

**The Memory of the Holocaust
HIS 142B**

**Professor David Biale
Dept. of History
Winter, 2014**

This course deals with the myriad ways the memory of genocide has been constructed in the more than half century since the event. The goal of the course is to teach students how to analyze critically the way memory shapes and sometimes distorts our images of the past, especially when that past involves a collective trauma that may defy representation. The course is interdisciplinary in nature, involving varied texts from memoirs, literature, film, architecture and philosophy.

GE Requirements: The course satisfies the new GE requirements for Humanities, Social Sciences, World Cultures and Writing

Office Hours and Contact Information: Tu-Th 11:00-12:00 or by appointment in SSH 3238
Tel: 510-649-9607. Email: dbiale@ucdavis.edu. I strongly encourage you to come and speak to me in my office. I also try to be very responsive to emails and urge you to write to me.

Directions: From the corner of Third and 1st Streets, proceed down Third into the campus. The Social Sciences-Humanities building (very postmodern!) is on your left. Enter through the door marked “College of Letters and Sciences – Office of the Deans.” Go up to the third floor. Walk through the first corridor, through the patio and continue into the next corridor. My office is at the very end of the corridor (3238).

Required Readings:

Aharon Appelfeld, *Badenheim 1939*, David Godine, 978-1567923919

Imre Kertesz, *Fatelessness*, Vintage, 978-1400078639

Otto Dov Kulka, *Landscapes of the Metropolis of Death*, Harvard University Press, 0674072898

Art Spiegelman, *Maus: A Survivor’s Tale and Here My Troubles Began*, Knopf 0-679-72977-1

Art Spiegelman, *Maus: A Survivor’s Tale. My Father Bleeds History*. Knopf 0-394-74723-2

Elie Wiesel, *Night*, Spark, 1-58663-398-8

All assigned books will also be available in the Reserve Room of the Shields Library.

Course reader: all readings not found in the above books will be available on Smartsite under “Resources” or at **Copyland (231 G St)**

Course Website: <https://smartsite.ucdavis.edu>

Films: There will be four films viewed outside of class on Monday evenings at 7:00 pm and at a place to be announced. Those students unable to make these film showings may view the films

in the Reserve Room of Shields Library. You may also obtain the films through Netflix, Amazon or other rental sources.

Course Assignments

All assignments are to be turned in on the SmartSite website under “Assignments” at the time specified on the website. The final essay is due at the time of the course final (there is no in-class final). If you are **not** working in Word on a PC, save your document as an RTF (rich text format) file and upload it under “My Assignments.” Be sure to hit “submit” after uploading your paper. You will receive an email confirmation of your submission. If you do not receive confirmation, you must resubmit.

If you are submitting an optional project together with a partner, submit only **one** copy but make sure both of your names are on the paper.

1. **Clicker Quizzes (20% total):** there will be at least one clicker quiz per week at the beginning of class on the reading. You will be allowed to drop two quiz grades from your final grade. The first clicker quiz will be during the second week of the quarter. Purchase at the Bookstore (they can be returned at the end of the quarter or used in other courses). **Clickers should be brought to every class. See instructions for Clickers at the end of this syllabus**
2. **Midterm essays (25% each)** of 4-5 pages (double-spaced typed in 12 point font) on questions to be handed out – **due Feb. 5 and Mar. 2 at 11:00 pm.** (see Grading Criteria – Addendum II). You will have the option to rewrite one of your papers. Rewrites must be turned in no later than one week after you receive your paper back.
3. **Final essay (30%)**: you will write a 7-10 page essay on questions to be handed out. **Due: Friday, March 21 at 5:00 pm**
4. **Optional Project:** you may elect to do an individual or group project in place of the final essay. If you take this option, you will automatically receive one-third grade higher on your grade (e.g. if you earned a B on the project, you would receive an B+ instead). One possibility for the project might be to expand one of your earlier essays into a longer, research paper. But other subjects are also possible. Subjects for the project must be selected by and submitted with a preliminary bibliography to me by **email by February 20.** The project must involve reading beyond what is assigned for class. If you choose to do the project, you must also come consult with me. The projects should be about 10-12 pages (but longer projects will be accepted). The projects are due **at the time of the final.**

Extra-credit: there will be an outside lecture this quarter on our subject. You may receive extra credit equal to 2% of your grade for attending.

Hevruta (partnership learning)

In the Jewish tradition, learning is always done in pairs or partnership (*hevruta*). You are **strongly encouraged but not required** to work with a partner to discuss the readings and to edit each other's essays. Your written work must, however, be your own.

Course Policies

1. Because of the seriousness with which this particular subject matter needs to be approached, I will ask all students to arrive on time, not eat in class and not get up and leave the class before it is over. Please refrain from talking to your neighbor. However, you are encouraged to participate actively in class with comments and questions.
2. All assignments must be turned in on time. Assignments will be graded down one letter grade for each day they are late up to two days. After that, they will not be accepted. Only illness or a grave family emergency will be considered as grounds for an extension. If you have any special circumstances or problems please discuss them me **well ahead of time**, either in my office hours or by email. I try to be responsive to special requests, but you must do your part by alerting me to any issues when they come up and not after the fact.
3. You should be familiar with the University policy on plagiarism. Please ask if you have any questions about what does and does not constitute plagiarism.
4. Internet policy: you may use the internet as a bibliographical source (such as the on-line library catalogs). However, you may **not** use material taken off the internet for any of the above assignments. In other words, a web-site cannot be substituted for a printed book or article. The only exceptions to this policy are journal articles available on-line through the library.
5. Computers in the classroom: you may use a laptop in the classroom to take notes. However, I find that students learn best when they do not use a computer in the classroom since there is too great a temptation to "multitask" (I myself succumb to that temptation when I use a computer in a meeting or lecture).

Course Calendar

The Problem of Memory

Jan. 7 Introduction: The Problem of Representation

Jan. 9 Between History and Memory

 Michael Marrus, "The Holocaust in Perspective," in *The Holocaust in History*, pp. 8-30

Representation and Reality

Jan. 13 Film: *Schindler's List* – outside of class

- Jan. 14 *Schindler's List* and the Problem of Representation
- Omer Bartov, "Spielberg's Oskar: Hollywood Tries Evil," in Loshitzky, *Spielberg's Holocaust*, 41-60
 Sara Horowitz, "But is it Good for the Jews? Spielberg's Schindler and the Aesthetics of Atrocity, in Loshitzky, *Spielberg's Holocaust*, 119-139
- Jan. 16 Against Fiction: The Documentary Style of Claude Lanzmann (I)
 Film: *Shoah* – in class
- Yosefa Loshitzky, "Holocaust Others: Spielberg's *Schindler's List* versus Lanzmann's *Shoah* in Loshitzky, 104-118
- Topographies of Memory**
- Jan. 21 Museums and Memorials: Germany, Poland, Israel and the US
 James E. Young, "The Texture of Memory: Holocaust Memorials and Meaning"
- Jan. 23 America
 James E. Young, "America's Holocaust: Memory and the Politics of Identity," *The Americanization of the Holocaust*, 68-82
 Peter Novick, *The Holocaust in American Life*, 1-15, 238-263
 Berel Lang, "Lachrymose without Tears: Misreading the Holocaust in American Life," *Post-Holocaust: Interpretation, Misinterpretation and the Claims of History*, 128-136
- Jan. 28 Israel
 Film: *The Seventh Million*
 Haim Bresheeth, "The Great Taboo Broken: Reflection on the Israeli Reception of *Schindler's List*, in Loshitzky, *Spielberg's Holocaust*, pp. 193-212
- Jan. 30 Germany and France
 Natasha Lehrer, "Between Obsession and Amnesia: Reflections of the French Reception of *Schindler's List*," in Loshitzky, *Spielberg's Holocaust*, pp. 213-225
- Feb. 3 Film: *Jacob the Liar* – outside of class
- Feb. 4 Discussion of *Jacob the Liar*
 Clips from the American version of *Jacob the Liar*

- Feb. 5 **First Essay Due on Smartsite (11:00 pm)**
- Feb. 6 The Nazis Document Themselves: *A Film Unfinished* (in class)
- Feb. 11 Discussion of *A Film Unfinished*

Truth and Narrative

- Feb. 13 Testimonies, Translation and Truth
Elie Wiesel, *Night*
Naomi Seidman, "Elie Wiesel and the Scandal of Jewish Rage," *Jewish Social Studies* 3:1 (1996): 1-19
Benjamin Wilkomirski, *Fragments*, 119-155
- Feb. 18 Testimonies (cont.)
Otto Dov Kulka, *Landscapes of the Metropolis of Death*
- Feb. 20 Foreshadowing and Backshadowing
Aharon Appelfeld, *Badenheim 1939*
Michael Bernstein, "Narrating the Shoah" in *Foregone Conclusions*, 42-73

Survivors and Rescuers

- Feb. 24 Film: *Life is Beautiful* -- outside of class
- Feb. 25 Humor and Survival
Hilene Flanzbaum, "But Wasn't It Terrific?": A Defense of Liking *Life is Beautiful*," *Yale Journal of Criticism* 14:1 (2000)
- Feb. 27 Of Mice and Men
Art Spiegelman, *Maus*, vols. 1 and 2
Adam Gopnik, "Comics and Catastrophe," in *The New Republic*, June 22, 1987
- Mar. 2 **Second Essay Due on Smartsite (11:00 pm)**
- Mar. 3 *Divided We Fall* (outside of class)
- Mar. 4 The Myth of the Survivor
Terence Des Pres, *The Survivor*, 51-72, 181-209

Primo Levi, "The Grey Zone," *The Drowned and the Saved*, 36-69

Mar. 6 Discussion of *Divided We Fall*

Where Was God?

Mar. 11 Theology and Poetry

Roth and Berenbaum, *Holocaust*, 277-301

Poems by Abraham Sutzkever, Paul Celan, Amir Gilboa, Dan Pagis and Jacob Glatstein

Mar. 13 Conclusion: Was the Holocaust Unique?

Mar. 21 Final Essays Due on Smartsite at 5:00 pm

Addenda

Grading Criteria

(1) **Argument:** (a) Your presentation of a significant and clearly stated argument/interpretation on the first page; (b) Your presentation in a concluding paragraph of a clear summation of your argument and of the supporting evidence. This does not mean simply repeating your introductory paragraph.

(2) **Evidence:** (a) The development of your argument in a persuasive manner through the body of your paper by mustering evidence found in the books, articles and films that you have chosen. (b) Your demonstrated understanding of the information in this material. (c) Your use of at least the minimum required number of books and/or articles.

Important note: Your essays must make extensive use of the books and articles assigned for the class and not only your lecture notes. I will not give a grade higher than a C for essays that don't refer substantively to the reading. You will also not earn a grade higher than a B if your use of the readings is minimal.

(3) **Writing:** (a) Your command of grammar, spelling, and clarity of expression in your sentences. (b) Your ability to arrange your sentences into coherent paragraphs with an effective topic sentence. (c) Your ability to develop your argument through a series of paragraphs that flow logically from one to the next.

Footnotes

You should use the Chicago Manual of Style when footnoting. Footnote numbers in the text direct the reader to notes at the bottom of the page which include: author first name, last

name, *title*, (place of publication: date of publication), pp. Use this form for sources in the Course Reader, referring to their original place of publication (not the Reader)

Clickers

- When purchasing your remote, be sure to tell the bookstore you are in my class and you are using i>clicker2.
- If you have an older i<clicker without the LCD display, you can use also use it for answering multiple choice questions.
- Please realize that we will be using i>clicker in almost every class and clicker points will make up **20%** of your final grade. Please remember that it is your responsibility to come prepared to participate with a functioning remote every day. However, I do realize that difficult circumstances do arise, and for this reason I will drop the two lowest i>clicker quizzes from your grade.
- If you have lost or broken your i>clicker remote, you will have to purchase another one. Please email me with your new Remote ID so that I can manually register your new remote.
- I consider bringing a fellow student's i>clicker to class to be cheating and a violation of the University plagiarism policy. If you are caught with a remote other than your own or have votes in a class that you did not attend, you will forfeit all clicker points and may face additional disciplinary action.
- **Register your clicker using your student ID on this website:**
<http://www.iclicker.com/support/registeryourclicker/>
- **Further** instructions: See Smartsite for our course under "Resources: Clicker Registration"