**GENS 5077**

**Preserving and Interpreting Knowledges of the Past and Promoting Social Justice.**

(Joint online collaborative course with Duke University in the framework of CEU Civic Engagement Initiative)

Department of Gender Studies

Cross-listed with Legal Studies, Cultural Heritage Program

Fall term

2016/2017

Credits: 2+2 CEU credits, 3 Credits for Legal Studies, 2 Cultural Heritage Program. The course fulfills different grade criterion of the different CEU departments cross listing this course. See the different requirements below.

Video on previous course: https://www.youtube.com/watch?v=IE6vk4pzemw

**Faculty:**

Robin Kirk, Duke Human Rights Center@FHI and CulAnth, rights@duke.edu

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Class meets: Tuesday 13.30-17.10

Place TBA

Joint sessions will be held in Nador 13, Room 118

**Course Description**

The on-line collaborative interdisciplinary research seminar will introduce students to various emergent approaches to thinking about “the archive” – that is, in the broadest sense, records of the past – and to question how some knowledges about the past get preserved and some repressed. It will look at the issue of archives, memory, and human rights, introducing students to various emergent approaches to thinking about the past and its role in shaping the present. The syllabus is organized around topics and interdisciplinary approaches that are of interest in a wide range of fields including history, public history and museum studies, Holocaust and genocide studies, literature and cultural studies, critical legal studies, gender studies, and film studies. This seminar will also involve simultaneous teaching on both sites. Most class sessions will be joint sessions with classrooms at Duke and at CEU connected through video/internet technologies. Students will discuss their research projects about their hands on experience working in/with an archive such as for example setting up an LGBTQIT archive in Budapest.

We will introduce specific examples of archives, such as the Open Society Archives, the USC Shoah Foundation’s Visual History Archive, and others, so as to give students “hands-on” experiences with exploring archives, and to offer possibilities for developing a focused project. Students will also meet members of the counter memory movement to the “Monument of Occupation” on Liberty sq.

We will also discuss and draw on other archives that may include written personal narratives (such as memoirs and letters), the records of human rights organizations and human rights activists, visual/oral interviews (such as, but not limited to, the Visual History Archive), documentary photography and film, artistic works, records of political tribunal testimonies, and colonial archives.

Students are encouraged to pursue their own archive-related research projects in the seminar. (See description of recommended project in a separate section.) Results of their work will be presented at the end of the course. The student projects at CEU are part of Civic Engagement Initiative.

**Logistics:** This seminar will involve simultaneous teaching on both sites for five sessions.

As a way of starting our discussion, in the first joint session each of the instructors will give a short presentation about one of her encounters with/expansions of “the archive”; each will present one relevant “show and tell” archival artifact. We will give students instructions about sharing a “show and tell” artifact of their own for the introductory class discussion. (Full instructions for this and all other assignments are in the syllabus and on the Moodle site.)

Participants of the course are coming from different disciplines and with different grade requirements. The core course will be held at 13.30-15.10, the next slot is optional (but recommended) for those who are taking the course for 3 or 4 credits. During these slots archives, archival practices and artefacts connected to the theme of that class will be analyzed. Bring your laptop to the course, if you have one, smart phone will not be convenient browsing digital archives in the classroom.

The course has a [Moodle site](http://ceulearning.ceu.hu/course/index.php?categoryid=277) where we’ve posted required readings, the class schedule and forum and a link to a class web site. Assignments and project groups will also use this site. Students should contact Gabor Acs (acsg@ceu.hu) concerning any technical problems with the Moodle.

**Learning outcomes**:

* Introduce students to various emergent approaches to thinking about “the archive”
* Question how some knowledges about the past get preserved and some repressed
* Give students a “hands-on” experience of exploring an archive
* Offer possibilities for developing a focused research project
* Rethink their own individual research projects in terms of our critical discussion of the archive
* Rethink their ideas/projects from an interdisciplinary perspective
* Address question of how gendered perspectives on the archive have affected their approach to knowledge
* Explore link between memory, archives and social justice.

**REQUIREMENTS**

**A. READING NOTES** (4) (Requirement for 2, 3 and 4 credits)

Reading notes should be about 500 words long and are due for the week’s readings on the Moodle forum by **midnight on SUNDAY** CET in preparation for our class. Be strategic when choosing which class to contribute. You have six options. No late notes will be accepted. Appearance is important, so please take advantage of spell and grammar-check! React to the materials and show us that 1) you have read them, and 2) you have an opinion about them that reflects the themes of this course. Use this as a testing ground for ideas that may develop into a research project. It’s helpful to print a copy of your notes and bring them to class for discussion. Instructors will respond to each original submission (and follow-up conversations as appropriate). It’s best to do the readings for the week – and discuss them in your notes – in the order that they appear in the syllabus. Make sure each assignment is reflected in your notes.

**Tips for notes:**

1. Be strategic. For example, after you’ve done the required readings, think of the key arguments and how they were supported. Formulate your reactions to these arguments in your posts.
2. Make postings concise and purposeful.
3. You may post your thoughts about the readings fresh or read and react to others' postings, so long as you cover each assignment. Another strategy is to look for postings that you feel would benefit from further elaboration. You can also pose specific questions about particular readings that you’d like us to pursue further in class discussion or online.
4. If you disagree with your instructors or classmates, make the context clear. If you include a quotation from your classmates’ original message, be specific about the details. Remember to disagree respectfully and support your point with evidence, but do not feel reluctant to offer a different interpretation.
5. It’s fine to refer to outside materials in your posts (articles, videos, movies) but be sparing and specific. If you do refer to something from outside the class, make sure to provide a link.
6. Add value to the conversation by including questions for further discussion, then check back to see how others have reacted. Treat the Forum as an evolving conversation.
7. It’s fine to use reading notes to write the final paper required for the class for 4 credits.
8. Enjoy yourself! This online collaboration comes with many benefits, including learning from your peers in Budapest/Durham. Use the time productively to refine your ideas about the course content!

**B. PERSONAL ARCHIVAL OBJECT** (Requirement for 2, 3 and 4 credits) (total hours: 25)

Create a single Powerpoint slide as a way to introduce yourself to the class. This should include important details about you and a photo of an object that is important to you. This is part a recognition that we all have history, overlapping identities and perspectives and part a way to see ourselves as subjects of a specific time, place and set of origins. This assignment requires you to choose a representation of something of importance to you, your family, your community/ies or your nation and write about it. Please make sure your personal history is something you are comfortable sharing with the class. **Due on 30 September by 5 pm CET**

**C.** **PROJECT AND PRESENTATION** (Requirement for 2, 3 and 4 credits)

Each student should submit an abstract (500 words max.) of a project that most closely reflects his/her research interests **by 12 October 12 CET** to the Moodle. Students are receiving feedback from the instructor and from representative of the respective archive.

The presentation in Week 11 and 12 in alphabetical order should reflect the intersection between the individual projects of the students and the larger themes and questions that the course is addressing. The project might result in an online exhibit or tour, a historical map on Google or some other format, a timeline or an image display. We are also asking students to engage with where the respective universities are located in a meaningful way in line with CEU’s mission of community engagement.

Topics must correspond to the following themes: right to be forgotten, starting an Archive, archiving the open society, fight for social justice, performing and preserving counter memories.

**Possible student projects: (readings are NOT in the reader)**

1. **Recommended reading for the Right to Be Forgotten Project**

The current debate about the EU decision about the Right to be Forgotten raises several questions as far as human rights are concerned: data protection, personal data breach notifications.

<http://www.eark-project.com/resources/project-deliverables/33-d22-legal-issues-report-european-cultural-preservation-in-a-changing-legislative-landscape>

1. **Recommended research project on women’s and lesbian archives**

Labrisz <http://www.labrisz.hu/english> is planning to start archiving their past and open this process up for students of this course.

Popova, Kristina, Piskova, Marijana, Lanzinger, Margareth, Langreiter, Nikola, Vodenicharov, Petar. eds. *Women and Minorities: Ways of Archiving*. Sofia-Vienna, 2009.

Wieringa, Saskia. ed. *Traveling Heritages. New Perspectives on Collecting, Preserving and Sharing Women’s Histories*. Amsterdam, Aksant, 2008.

Zajko, Vanda. “Myth as Archive.” *History of the Human Sciences* 11, no. 4. (1998):103-121.

1. **Recommended reading for the counter memory project**

Read the text and think about setting up a counter monument.

Rothberg, Michael “Pedagogy and the Politics of Memory: “The Counter-monument Project” in *Teaching the Representation of the Holocaust*, eds. Hirsch, Marianne, Kacandes, Irene, New York, MLA, 2004. 466-476.

**D. FINAL PAPER (Requirement for 4 credits)**

The final research paper must be based on original research that investigates a particular archive or examines the concept of “the archive.” The paper must draw connections between the particular research focus and the larger themes and questions raised by the seminar. The organization and focus of the paper should take into account the feedback offered by the instructors on the proposal; students are strongly encouraged to consult with the instructors as they draft and write their papers. The paper should be between 8-10 pages (typed, doubled-spaced, in Times Roman). **The paper is due on 12 December by noon**. As with the response papers, these should be well-written and presented. This means not only that the paper make a solid argument, but also that it be thoroughly grammar and spell-checked. Students may use the same topics, ideas and even language used in reading notes or in the project presentations.

**Grade distribution:**

5% archival object (1)

20% weekly reading notes (4)

40% project and presentation

5% active participation (For those who are taking the course for 2 or 3 credits sessions marked in the schedule are optional but recommended)

30% final research paper (requirement for 4 credits)

**Class schedule:**

Week 1 Sept. 20. Introduction The class from 15.30 is optional.

Week 2 Sept. 27. Starting the conversation The class from 15.30 is optional. Walk in class time to Liberty sq. with Peter Berczi. Those who miss this can still do the tour via getactive@ceu.edu

**Milestone: 30 September, noon CET personal archival project deadline**

Week 3 Oct. 4 Joint session: personal archives. The class from 15.30 is optional

Week 4 Oct. 11 Secret Archives Liberty sq

**Milestone: 12 October 12 CET sign up with a project proposal**

Week 5 Oct. 18 VHA Class in blue lab. The class from 15.30 is optional

Week 6 Oct. 25 Joint session led by Andrea Peto: Legal systems and archives. The class from 15.30 is optional

Week 7 Nov. 1 is a holiday, no class

Week 8 Nov. 8 OSA Class held in OSA. The class from 15.30 is optional

Week 9 Nov. 15 Joint session led by Robin Kirk: local archives and privileges The class from 15.30 is optional

Week 10 Nov. 22 Colonial archives and Round table starting at 17.00. The second class is the roundtable which is optional

Week 11 Nov. 29 Joint session project presentations. The second class is a discussion of issues mentioned during the first class.

Week 12 Dec. 6 Joint session project presentations. The second class is a discussion of issues mentioned during the first class.

**Milestone: submission of the final paper for those who enrolled for 4 credits is 12th December, noon CET**

**SCHEDULE**

**Week 1**

Introduction to the course.

QUESTIONS TO CONSIDER: What is an archive? What is a social justice archive?

We will discuss the history of archival practices, explore the many manifestations of archives throughout society, and spend time considering the role archives and records can play in human rights and social justice.

Meeting with the archivist, discussion of possible projects.

**Second class:**

Screening excerpts from “**Possession”** discussing conceptual framework of the course

**Week 2**

Encountering/Expanding the Archive: Starting the Conversation

QUESTIONS TO CONSIDER: how do the different authors here think about historical memory? What is the relationship between memory and history (however defined)? What are some of the meanings of “the archive” they introduce and how do these meanings relate to or expand more conventional understandings of archives as official repositories of documents of the past?

READINGS:

Sigmund Freud, “A Note Upon the Mystic Writing-Pad.” in *The Archive*, ed. Charles Merewether (Cambridge: MIT Press, 2006), 20-24.

Jacques Derrida, trans. Eric Prenowitz, *Archive Fever: A Freudian Impression* (University of Chicago Press, 1998) 23, 97-101.

Kenneth Foote, “To Remember and Forget: Archives, Memory, and Culture,” *The American Archivist* 53, 3 (Summer, 1990): 378-392.

Meeting with the archivist, further discussion of possible projects.

**Second class:**

Archives and activism

QUESTIONS TO CONSIDER: If memory and truth are crucial to the formation of a sustainable civil society, upholding human rights, and seeking justice, how do we mobilize archives to support them?

Nora Strejilevich, “Testimony: Beyond the Language of Truth,” *Human Rights Quarterly*, 28, 3, (2006): 701-713.

Priscilla B. Hayner, *Unspeakable Truths: Transitional Justice and the Challenge of Truth Commissions*, second edition (New York: Routledge, 2011), 1-26 and 121-209.

Teresa Godwin Phelps, “What Can Stories Do?” and “Telling Stories in a Search for More than Truth” in *Shattered Voices: Language, Violence, and the Work of Truth Commissions*. (Philadelphia: University of Pennsylvania Press, 2004). 52-73.

**Week 3**

Joint session

Encountering/Expanding the Archive. Part 2.

The first joint session will focus on student introductions. For introductions, each student will post on the Moodle site one PowerPoint slide with a brief self-introduction including a statement about where your interests intersect with the topic “interrogating the archive” and also one archival artifact (document/image/audio clip, or whatever) pertaining to your interests for “show and tell,” as well as a photo if desired. **The “archive” must meet at least one the definitions contained in the readings listed below.** You should be ready to make a very short statement in class (30 – 60 seconds – no more!) as we connect the images with the students in the classroom. The slide needs to be posted on Budapest.

Traditional definitions of archives are contained in the following readings:

Schmidt, Laura. [Using Archives: A Guide to Effective Research](http://www2.archivists.org/usingarchives), Society of American Archivists.

“[What is An Archives](http://www.archivists.org/archivesmonth/whatisanarchives.pdf)?” Society of American Archivists.

“[About records, archives, and the profession](http://www.ica.org/125/about-records-archives-and-the-profession/discover-archives-and-our-profession.html),” International Council on Archives.

READINGS:

Harris, Verne. “[The Real Mandela](http://www.mindfood.com/article/the-real-mandela/),” mindfood.com.

Kirsten Weld, “The Power of Archival Thinking” and “The Possibilities and Limitations of Archival Thinking” in *Paper Cadavers: The Archives of Dictatorship in Guatemala*. (Durham: Duke University Press Books, 2014), 1-26 and 236-256.

**Second class:**

Further discussion of the readings

**WEEK 4**

Secret archives and archiving the lives of the others

QUESTIONS TO CONSIDER: What kind of historical narrative can one build from the de-constructed, re-interpreted or re-enacted file? What is what the gaze of the Secret Police sees? Compare this artistic website with websites showing “documentary” material! How fictional is history? What factors influence the variety and nature of personal memories and experiences that get recorded and preserved across time? How do personal records of the past affect what counts as “history”? How do relationships of power (e.g. state, class, gender) constitute the archive of personal narratives? How does genre matter in terms of the nature of what is recorded (or not)? For example, what differences do you notice in the sorts of incidents or stories that are recorded in published memoirs as opposed to migrant letters or life history interviews?

READINGS:

Moritz Föllmer, “Surveillance reports” in *Reading Primary Sources,* eds. Miriam Dobson, Benjamin Ziemann (London: Routledge, 2008), 74-89.

Mary Jo Maynes, Jennifer Pierce and Barbara Laslett, Ch. 3 “The Forms of Telling and Retelling Lives” in *Telling Stories: The Use of Personal Narratives in the Social Sciences and History*, (Minneapolis: University of Minnesota Press, 2008) 70-97.

**Second class:**

Using archival material:

Blinken Collection, Hungarian Refugee Interviews 1957-1958 (3)

Background reports: Radio Free Europe

Photo collection from the Stasi Archive (Simon Menner)

[*Suffragists Oral History Project*](http://bancroft.berkeley.edu/ROHO/projects/suffragist/index.html)

Screening excerpts from **“The Lives of Others”** (2006)

**WEEK 5**

**Visit at VHA (Note: class will be held in Blue Lab)**

Politics of digital archives

QUESTIONS TO CONSIDER: Whose stories will be recorded and how? What is the politics of indexing? What makes an archive digital?

READINGS:

Andrea Pető, “How to Use the Shoah Foundation’s Visual History Archive for Teaching at the Graduate Level: a Methodological and Theoretical Reflection” in *Jewish Studies at the CEU VII. 2009-2011.* eds. Andras Kovacs, Michael Miller, Budapest, 2013, 205-211.

**Second class:**

More insight and hands on work with VHA

**WEEK 6**

Joint session

The Legal System and Archives

QUESTIONS TO CONSIDER: The legal system creates and demands certain kinds of archival material that differ from personal or struggle collections. How do you see this reflected in these archives? What effect would differing legal systems have on archival collections?

READINGS:

Claudia Verhoeven, “Court files” and Devin O. Pendas, “Testimony” in *Reading Primary Sources, eds.* Miriam Dobson/Benjamin Ziemann (London: Routledge, 2008) 90-106 and 226-243.

Kristen Campbell, “Legal Memories: Sexual Assault, Memory, and International Humanitarian Law.” *Signs* 28, 1 (2002): 149-78.

Film excerpt in class: [Eichmann trial session 68](http://www.youtube.com/watch?v=m3-tXyYhd5U)

**Second class:**

Screening:

**Long Night’s Journey into Day**: This ground-breaking documentary reveals a South Africa trying to forge a lasting peace after 40 years of government by the most notorious system of racial segregation since Nazi Germany. The documentary studies South Africa’s Truth and Reconciliation Commission (TRC), set up by the post-apartheid, democratic government to consider amnesty for perpetrators of crimes committed under apartheid’s reign.

Archival material:

The case of the former Yugoslavia: the trial of Dusko Tadic (excerpts from the trial is available for educational use only), OSA 319/t191/0/3 (2), ICTY (A3) 7/5/96 2/9/98

ACLU of NC records: Digitized selections

**WEEK 8**

Visiting OSA

QUESTIONS TO CONSIDER Introduction to the collection and special challenges of archiving human rights violations. What does a comb found in Srebrenica kept in the BOSA tell us about the politics of archive?

**WEEK 9**

Joint session Local memories and privileged lives remembered

QUESTIONS TO CONSIDER: How can archives constitute the memory of nations and societies, shape their identity and are a cornerstone of the information society?

READINGS:

Sarah Pharaon, Sally Roesch Wagner, Barbara Lau and María José Bolaña Caballero Safe Containers for Dangerous Memories in *The Public Historian,* Vol. 37, No. 2 (May 2015), pp. 61-72

Michel Swarns, The Intent or Reckoning in *NYTimes,* 10 July, 2016

David Wholover, ‘What will you do to save black lives?’ Patricke Cullors challenges Duke Community in *Chronicle*, October 29, 2015

**Second class:**

Is there a universal right to truth?

QUESTIONS TO CONSIDER: Where does the perception that we are guaranteed a right to truth come from?

READINGS:

Micheline R. Ishay, “Human Rights and the Enlightenment,” *The History of Human Rights* (Berkeley: University of California Press, 2004), 64-116.

Juan Mendez, “Accountability” and “Justice,” in *Taking a Stand: The Evolution of Human* 1St Edition edition. (New York: Palgrave Macmillan Trade, 2011), 137-161 and 162-184.

[Universal Declaration of Human Rights](http://www.un.org/en/documents/udhr/)

Archival material:

[Speaking Out: Somalia 1991-1993](https://docs.google.com/viewer?url=http%3A%2F%2Fspeakingout.msf.org%2Fsites%2Fdefault%2Ffiles%2FPPP_SomalieVA%2520PDF_0.pdf), Doctors Without Borders (based on internal archives, news reports and interviews)

[Truth and Reconciliation Archive (SAHA)](http://www.saha.org.za/projects/trc_archive_project.htm)

Screening excerpts from “**Death and the Maiden”**

**WEEK 10**

Archives of struggle: Colonial/Anticolonial Archive

QUESTIONS TO CONSIDER: How are these archives shaped by the power relationships between colonizer and colonized? What images or texts appear and which ones are absent? How does the “voice” of the archive differ from ones you’ve already examined?

READINGS

Antoinette Burton, “Archive Stories: Gender and the Making of Imperial and Colonial Histories,” in *Gender and Empire,* ed. Philippa Levine (Ney York: Oxford University Press, 2004), 281-294.

Helena Pohlandt-McCormick*,* [*I Saw a Nightmare…” Doing Violence to Memory: The Soweto Uprising, June 16, 1976*](http://www.gutenberg-e.org/pohlandt-mccormick/index.html)

Browse the entire site but focus on the following sections for our discussion:

[Prologue and Readers' Guide](http://www.gutenberg-e.org/pohlandt-mccormick/readersguide.html)

[Chapter 2, "I Heard There Was a Riot in Soweto…:"](http://www.gutenberg-e.org/pohlandt-mccormick/PM.c2p1.html) A Narrative of June 16, 1976.

Archival material:

*Pictures of Native Americans in the United States* from the “Native American Heritage” collection at the U.S. National Archives: [Introduction](http://www.archives.gov/research/native-americans/) and [Image collection](http://www.archives.gov/research/native-americans/pictures/index.html).

**Second class:**

Roundtable (details TBA) about Gera, Judit, *Structures of Subjugation in Dutch Literature*. (proofs on the moodle) <http://www.legendabooks.com/titles/isbn/9781910887233.html>

**WEEK 11** Joint sessions, project presentations

**WEEK 12** Joint sessions, project presentations