Northwestern University Press, 1992. Available at the CEU Bookshop 5th district. Zrinyi 18, Tel: 327 3096, E-mail: [bookshop@ceu.hu](mailto:bookshop@ceu.hu), Metro: M1 Deák tér/M2 Kossuth tér, Open: Mon-Fri 9am-6pm, Sat 10am-5pm.

### Assignments, Grading, and Course Policies

#### COURSE REQUIREMENT:

Classes will consist of lectures and discussions. You are expected to read the readings and check the required websites before the class. The discussions are an integral part of the course and your participation in them and engagement with the material will be factored into final grades.

Familiarity with readings and films is crucial for success in the course. Course requirements are midterm (30%) and one paper from the list of papers submitted on the last class (30%), photo exercise (20%) and an active participation in class discussions and in the field trips. (20%).

#### Course expectations:

The papers should follow clear structure (introduction, statement, discussion, conclusion, bibliography) and should demonstrate your ability to master the required readings (3 references to concepts discussed in the readings).

#### Attendance and Absences

The College believes that regular attendance in all classes is important because it is a necessary part of the learning process, and it is a sign of respect for professors and fellow students. Professors keep attendance records and maintain course policies that adhere to the College policy, namely:

- The student's grade begins to drop after three absences, a letter grade per absence over the three-absence limit. Students are advised not to 'use up' their absences early in the semester.
- Attendance is expected from the moment a student is enrolled in a course; if, for example, a student has registered for a given course but is not present during the first week of the semester, then those missed classes will count as absences.
- Appeals for excused absences can only be made to the Director of Academic Affairs. For such an appeal, medical certificates, stamped doctor's notes, and other documents are expected.
- Students are responsible for making arrangements to make up missed work.

Final Paper (min 1500 words total, use MLA style)

Choose ONE from the following topics! You can also suggest topics to the instructor in advance!

1. Read the novel by Kertesz and choose one topic for analysing it! Discuss it with the instructor! For help see the e version of Tottosy, Vasvari volume.
2. After the visit of the Holocaust Memorial Center analyze the representation of different experiences of the Holocaust? For example follow one of the five life stories exhibited there.
3. What are the important memory sites of the Holocaust in Budapest? Choose one and analyse it!
4. What are the methodological and theoretical problems of analyzing testimonies for Holocaust research?

Guidelines for reading:

1. Compare the information in the articles with the novel you have read, would the same argument apply? Why? Why not? What are the differences?
2. How does the reading of these articles change your view of the Holocaust?
3. Whose problems are being addressed in these articles, who is asking questions, who provides the answers and who may profit from the knowledge and insights provided by these historians?
4. How do the historical scholarship and mainstream academia address the issue of experiences?

For basic history and links see

<http://www2.dsu.nodak.edu/users/dmeier/Holocaust/holocau.html>

Timeline

<http://www.historyplace.com/worldwar2/holocaust/timeline.html>

### **Honor Code**

You are expected to be familiar with and abide by the McDaniel College Honor Code at all times.

For its particulars, see [http://www.mcdaniel.hu/data/honor\\_code.pdf](http://www.mcdaniel.hu/data/honor_code.pdf)

## Semester Schedule/Topics Covered

Reading schedule (all text are in the Reader or available in an e version)

	Topic	Reading	Film
1	Introduction	<p>Palosuo, Laura, Yellow Stars and Trousers Inspections. Jewish Testimonies from Hungary 1920-1945. <i>Studia Historica Upsaliensa</i> 231. first chapter (<i>review this reading before the visit to the Holocaust Documentation center</i>)</p> <p>Mason, Jason, "Hungary's Battle for Memory" in <i>History Today</i>, March 2000, pp. 28-34.</p> <p>Kansteiner, Wulf, "From Exception to Exemplum: The New Approach to Nazism and the 'Final Solution'" in <i>History and Theory</i> 1994. 33. pp. 145-171.</p> <p>Cole, Tim, Smith, Graham, Ghettoization and the Holocaust? <i>Budapest 1944. Journal of Historical Geography</i> 1995. 1. pp. 300-316.'</p>	Eyes of the Holocaust (János Szász)
2	Making histories, stories remembered	<p>Primo Levi, "The Grey Zone" (from <i>The Drowned and the Saved</i> Abacus.) 22-51.</p> <p>Omer Bartov, <i>Murder in Our Midst. The Holocaust, Industrial Killing, and Representation</i>, Oxford University Press, 1996. chapter 3. pp. 53-70.</p>	Passing on. A Grandmother's Story (Kathy Leichter)
3	Photographs, Memory	<p>Hirsch, Marianne, <i>Family Frames. Photography, Narrative and Postmemory</i>. Harvard UP. 2002, pp. 241-268.</p> <p><b>Photo exercise:</b></p> <p>1. Bring one photo print out of to the class with references that you think has got the most meaning for you about Holocaust and connect it with key concept(s) from the readings! Be ready to talk about the photo for 3-5 mins.</p> <p>2. Write your ideas up in a paper min. 800 words referring at least concepts you learned in the class. Use min. 2 references! The witten corrected version is due to the next class.</p>	The Photographer (Dariusz Jablonski)
4	Emblems, Monuments and Statues	<p>Andreas Huyssen, "Monuments and Holocaust Memory in a Media Age" in <i>A Holocaust Reader. Responses to the Nazi Extermination</i>. eds. Michael Morgan. Oxford UP, 2001. pp. 359-363.</p> <p>Cole, Tim, „Commemorating pariah landscapes”, <i>International Research in Geographical and Environmental Education</i>. Vol. 2002. 4. pp. 368-371.</p>	
5	Museum and Commemoration	<p>Stier, Oren Baruch, <i>Committed to Memory: Cultural Mediations of the Holocaust</i>, University of Massachusetts Press, 2003, pp. 110-150.</p> <p>Reading, Anna, <i>The Social Inheritance of the Holocaust: Gender, Culture and Memory</i>. Palgrave 2002. pp. 102-142.</p>	The House on Auguststreet (Ayelet Bargur)

6	Diaries and egodocuments	Andrea Peto, "When the Germans came in, we were having a party". Preface to the Diary of Eva Weinmann-Éva Weinmann's Diary, ed. by Lajos Oláh. Lauder Javne Könyvek. Eszter Könyvek, Magyar Zsidó Levéltár, 2004. pp. 3-5. and the Diary	Anna Frank's Diary
7	Internet representations	<a href="http://motlc.wiesenthal.org/pages/nz.html">http://motlc.wiesenthal.org/pages/nz.html</a> <a href="http://www.chgs.umn.edu/Visual__Artistic_Resources/Women_of_Ravensbruck/women_of_ravensbruck.html">http://www.chgs.umn.edu/Visual__Artistic_Resources/Women_of_Ravensbruck/women_of_ravensbruck.html</a> <a href="http://www.centropa.org">www.centropa.org</a> <b>Bring in your laptop to the class!</b>	
Field trip 1	VHA 29 November	Central European University, Budapest <a href="http://www.ceu.hu">www.ceu.hu</a> Hartman, Geoffrey, "Memory.com: Tele-Suffering and Testimony in the Dot Com Era," in <i>Raritan</i> 3, 2000, pp. 1-18.  Meeting point is at the reception of Nador 9 of CEU at 14. 45. Peter Berczi will wait you there. His email is <a href="mailto:berczip@ceu.hu">berczip@ceu.hu</a> Take M2 to Deak ter then walk to the corner of Zrinyi and Nador utca, entry through the big dark red door	
Field trip 2	HDKE	Review the Readings for Topic 1.	
Field trip 3	House of Terror	Kim, Lucian, "Budapest revisits its recent horrors". Boston Globe 2003. 8. 4. Otto, Lene, „Post Communist Museums: Terrorspace and Traumaspace,” in <i>The Power of the Object. Museums and World War II.</i> ed. Esben Kjedbaek. Museumsetc. Edinburgh. 2009. pp. 324-360.	

#### Schedule

Feb

7 Introduction

14 Topic 1

21 Topic 2

28 Topic 3 Photo exercise is due

March

6 Topic 4 Final photo exercise in hard copy is due

13 Topic 5

20 midterm

27 Topic 6

Apr

3 Venice trip

10 no class

17 Field trip 1 VHA

24 Topic 7

May

1 Holiday

8 Summary and submission of the papers to [petoand@t-online.hu](mailto:petoand@t-online.hu) and also in hard copy

Field trips 2 and 3 DTBA