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Report on outcomes of the stakeholder engagement process (best practices training manuals)

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Executive summary

This collection of four academic syllabi focuses on four major academic fields and their relation to the topic of conflict: a) History, b) Politics, c) Media, d) Art. These syllabi were created for the advanced undergraduate to advanced Master level and each syllabi covers a) theory, b) state of the art literature, c) a strong focus on case studies.

The four documents that follow were reviewed by partners along with 17 academics and 10 policy-makers and relevant NGO personnel, and their feedback was taken into consideration when preparing the final document.

All of the updated syllabi have been created to be either a ready-to-use product within programs to advance the study of conflict and memory, or be adjusted to offer a more focused or locally relevant syllabus for individual instructors. Each syllabus reflects the interdisciplinary fields of conflict and memory, which allows complimentary overlap between subjects and offers a perspective into the RePAST project on how to teach about conflict from many methodological and theoretical approaches.

Two additional syllabi were created by the Irish and the German partners that are hereby provided in the annexes, together with an additional syllabus on Polemology that includes the input of RePAST in an existing course.

1. Introduction

This collection of four academic syllabi focuses on four major academic fields and their relation to the topic of conflict: a) History, b) Politics, c) Media, d) Art. These syllabi were created for the advanced undergraduate to advanced Master level and each syllabi covers a) theory, b) state of the art literature, c) a strong focus on case studies.

The four documents that follow were reviewed internally and externally by partners and stakeholders, along with 17 academics and 10 policy-makers and relevant NGO personnel, and their feedback was taken into consideration when rewriting and editing these syllabi. Their perspectives aided in the preparation of the final document.

All of the syllabi are created to either be a ready to use product within programs to advance the study of conflict and memory, or be adjusted to offer a more focused or locally relevant syllabus for individual instructors. Each syllabus reflects the interdisciplinary fields of conflict and memory, which allows complimentary overlap between subjects and offers a perspective into the RePAST project on how to teach about conflict from many methodological and theoretical approaches. Therefore, the workload suggested certainly represents a maximalist view on what could ideally or potentially be utilized in each section while at the same time maintains the ‘average’ workload of an advanced seminar.

2. General Stakeholders’ Comments

General stakeholder comments follow common themes on improving the concepts presented within the syllabi, suggestions for a broader range of topics, and improvements to resources presented. Below are the compiled suggestions organized by each syllabus starting with those that apply to all four syllabi.

In general, there could be more clarification around the credits allocated for each course, as two of the reviewers mentioned there are concerns about those courses becoming too intensive for students. Generally, another point of concern for all syllabi was the lack of recent conflicts and historical events within the resources given, and suggestions to add more modern examples were prominent.

The syllabus of **History** accounts for how memory and conflict function together throughout historical events but according to six of the reviewers, overall the emphasis on World War II and Nazism is extremely prevalent throughout the entire course and there could be benefits from expanding the course content to include a more intersectional approach to historical conflict by including colonialism throughout European history as a topic, and including discourse on how European memories of colonialism have impacted shared history. According to one reviewer, the content and the assignments specifically on “Wars, Conflicts and their Memory” is very high level that does not very accurately align with an advanced Bachelor level course.

The syllabus of **Politics** examines how politics shape memory. Many stakeholders agreed that there should be more relevant and timely case studies and literature included in the syllabus.

Additionally, another suggests interconnecting and adding cross references throughout the history and politics courses, as “overlap when teaching on troubled pasts is significant”.

The syllabus of **Media** according to one reviewer has too much of a focus on traditional security conflicts, and not much of an emphasis on non-traditional security issues and the role of media. Topics such as terrorism and media would be helpful to include as the majority of the content currently focus on journalism exclusively. The title of “Media” could be misleading as the content is aimed towards journalism, and a different title may be able to convey this more effectively. Additionally, one reviewer suggested that there should be a more critical approach to terms of “soft imperialism and media dependencies”. Finally, one stakeholder suggested increasing the amount of non-Western perspectives, including authors from high conflict areas as “combining both approaches could offer an interesting point of view on issues on the media, treatment and safety of journalists in post-conflict countries”.

The syllabus on **Art and Conflict** was reviewed and found to be very all encompassing. Additionally, resources were suggested by stakeholders which can be found below. Another comment from one of the reviewers was to include religion as an influence within art and conflict, as religion is not mentioned and has had significant impact in conflict and art throughout much of history.

3. Updated Syllabi

3.1 Syllabus on History

COURSE OUTLINE

Course Title:	<i>Wars, Conflicts and their Memory</i>	
Course Level:	Advanced BA or MA seminar	
Hours:	33h of teaching/120 hours of student work	
Year of Study	Advanced undergraduate or MA	
Tutor's name	<i>Giorgos Antoniou</i>	
Evaluation	Attendance, Mid term paper, In-class presentation and Final paper	<i>ECTS: 6</i>
Teaching Method:	The teaching is delivered through lectures and discussion. The lectures are organized over 33 hours of teaching and about 100 hours of reading, site visits and film screenings.	

Course Content

How are deep, divisive conflicts remembered after they have ended? How can collective memories of the past shape the future? This course examines the processes of the construction of collective and individual memories in post-conflict societies. The focus is on different types of conflicts, such as interstate wars, civil wars, genocides, and revolutions, and their representation in the public and private sphere through historical texts, fiction, cinema and art. During the course, we will visit relevant sites of memory and project some films and documentaries demonstrating the complex relation between violent events and their representation in countries such as Germany, Greece, Spain, Turkey and others.

Learning Objectives

- Provide theoretical knowledge about memory and conflicts in social and cultural forms
- Make students think of troubled pasts as transnational phenomena that share common theoretical and practical connotations
- Distinguish between types of conflicts and the respective memory regimes

- they produce
- Focus to memory agents, interest groups, activists and public sphere memory entrepreneurs
- Highlight the relevance of past memories into the shaping of current gender, democratic, civil society identities and subjectivities

Class Requirements

Students will be expected to write a midterm essay on a historiographical or commemorative topic of their choice, upon the instructor’s approval (1500-2500 words); present in class and write a final paper on a particular aspect of the subject of memory and conflict.

- Full attendance and participation in class and extra-class activities (25%)
- Mid-Term paper: a historiographical or commemorative topic up to 2500 words of the student’s choice (25%)
- In-class presentation focusing on one of the subjects discussed in class (10%)
- Final paper of 6000 words (40%)

Course Weekly Schedule/Outline

Week # 1	<p>Introduction: Syllabus presentation: Defining Conflicts; Defining Memory.</p> <ul style="list-style-type: none"> • Stathis N. Kalyvas, Ian Shapiro and Tarek Masoud, ‘Integrating the Study of Order, Conflict, and Violence’, in Stathis N. Kalyvas, Ian Shapiro and Tarek Masoud, (eds), <i>Order Conflict and Violence</i>, Cambridge University Press, 2008 • Olick J. et al, ‘Introduction’, <i>The Collective Memory Reader</i>, Oxford University Press, 2011, p. 3-63
Week # 2	<p>The lineage of (the study of) Memory: The Roadmap from antiquity to modern times.</p> <ul style="list-style-type: none"> • Hesiod, <i>The Theogony</i> • Carruthers M., <i>The Book of Memory</i>, Cambridge University Press, 1990, chapters 1 (Models for Memory) and 6 (Memory and Authority) • Harriet I. Flower, <i>The Art of Forgetting: Disgrace & Oblivion in Roman Political Culture</i> (University of North Carolina Press, 2006). • Olick J. - Robbins J., ‘Social Memory Studies: From Collective Memory to

	<p>the Historical Sociology of Mnemonic Practices’, <i>Annual Review of Sociology</i>, vol. 24 (1998), pp.105-140</p>
<p>Week # 3</p>	<p>The Politics and Means of Remembrance:</p> <p>The interplay between nation building, professional historiography and social memory.</p> <ul style="list-style-type: none"> • Renan E., What is a Nation? • Molden, B., “Mnemonic Hegemony? The Power Relations of Contemporary European Memory”. In J. Boyer & B .Molden (eds.), <i>EUtROPEs. The Paradox of European Empire</i>. Chicago, 2014, pp. 104–130. • Connerton P., <i>How Societies Remember</i>, Cambridge University Press, 1989 • Moses, A. (2007). <i>German Intellectuals and the Nazi Past</i>. New York: Cambridge University Press. Chapters 6 (Theory and Practice: Science, Technology, and the Republican University) and 8 (1968 and its aftermath) <p>*Watch the doc <i>Twice a Stranger</i> about the 1922 Greek-Turkish population exchange (or similar on nation-building) http://www.twiceastranger.net/</p>
<p>Week # 4</p>	<p>Memorials, Memories and Counter Memories:</p> <p>How institutional memory becomes precarious by alternate regimes of memory.</p> <ul style="list-style-type: none"> • Mayo J., ‘War Memorials as Political Memory’, <i>Geographical Review</i>, Vol. 78, No.1 (Jan., 1988), pp. 62-75 • Assmann. Aleida, “History, Memory, and the Genre of Testimony” in <i>Poetics Today</i>,2006. 27. 2. pp. 261-273. • Young J., <i>The Texture of Memory: Holocaust Memorials and Meaning</i> (Revised Edition), Yale University Press, 1994 • Cole, Tim, „Turning Places of Holocaust into Places of Holocaust Memory. Holocaust Memorialsin Budapest, Hungary, 1945-1995” in <i>Image and Remembrance: Representation and theHolocaust</i>, Indiana University Press, Bloomington,2003. pp. 272-287. <p>*Visit to a memorial as contested space</p>
<p>Week # 5</p>	<p>Silence, Oblivion, and Censored memories</p> <p>Case study: Post-war Germany and the Nazi Past</p>

	<ul style="list-style-type: none"> • Horne J. - Kramer A., <i>German Atrocities. A History of Denial</i>, Yale University Press, 2001, pp. 89-139 • Peifer D., 'Commemoration of Mutiny, Rebellion and Resistance in Post-war Germany: Public Memory, History and the formation of 'Memory Beacons'', <i>The Journal of Military History</i>, vol. 65 (4), (Oct.2001), pp. 1013-1052 • Moeller R., 'Germans as victims? Thoughts on a Post-Cold War History of World War II's Legacies', <i>History & Memory</i> 17 (1/2), (Spring/Summer 2005), pp. 147-194 • Richard S. Esbenshade, "Remembering to Forget: Memory, History, National Identity in Postwar East-Central Europe", <i>Representations</i>, 1995, 49: 72-96. • Passerini L., 'Memories Between Silence and Oblivion', in Radstone S. and Hodgkin M., (eds), <i>Memory, History, Nation, Contested Pasts</i>, Taylor and Francis, 2003
<p>Week # 6</p>	<p>Mid-Term papers examination</p>
<p>Week # 7</p>	<p>Mediations, Representations of Conflicts and Gender</p> <ul style="list-style-type: none"> • Susan Sontag, <i>Regarding the Pain of Others</i>, New York: Farrar, Straus and Giroux, 2003 • Rosenfeld, Gavriel D. <i>Hi Hitler! How the Nazi Past is Being Normalized in Contemporary Culture</i>. Cambridge & New York: Cambridge University Press, 2015. • Cole, Tim. <i>Selling the Holocaust: From Auschwitz to Schindler : How History Is Bought, Packaged, and Sold</i>. 2017. • Hamilton C, 'Memories of Violence in Interviews with Basque Nationalist Women', Radstone S and Hodgkin M., (eds), <i>Memory, History, Nation, Contested Pasts</i>, Taylor and Francis, 2003 • Luisa Passerini. 1992 "A Memory for Women's History: Problems of Method and Interpretation", <i>Social Science History</i>, 16, 4: 668-692. • www.youtube.com. (n.d.). <i>Bosnia's invisible children: Living in dignity</i> DW Documentary - YouTube. [online] Available at: https://www.youtube.com/watch?v=xIBf48PP9hl.
<p>Week # 8</p>	<p>Reconciliation and Memory</p>

	<ul style="list-style-type: none"> • Carrier P., <i>Holocaust Monuments and National Memory Cultures in France and Germany since 1989. The Origins and Political Function of the Vel d' Hiv in Paris and the Holocaust Monument in Berlin</i>, Berghahn Books, New York, 2005 • Zwigenberg R., <i>Hiroshima: The Origins of Global Memory Culture</i>, Cambridge University Press, 2016 • Ricoeur P., <i>Memory, History, Forgetting</i>, University of Chicago Press, 2009, (part III) • www.youtube.com. (n.d.). <i>Cyprus: Digging the Past in Search of the Future</i> (documentary). [online] Available at: https://www.youtube.com/watch?v=RGh_rbPLfV4. • www.youtube.com. (n.d.). <i>The Green Line: The Wall that Stands Between Two Warring Factions Real Stories</i>. [online] Available at: https://www.youtube.com/watch?v=MK52T9ULsul. <p>*Watch <i>The Act of Killing</i>, 2012</p>
<p>Week # 9</p>	<p>Genocides: The Holocaust Memory and commemoration</p> <p><i>Read and compare in sets:</i></p> <p><i>Set 1</i></p> <ul style="list-style-type: none"> • Alexander J., 'On the Social Construction of Moral Universals. The "Holocaust" from War Crime to Trauma Drama', <i>European Journal of Social Theory</i>, 5 (1), (2002), pp. 5-85 • Novick P., <i>The Holocaust in American Life</i>, Boston: Houghton Mifflin, 1999 (part IV: Recent Years) <p><i>Set 2</i></p> <ul style="list-style-type: none"> • Levy D. and Sznajder N., <i>The Holocaust and Memory in the Global Age</i>, Temple University Press, 2006 • Moses D., "Genocide and the Terror of History." <i>Parallax</i>, vol. 17, no. 4, Nov. 2011, pp. 90–108 <p>*Watch <i>Ararat</i> by Atom Egoyan, 2002</p>
<p>Week # 10</p>	<p>Social and Cultural Memories of the two World Wars</p> <ul style="list-style-type: none"> • Evans M., 'Memories, Monuments, Histories: the Re-thinking of the Second World War since 1989', <i>National Identities</i>, vol. 8 (4), (Dec. 2006), pp.317-

	<p>348</p> <ul style="list-style-type: none"> • N. Sorensen, 'Narrating the Second World War in Denmark since 1945', <i>Contemporary European History</i> Vol. 14, No. 3 (Aug., 2005), pp. 295-315 • Lagrou, P., <i>The Legacy of Nazi Occupation: Patriotic Memory and National Recovery in Western Europe, 1945-1965</i>, Cambridge University Press, 1999 • Jay Winter, <i>Sites of Memory, Sites of Mourning: The Great War in European Cultural History</i>, Cambridge University Press, 1995 <p>*Participant observation of a World War ceremony</p>
<p>Week # 11</p>	<p>Civil Wars, Revolutions and their Memory</p> <p>How does the divisive nature of an intra-state conflict is inscribed to a national context?</p> <ul style="list-style-type: none"> • Aguilar P., <i>Memory and Amnesia. The Role of the Spanish Civil War in the Transition to Democracy</i>, New York, Berghahn Books, 2002 • Moreno M. E. and Garzon J. P., 'A Difficult Nation? History and Nationalism in Contemporary Spain', <i>History & Memory</i> vol. 14. (1/2), (Spring-Winter 2002), pp. 259-284. (*) • Catherine Merridale, <i>Night of Stone: Death and Memory in Twentieth-Century Russia</i> (New York: Viking Adult, 2001). <p><u>*Film Show: <i>Soldados de Salamina</i> by David Trueba (2003)</u></p>
<p>Week # 12</p>	<p>Intimate violence and the pitfalls of comparison</p> <ul style="list-style-type: none"> • Shaw M., 'Understanding Today's Genocides – The Snare of Analogy', 2013, available online at https://martinshaw.org • Reading, A., <i>The Social Inheritance of the Holocaust: Gender, Culture and Memory</i>. Palgrave, 2002. • Passerini L., <i>Fascism in Popular Memory. The Cultural Experience of the Turin Working Class</i>, Cambridge University Press, 1987. • Bourdieu P.(ed)., <i>The Weight of the World: Social Suffering in Contemporary Society</i>, Stanford University Press, 1999. • Book Forum: on Bashir Bashir and Amos Goldberg (eds), <i>The Holocaust and the Nakba: A New Grammar of Trauma and History</i> (New York: Columbia University, 2018). <i>Journal of Genocide Research</i>, Oct 2019 • Grossmann A., 'Feminist debates about women and National Socialism',

	<p><i>Gender and History</i>, vol.3, 1991</p> <ul style="list-style-type: none"> Molden, B., "The Cold War in the European Memory Matrix". In B. Muriel, C. Gerbel & T. Lindenberger (eds.), <i>Clashes in European Memory. The Case of Communist Repression and the Holocaust</i>. Innsbruck, 2010, pp. 204–227. <p>* Documentary show: <i>BeFreier und BeFreite</i> by Helke Sander (1992)</p>
Week # 13	Final paper presentations

Additional Recommended Resources:

Websites:

<https://rekrei.org/>

<https://greekjewsholocaustsurvivors.art/en/>

<http://www.mappingthememory.com/gr/>

<https://www.istorima.org/>

<https://storycorps.org/>

<https://storytelling.concordia.ca/>

<http://historiography.gr/index.php/en/>

<https://www.occupation-memories.org/>

<http://www.salonikajewisharchitecture.com/index-en.html>

<https://www.jewishmuseum.gr/en/the-jmg-launches-upgrated-digital-app/>

<https://www.jewishmuseum.gr/en/the-jmg-launches-upgrated-digital-app/>

<https://www.jewishmuseum.gr/en/the-second-world-war-and-the-holocaust-of-greek-jews-1941-1944-2/>

<http://gist.ha.uth.gr/el/>

<http://aesop.iep.edu.gr/>

<https://www.blod.gr/>

Videos:

Le chagrin et la pitié (1969, ET: The Sorrow and the Pity), Dir: Marcel Ophüls, <https://www.imdb.com/title/tt0066904/>

The Memory of Justice (1976), Dir: Marcel Ophüls, <https://www.imdb.com/title/tt0074891/>.

Veillées d'armes (1994, ET: The Troubles We've Seen), Dir: Marcel Ophüls,
<https://www.imdb.com/title/tt0111598/>

Sobibór, 14 octobre 1943, 16 heures (2001), Dir: Claude Lanzmann,
<https://www.imdb.com/title/tt0286978/>

S21, la machine de mort khmère rouge (2003, ET: S-21: The Khmer Rouge Killing Machine), Dir:
Rithy Panh, <https://www.imdb.com/title/tt0368954/>

https://www.youtube.com/watch?time_continue=1&v=fCf2QeN6BSs&fbclid=IwAR3FciZJtoMIF99bQhi03uGssYVAiWTtX58maW1pxSyC4LslavKiVBBkeEw

https://www.youtube.com/watch?v=_jDBQijlCTo

<https://www.youtube.com/watch?v=MExBH25xf5o>

<https://www.youtube.com/watch?v=DPxyCuzFGOQ&t=2s>

[The War You Don't See](#)

3.2 Syllabus on Politics

COURSE OUTLINE

Course Title:	<i>The Politics of Memory</i>	
Course Level:	MA	
Hours :	150 hours of student work: 30 hours class 30 hours preparation of readings 30 hours presentation 60 hours final paper	
Year of Study	Advanced MA	
Tutor's name	<i>Irene Martín Cortés</i>	
Evaluation	Exam: 30%, Participation, 30% Presentation, 40%, Final essay/exam,	ECTS: 6-10
Teaching Method:	Lectures, students presentations, fieldwork, class discussion etc.	

Course Content

The ‘politics of memory’ is “the process whereby a society interprets and appropriates its past in a post-authoritarian context” (Barahona de Brito 2010:361). It covers both policies of ‘transitional justice’ aiming at addressing the conflicts of the past during periods of transition to democracy, and “broader processes of socialization and identity formation” through the attempts of political elites, social groups and institutions to reinterpret the past and “legitimate (...) a new vision of the future for the polity” (idem).

The course starts with a series of introductory sessions about the concept “politics of memory”, the origins of “transitional justice”, the different theoretical approaches to it, including critical ones, and an overview of the different mechanisms through which transitional justice can be achieved. After that, four sessions follow that focus on different socialization agents, generations, political elites, civil society and school. After that, the course focuses on institutional design with an emphasis on *posttransitional* periods and “non-repetition”. Finally, we analyse the impact of different experiences by focusing on empirical evidence.

The cases will cover, amongst others, Argentina, Bosnia-Herzegovina, Canada, Chile, Colombia, Cyprus, Germany, Greece, Ireland, Kosovo, Peru, Poland, Liberia, South Africa, Spain, Uganda.

Course Objectives:

The main objectives of this course are:

- Identify the major *theoretical approaches* to the study of memory that focus on political choices around memory and discuss the main *limitations* of the different approaches
- Become acquainted with the different *methodologies* applied to the study of memory in social sciences, and especially empirical analyses
- Analyse the *implications* that different processes can have for the future in a comparative perspective
- Familiarize oneself with the *current debates* affecting these approaches

Class Requirements

This course is based on weekly lectures and seminars. Students are expected to have completed all the assigned readings before each week's meeting. Students are encouraged to participate in class, be present during lectures, do the compulsory readings (indicated with an asterisk) and contribute to class discussions.

- In-class participation: 30%.

Students are expected to participate in the discussions of the readings assigned for each session.

- In-class presentation: 30%.

Each student should make an oral presentation during the course.

- Final exam or research paper-essay: 40%

Students can choose between taking an exam based on 5 short open questions that will cover different aspects examined during the course, or writing a research essay. The paper will have 10.000 words, and it will consist of the detailed analysis of one study case, that the students will have to analyse by applying all the approaches seen during the semester, extending the reading materials to others that are relevant to the case and the topics covered in the research.

Course Weekly Schedule/Outline:

	<i>Lecture title</i>	<i>Description</i>
1	Introduction to the politics of memory	What do we refer to by “the politics of memory” and “transitional justice”? How is public memory (re)constructed?
Readings	<ul style="list-style-type: none"> • *Barahona de Brito, A. (2010). Transitional justice and memory: Exploring perspectives. <i>South European Society and Politics</i>, 15(3), 359-376. • Barahona de Brito, A. B., Enríquez, C. G., & Aguilar, P. (Eds.). (2001). <i>The politics of memory and democratization: transitional justice in democratizing societies</i>. OUP Oxford. • Blight, D. W. (2009). The Memory Boom: Why and Why Now? in <i>Memory in Mind and Culture</i>. Edited by P. Boyer and J. V. Wertsch, pp. 238-251. New York: Cambridge University Press • Connerton, P. (1989). <i>How societies remember</i>. Cambridge, Cambridge University Press 1989. • Daniels, S., & Cosgrove, D. (1988). Introduction: Iconography and Landscape. <i>The Iconography of Landscape: Essays on the Symbolic Representation, Design and Use of Past Environments</i>, 1–10. • Nora, Pierre. (1989). “Between Memory and History: Les Lieux de Memoire.” <i>Representations</i> 26 (Spring 1989): 7-25. • Olick, J. (1999). "Collective memory: The Two Cultures." <i>Sociological Theory</i> 17(3): 333-348 • *Villalba, C. S. (2011). Transitional justice: Key concepts, processes and challenges. <i>Institute for Democracy and Conflict Resolution</i>, 1-13. 	
2	Transitional justice: genealogy and theories	Where can we trace the origins of “transitional justice”? Which are the different theories around it?
Readings	<ul style="list-style-type: none"> • Bell, C., & O'Rourke, C. (2007). Does feminism need a theory of transitional justice? An introductory essay. <i>The International Journal of Transitional Justice</i>, 1(1), 23-44. • Buckley-Zistel, S., & Beck, T. K. (2013). Transitional justice theories: An introduction. In <i>Transitional justice theories</i> (pp. 13-28). Routledge. • *De Greiff, Pablo (2012) “Theorizing transitional justice,” in Melissa Williams, Rosemary Nagy and Jon Elster (eds.) <i>Transitional Justice</i>, New York: New York University Press, 31-77 • *Teitel, R. G. (2003). Transitional justice genealogy. <i>Harv. Hum. Rts. J.</i>, 16, 69. 	

<p>3</p>	<p>Critical views of memory studies and transitional justice</p>	<p>Despite the rise of memory studies and the application of transitional justice mechanisms, there is a growing literature that is critical from both the conceptual and methodological points of view.</p>
<p><i>Readings</i></p>	<ul style="list-style-type: none"> • *Clark, P., & Palmer, N. (2012). <i>Critical perspectives in transitional justice</i> (pp. 1-16). Portland, OR: Intersentia. • Confino, A. (1997). Collective memory and cultural history: Problems of method. <i>The American historical review</i>, 102(5), 1386-1403. • Franzki, H., & Olarte, M. C. (2013). Understanding the political economy of transitional justice: A critical theory perspective. In <i>Transitional justice theories</i> (pp. 213-233). Routledge. Kansteiner, Wolf. 2002. "Finding Meaning in Memory: A Methodological Critique of Collective Memory Studies." <i>History and Theory</i> 41: 190-197. • Nagy, R. (2008). Transitional justice as global project: Critical reflections. <i>Third World Quarterly</i>, 29(2), 275-289. • *Radstone, Susannah. 2008. "Memory Studies: For and Against." <i>Memory Studies</i> 1(1): 31-39. 	
<p>4</p>	<p>Mechanisms of transitional justice</p>	<p>Transitional justice can be achieved through different means, with different implications: truth commissions, trials, compensation policies, amnesties, purges, etc.</p>
<p><i>Readings</i></p>	<ul style="list-style-type: none"> • Brown, R. H., & Davis-Brown, B. (1998). The making of memory: the politics of archives, libraries and museums in the construction of national consciousness. <i>History of the Human Sciences</i>, 11(4), 17-32. • Clamp, K., & Doak, J. (2012). More than words: Restorative justice concepts in transitional justice settings. <i>International Criminal Law Review</i>, 12(3), 339-360. • *Sankey, D. (2013). Towards recognition of subsistence harms: Reassessing approaches to socioeconomic forms of violence in transitional justice. <i>International Journal of Transitional Justice</i>, 8(1), 121-140. • *Webber, J. (2012). Forms of transitional justice. <i>Nomos</i>, 51, 98-128. 	
<p>5</p>	<p>Transgenerational transmission of Memory</p>	<p>The family is one of the main sources of transmission of memories about conflictive pasts. Together with other socialization actors, it helps transmit and shape how the past is remembered.</p>
<p><i>Readings</i></p>	<ul style="list-style-type: none"> • *Aguilar, P., & Ramírez-Barat, C. (2019). Generational dynamics in Spain: Memory transmission of a turbulent past. <i>Memory Studies</i>, 12(2), 213-229. 	

	<ul style="list-style-type: none"> • Dencker, J. C., Joshi, A., & Martocchio, J. J. (2008). Towards a theoretical framework linking generational memories to workplace attitudes and behaviors. <i>Human Resource Management Review</i>, 18(3), 180-187. • Griffin, L. J. (2004). "Generations and collective memory" revisited: Race, region, and memory of civil rights. <i>American sociological review</i>, 69(4), 544-557. • *Hirsch, M. (2008). The generation of postmemory. <i>Poetics today</i>, 29(1), 103-128. 	
<p>6</p>	<p>Political elites, elections, and memories</p>	<p>Conflicts and nostalgia of the past are becoming increasingly politicized in certain societies. The rise of populism, nationalism, and the changes in party systems have contributed to the use of history as an electoral tool.</p>
<p><i>Readings</i></p>	<ul style="list-style-type: none"> • Bakiner, O. (2013). Is Turkey coming to terms with its past? Politics of memory and majoritarian conservatism. <i>Nationalities Papers</i>, 41(5), 691-708. • Berger, T. U. (1997). The past in the present: Historical memory and German national security policy. <i>German politics</i>, 6(1), 39-59. • *Costalli, S., & Ruggeri, A. (2019). The Long-Term Electoral Legacies of Civil War in Young Democracies: Italy, 1946-1968. <i>Comparative Political Studies</i>, 52(6), 927-961. • *Humlebaek, C. (2013). Party attitudes towards the authoritarian past in Spanish democracy. In <i>Dealing with the Legacy of Authoritarianism</i> (pp. 83-98). Routledge. • Sherlock, T. (2011). Confronting the Stalinist past: the politics of memory in Russia. <i>The Washington Quarterly</i>, 34(2), 93-109. 	
<p>7</p>	<p>The role of civil society in creating memories</p>	<p>Memories about the past are not only created by political elites, but also by society and, especially so, by civil society. This process does not only take place at the national level, but it has become more and more internationalized.</p>
<p><i>Readings</i></p>	<ul style="list-style-type: none"> • Aguilar, P., & Payne, L. A. (2016). <i>Revealing New Truths about Spain's Violent Past: Perpetrators' Confessions and Victim Exhumations</i>. Springer. • Backer, D. (2003). Civil society and transitional justice: Possibilities, patterns and prospects. <i>Journal of Human Rights</i>, 2(3), 297-313. • Kroker, D. A. (1998). Truth commissions, transitional justice and civil society. <i>Belgrade Philosophical Annual</i>, (11), 225-247. • *Lundy, P., & McGovern, M. (2008). Whose justice? Rethinking transitional 	

	<p>justice from the bottom up. <i>Journal of Law and Society</i>, 35(2), 265-292.</p> <ul style="list-style-type: none"> *Subotić, J. (2012). The transformation of international transitional justice advocacy. <i>International Journal of Transitional Justice</i>, 6(1), 106-125. 	
8	<p>Education policies and conflictive pasts</p>	<p>Schools are an important source of socialization about how and what to remember about the conflictive past, with implications for post-transition periods and future generations.</p>
Readings	<ul style="list-style-type: none"> Ahonen, S. (2005). Historical consciousness: a viable paradigm for history education?. <i>Journal of Curriculum Studies</i>, 37(6), 697-707. *Davies, L. (2017). Justice-sensitive education: the implications of transitional justice mechanisms for teaching and learning. <i>Comparative Education</i>, 53(3), 333-350. Papadakis, Yiannis (2008) Narrative, Memory and History Education in Divided Cyprus: A Comparison of Schoolbooks on the "History of Cyprus", <i>History & Memory</i> 20(2): 128–148. VanSledright, B. (2008). Narratives of nation-state, historical knowledge, and school history education. <i>Review of research in education</i>, 32(1), 109-146. *Wang, Z. (2018). Memory, Education, and Textbooks. In <i>Memory Politics, Identity and Conflict</i> (pp. 41-55). Palgrave Macmillan, Cham. Zembylas, M., & Bekerman, Z. (2008). Education and the dangerous memories of historical trauma: Narratives of pain, narratives of hope. <i>Curriculum Inquiry</i>, 38(2), 125-154. 	
9	<p>Institutional building and design</p>	<p>Non-repetition and good implementation of international tools requires well-designed institutions at the national level.</p>
Readings	<ul style="list-style-type: none"> Hillebrecht, C. (2012). Implementing international human rights law at home: Domestic politics and the European Court of Human Rights. <i>Human Rights Review</i>, 13(3), 279-301. *Roht-Arriaza, N. (2016). Measures of non-repetition in transitional justice: The missing link?. <i>Paul Gready and Simon Robins, From Transitional to Transformative Justice (CUP), Forthcoming.</i> Sarkin, J. (2015). The interrelationship and interconnectedness of transitional justice and the rule of law in Uganda: Pursuing justice, truth, guarantees of non-repetition, reconciliation and reparations for past crimes and human rights violations. <i>Hague Journal on the Rule of Law</i>, 7(1), 111-139. *Stahn, C. (2005). The geometry of transitional justice: Choices of institutional 	

	design. <i>Leiden Journal of International Law</i> , 18(3), 425-466.	
10	Assessing the impact of transitional justice measures	We will identify the impact of different mechanisms of transitional justice, by focusing on empirical analyses
Readings	<ul style="list-style-type: none"> • *David, R. (2017). What we know about transitional justice: Survey and experimental evidence. <i>Political Psychology</i>, 38, 151-177. • Dinas, E., & Fouka, V. (2018). Family history and attitudes toward outgroups: Evidence from the Syrian refugee crisis. <i>Available at SSRN 3102093</i>. • Hamber, B., Nageng, D., & O'Malley, G. (2000). Telling it like it is...": Understanding the truth and reconciliation commission from the perspective of survivors. <i>Psychology in Society</i>, 26(1), 18-42. • Solomon, R. H., & Quinney, N. (2009). <i>Assessing the impact of transitional justice: Challenges for empirical research</i>. US Institute of Peace Press. • Mendeloff, D. (2004). Truth-seeking, truth-telling, and postconflict peacebuilding: Curb the enthusiasm? <i>International studies review</i>, 6(3), 355-380. • *Solomon, R. H., & Quinney, N. (2009). <i>Assessing the impact of transitional justice: Challenges for empirical research</i>. US Institute of Peace Press. • Suddaby, R., Foster, W. M., & Quinn Trank, C. (2010). Rhetorical history as a source of competitive advantage. In <i>The globalization of strategy research</i> (pp. 147-173). Emerald Group Publishing Limited. 	

Additional Recommended Resources:

Books

Connerton, Paul. 2009. *How Modernity Forgets*. Cambridge: Cambridge University Press.

Connerton, Paul. 2008. "Seven Types of Forgetting." *Memory Studies* 1(1):59-71. Özyürek, Esra. 2006. *Nostalgia for the Modern*. Durham: Duke University Press.

Payne, Leigh. 2008. *Unsettling Accounts: Neither Truth Nor Reconciliation in Confessions of State Violence*. Durham: Duke University Press. Pp. 13-40.

Klein, Lee. 2000. *On the Emergence of Memory in Historical Discourse*. *Representations* 69: 127-150.

Adams, J., Steinmetz, G., Corney, F. C., & Zamponi, S. F. 2003. *States of memory: Continuities, conflicts, and transformations in national retrospection*. Duke University Press.

Boym, S. 2007) *Nostalgia and its discontents*. The Hedgehog Review, 9(2), 7-19.

Balcells, L. (2010). *Rivalry and revenge: Violence against civilians in conventional civil wars*. International Studies Quarterly, 54(2), 291-313.

Annals of the American Academy of Political and Social Science, "The Politics of History in Comparative Perspective", Volume 617 Issue 1, May 2008

Barahona de Brito, A. (1997) *Human Rights and Democratisation in Latin America: Uruguay and Chile*, Oxford University Press, Oxford.

Bell, D. (2010). *Memory, Trauma, and World Politics. Reflections of the Relationship between Past and Present*. London: Palgrave Macmillan.

Connerton, P. (1989). *How societies remember*. Cambridge, Cambridge University Press 1989.

De Brito, A. B., Enríquez, C. G., & Aguilar, P. (Eds.). (2001). *The politics of memory and democratization: transitional justice in democratizing societies*. OUP Oxford.

Elster, J. (2004). *Closing the books: Transitional Justice in historical perspective*. Cambridge: Cambridge University Press.

Edkins, J. (2003). *Trauma and the memory of politics*. Cambridge: Cambridge University Press.

Gillis, J. R. (1994). *Commemorations: The Politics of National Identity*. Princeton: Princeton University Press.

Kellezi, B., & Reicher, S. (2014). The double insult: Explaining gender differences in the psychological consequences of war. *Peace and Conflict: Journal of Peace Psychology*, 20(4), 491–504. <https://doi.org/10.1037/pac0000043>

Langenbacher in Y. Shain (2010). *Power and the Past: Collective Memory and International Relations*. Washington: Georgetown University Press.

Müller, J. W. (2002). *Memory and Power in Postwar Europe: Studies in the Presence of the Past*. Cambridge: Cambridge University Press.

Moll, N. (2013). *Fragmented Memories in a Fragmented Country: Memory Competition and Political Identity-building in Today's Bosnia and Herzegovina*. *Nationalities Papers*, 41(6), 910–935.

Olick, J. K. (2013). *The politics of regret: On collective memory and historical responsibility*. Routledge.

Olsen, T., Payne, L., & Reiter, A. (2010). *Transitional justice in balance. Comparing Processes, Weighing Efficacy*. Washington, DC: US Institute of Peace.

Radstone, S., & Schwarz, B. (Eds.). (2010). *Memory: Histories, theories, debates*. Fordham Univ Press.

vimeo.com. (n.d.). *Ferdonija*. [online] Available at: <https://vimeo.com/165343481>

Wang, Z. (2017). *Memory Politics, Identity and Conflict: Historical Memory as a Variable*. Springer.

Wouters, N. (Ed.). (2014). *Transitional justice and memory in Europe (1945-2013)*. Cambridge: Intersentia.

Young, S. (2008). *Cultural memory studies: an international and interdisciplinary handbook* (Vol. 8). Walter de Gruyter.

Education for a Culture of Peace as a Vehicle for Reconciliation in Cyprus. (n.d.). AHDR Cyprus. Retrieved July 25, 2021, from <https://www.ahdr.info/peace-education/62-education-for-a-culture-of-peace-as-a-vehicle-for-reconciliation-in-cyprus>

Gillate, I. (et al.) *Historical Memory in Heritage Education Apps: A Resource for Building Social and Civic Competence*, IGI Global Publisher, 2020 pages: 26.

Omer Bartov (2018). *Anatomy of a Genocide: The Life and Death of a Town Called Buczacz*. New York et al.: Simon & Schuster.

Videos

The Green Line: The Wall that Stands Between Two Warring Factions | Real Stories. (n.d.). Wwww.youtube.com. Retrieved July 25, 2021, from <https://www.youtube.com/watch?v=MK52T9ULsul>.

MEMORIES - (English subtitles). (n.d.). Wwww.youtube.com. <https://www.youtube.com/watch?v=dHXEbXep-jo>

FAMAGUSTA, THE HOSTAGE CITY IN EUROPE - 2020. (n.d.). Wwww.youtube.com. Retrieved July 25, 2021, from <https://www.youtube.com/watch?v=7USpuHCNET0>

Cyprus: Digging the Past in Search of the Future (documentary). (n.d.). Wwww.youtube.com. Retrieved July 25, 2021, from https://www.youtube.com/watch?v=RGh_rbPLfV4

Documentales Memoria Histórica - YouTube. (n.d.). Wwww.youtube.com. Retrieved July 25, 2021, from <https://www.youtube.com/playlist?list=PLSNLaAwR6E8yZGlfPZazdyKICA1py7onL>

[The Power of Nightmares](#)

Journals

History and Memories

Memory Studies

Comparative Political Studies

Human Rights Quarterly

Magazines

Observing Memories

Websites

<https://www.europeana.eu/blog/three-colours-white>

Memory Studies Association:

<https://www.memorystudiesassociation.org/>

European Observatory of Memories:

<http://europeanmemories.net/>

Platform of European Memory and Conscience:

<https://www.memoryandconscience.eu/>

Historical Memory Law in Spain:

<https://leymemoria.mjusticia.gob.es/cs/Satellite/LeyMemoria/en/inicio>

<https://pro.europeana.eu/project/europeana-1989>

<https://www.europeana.eu/blog/remember1989-and-the-fall-of-the-iron-curtain-by-joining-our-blog-parade>

<https://www.europeana.eu/blog/the-baltic-way-the-day-holding-hands-changed-the-world>

Archaeology behind the Iron Curtain - memories of excavations and digs in Lithuania from 1948 to 1968: <https://www.europeana.eu/blog/archaeology-behind-the-iron-curtain-memories-of-excavations-and-digs-in-lithuania-from-1948-to-1968>

Jan Karski: witness to the Holocaust

<https://www.europeana.eu/blog/jan-karski-witness-to-the-holocaust>

SIMONE VEIL: SURVIVOR, ACTIVIST, FEMINIST, POLITICIAN

<https://www.europeana.eu/blog/simone-veil>

REMEMBERING THE JEWS OF ARAB LANDS

<https://www.europeana.eu/blog/remembering-the-jews-of-arab-lands>

'I AM THE CHANGE': REFUGEES, ART AND ACTIVISM

<https://www.europeana.eu/blog/i-am-the-change-refugees-art-and-activism>

Krzysztof Kieślowski

<https://www.europeana.eu/blog/krzysztof-kieslowski-migratory-filmmaker>

<https://www.europeana.eu/blog/krzysztof-kieslowskis-three-colours-blue-white-red-symbols-of-europe-at-the-end-of-the-20th-century>

Stvor – Testimony to the Soviet Union’s forced labour system

<https://www.europeana.eu/blog/stvor-testimony-to-the-soviet-unions-forced-labour-system>

3.3 Syllabus on Media

COURSE OUTLINE

Course Title:	Media and Conflict: Dealing with troubled pasts
Course Level:	Advanced BA or MA
Hours:	33 hours of teaching and 120 hours of seminars
Year of Study	This syllabus is aimed at post-graduate students of communication studies, media studies and/or journalism
Tutor's name	<i>Kenneth Andresen and Abit Hoxha</i>
Evaluation	Mid term and Final Exam
Teaching Method:	Teaching is delivered through lectures and seminars. The lectures are organized over 33 hours of teaching and 120 hours of seminars making up 11 lectures and 11 seminars in total. The seminars reiterate key aspects of the lectures and invite for practical application of theoretical concepts and frames.

Course Content

This course examines the role of media in conflict dynamics on all sides of a conflict and thus equips students with critical knowledge of how to deal with contingent pasts and political change. The course is divided into three main parts where the first part explores the role and influence of journalistic media productions in conflicts. The second part explores how international interventions relate to troubled pasts and attempt to facilitate the creation of new journalistic cultures (peace journalism, constructive journalism), while the third part focuses on internal issues related to conflict reporting from the bottom balancing strategic top-down communication with bottom-up perspectives of people directly involved in or affected by conflicts.

Learning Objectives

- Provide in-depth theoretical knowledge on media and conflict in relation to dealing with the troubled past;
- Provide expert knowledge on various conflicts and dealings with the past highlighting influences on news production, roles of media, civil society etc.

- Enable students to independently develop research strands on media and conflict as well as in , transitional justice, reflections in governance in relations to dealing with the troubled past.
- Provide solid background on issues related to wording, stereotypes and biased form of communications that were used in the past to stigmatize the OTHERS and to exercise violence and exclusion through language/s
- Provide access to examples of written and audiovisual material that show evidence of the conflicts and of the successful examples of remedies put in place for each of the conflicts examined

Learning outcomes

The student:

- The students will be equipped with in-depth knowledge of major paradigms within media & conflict and dealing with the past dichotomy;
- The students will be able to identify and apply the most recent key theoretical approaches to media and conflict research as well as key aspects of dealing with troubled pasts;
- The students will be able to independently assess and evaluate different situations through key approaches to conflict analysis;
- The students will have knowledge of narratives and storytelling influence in conflict development and post-conflict situations; and will be able to recognize re-emerging signs of hate, violence and discrimination in traditional media discourse and social media discourse;
- They will be able to explain key issues in the discourse concerning conflict nature, salience and influence in media and vice versa.

Class Requirements

- Class participation
- Mid-Term: Seminar presentation or mid-term paper focusing on one of the subjects discussed in class (49% of the final grade)
- 4000 word written assignment/paper discussing a focused issue within journalism, media and conflict (51% of the final grade).

Course Weekly Schedule/Outline

Week # 1	Key aspects in Media and Conflict Media and conflict duality in relation to the troubled pasts in post-conflict environments and societal transitions
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	<p>Key readings:</p> <ul style="list-style-type: none"> • Andresen, K., Hoxha, A and Godole, J. (2017) New Roles for Media in the Western Balkans: A study of transitional journalism. <i>Journalism Studies</i> • Baden, Christan (2014) Constructions of Violent Conflict in Public Discourse. INFOCORE Working Paper. • Bekerman, Zvi & Michalinos Zembylas (2012) <i>Teaching contested narratives: Identity, memory and reconciliation in peace education and beyond</i>. Cambridge: Cambridge University Press. • Cottle, Simon (2006) <i>Mediatized conflict: Developments in media and conflict studies</i>. Maidenhead: Open University Press. • Hallin, D. C. (1989). <i>The uncensored war: The media and Vietnam</i>. Univ of California Press. • Hoskins, A., & O'Loughlin, B. (2010). <i>War and media</i>. Polity. • Three Media Leaders convicted for Genocide (n.d.) <i>United Nations International Criminal Tribunal for Rwanda</i>. Unict.irmct.org. https://unict.irmct.org/en/news/three-media-leaders-convicted-genocide • Wolfsfeld, G., & Gadi, W. (1997). <i>Media and political conflict: News from the Middle East</i>. Cambridge University Press.
<p>Week # 2</p>	<p>Conflict conditions, Nature and Salience in News</p> <p>Background of conflicts, categorisations of conflict in research and importance of conflicts in media agenda setting</p> <p>Key readings:</p> <ul style="list-style-type: none"> • Hoxha, A., & Hanitzsch, T. (2018). How conflict news comes into being: Reconstructing 'reality' through telling stories. <i>Media, War & Conflict</i>, 11(1), 46-64. • Galtung, J., & Ruge, M. H. (1965). The structure of foreign news: The presentation of the Congo, Cuba and Cyprus crises in four Norwegian newspapers. <i>Journal of peace research</i>, 2(1), 64-90. • Kampf, Z. & Tamar L. (2013) <i>Transforming media coverage of violent conflicts: The new face of war</i>. London: Palgrave MacMillan. • Kempf, Wilhelm & Dov Shinar (2014) Introduction: Peace journalism and the Israeli-Palestinian conflict. In: Wilhelm Kempf & Dov Shinar (eds.) <i>The Israeli-Palestinian Conflict: War Coverage and Peace Journalism</i>. Berlin:

	<p>Regener, 1-15.</p> <ul style="list-style-type: none"> • Lee, Seow T & Crispin C Maslog (2005) War or Peace Journalism? Asian Newspaper Coverage of Conflicts. <i>Journal of Communication</i> 55(2): 311–329. • Liebes, T. (1997) <i>Reporting the Arab-Israeli Conflict: How Hegemony Works</i>. NY: Routledge.
<p>Week # 3</p>	<p>War-Peace journalism, constructive journalism, development journalism and advocacy journalism in conflict</p> <p>Types of journalism in conflict and post-conflict situations their implications for dealings with the past</p> <p>Key readings:</p> <ul style="list-style-type: none"> • Carter, D. L; Ryan J T. & Dente-Ross S. (2011) You are not a friend: Media conflict in times of peace. <i>Journalism Studies</i> 12(4): 456-473. • Haagerup, U. (2017). <i>Constructive News: How to save the media and democracy with journalism of tomorrow</i>. Aarhus N: Aarhus University Press. doi:10.2307/j.ctv62hhq4 • Hanitzsch, T., & Hoxha, A. (2018). Journalism of War and Conflict. <i>Media in War and Armed Conflict: Dynamics of Conflict News Production and Dissemination</i>. Routledge. • de Fransius, M. P (2014) Peace journalism case study: US media coverage of the Iraq War. <i>Journalism</i> 15(1): 72-88. • Galtung, J. (2006) Peace journalism as an ethical challenge. <i>Global Media Journal: Mediterranean Edition</i> 1(2): 1-5. • Gans HJ (1979) <i>Decoding What's News</i>. New York: Random House. • Hanitzsch, T. (2007a) Situating peace journalism in journalism studies: A critical appraisal. <i>Conflict & Communication Online</i> 6(2) (http://www.cco.regener-online.de/).
<p>Week # 4</p>	<p>International Interventionism and media & conflict development</p> <p>Media models and relations to post-conflict developments of media</p> <p>Key readings:</p> <ul style="list-style-type: none"> • Paterson, C., Andresen, K., & Hoxha, A. (2012). The manufacture of an international news event: The day Kosovo was born. <i>Journalism</i>, 13(1), 103-120.

	<ul style="list-style-type: none"> • • Andresen, K. (2015). <i>Journalism under pressure</i> (Doctoral dissertation, University of Oslo). • Hallin, D. C., & Mancini, P. (Eds.). (2011). <i>Comparing media systems beyond the Western world</i>. Cambridge University Press. • Karlowicz, I. (2003). The difficult birth of the fourth estate: media development and democracy assistance in the post-conflict Balkans. <i>Reinventing Media. Media Policy Reform in East-Central Europe, Budapest: Central European University</i>, 115-135. • Lehmann E. (2000) <i>Journal de l'après-guerre au Kosovo</i>, Éditions Favre. • Voltmer, K. (2013). Building media systems in the Western Balkans—Lost between models and realities.
<p>Week # 5</p>	<p>Post-conflict, transitional justice and transitional journalism</p> <p>Media as a mechanism to deal with troubled past and the role of journalism in reconciliation and peace processes.</p> <p>Key readings:</p> <ul style="list-style-type: none"> • Aumente, J., Gross, P., Hiebert, R., Johnson, O., & Mills, D. (1999). <i>Eastern European journalism: before, during and after communism</i>. Hampton Pr. • Howard, R. (2002). <i>An operational framework for media and peacebuilding</i>. Vancouver, BC: Institute for Media, Policy and Civil Society. • Andresen, K., Hoxha, A., & Godole, J. (2017). New roles for media in the Western Balkans: A study of transitional journalism. <i>Journalism Studies</i>, 18(5), 614-628. • Gross, P. (2004). Between reality and dream: Eastern European media transition, transformation, consolidation, and integration. <i>East European Politics and Societies</i>, 18(1), 110-131. • Džihana, A. (2011). <i>Media and National Ideologies: Analysis and Reporting on War Crime Trials in the Former Yugoslavia</i>. Mediacentar. • Bratić, V. (2006). Media effects during violent conflict: Evaluating media contributions to peace building. <i>Conflict & Communication</i>, 5(1).
<p>Week # 6</p>	<p>Mid-Term: Seminar presentation or mid-term paper focusing on one of the subjects discussed in class (49% of the final grade)</p>
<p>Week # 7</p>	<p>Peace-building, peacekeeping and development journalism</p>

	<p>Peace and peace operations in post-conflict and the role of journalism</p> <p>Key readings:</p> <ul style="list-style-type: none"> • Hanitzsch, T. (2004). Journalists as peacekeeping force? Peace journalism and mass communication theory. <i>Journalism Studies</i>, 5(4), 483-495. • Hanitzsch, T. (2007). Situating peace journalism in journalism studies: A critical appraisal. <i>Conflict & Communication</i>, 6(2). • Ottosen, R. (2010). The war in Afghanistan and peace journalism in practice. <i>Media, War & Conflict</i>, 3(3), 261-278. • Wahl-Jorgensen, K., & Hanitzsch, T. (Eds.). (2009). <i>The handbook of journalism studies</i>. Routledge. • Skjerdal, T. S. (2011). Development journalism revived: The case of Ethiopia. <i>Ecquid Novi: African Journalism Studies</i>, 32(2), 58-74. • Servaes, J. (2009). Communication policies, good governance and development journalism. <i>Communicatio: South African Journal for Communication Theory and Research</i>, 35(1), 50-80.
<p>Week # 8</p>	<p>Gender and dealing with the past</p> <p>Gender and memory vs media and politics of memorialisation</p> <p>Key readings:</p> <ul style="list-style-type: none"> • Baines, E., & Stewart, B. (2011). 'I cannot accept what I have not done': Storytelling, Gender and Transitional Justice. <i>Journal of Human Rights Practice</i>, 3(3), 245–263. • Bell, C. (2009). Transitional justice, interdisciplinarity and the state of the 'field' or 'non-field.' <i>International Journal of Transitional Justice</i>, 3(1), 5–27. • Björkdahl, A., & Selimovic, J. M. (2015). Gendering agency in transitional justice. <i>Security Dialogue</i>, 46(2), 165–182. • Buckley-Zistel, S. (2013). Redressing sexual violence in transitional justice and the labelling of women as “victims.” In <i>Victims of international crimes: An interdisciplinary discourse</i> (pp. 91–100). Springer. • Campbell, K. (2007). The gender of transitional justice: Law, sexual violence and the International Criminal Tribunal for the Former Yugoslavia. <i>The International Journal of Transitional Justice</i>, 1(3), 411–432.

	<ul style="list-style-type: none"> • Lundy, P., & McGovern, M. (2008). Whose justice? Rethinking transitional justice from the bottom up. <i>Journal of Law and Society</i>, 35(2), 265–292. • Rubio-Marín, R. (2006). <i>What happened to the women?: Gender and reparations for human rights violations</i>. Social Science Research Council New York.
<p>Week # 9</p>	<p>NGOs, Strategic Communication and Public Diplomacy in dealing with the past</p> <p>The importance of strategic communicators and public diplomacy in dealing with the past. Government public information and non-government communication and strategic narratives of dealing with the troubled past</p> <p>Key readings:</p> <ul style="list-style-type: none"> • Dimitriu, G. R. (2012). Winning the story war: Strategic communication and the conflict in Afghanistan. <i>Public Relations Review</i>, 38(2), 195-207. • Holmqvist, C. (2013). War, 'strategic communication' and the violence of non-recognition. <i>Cambridge Review of International Affairs</i>, 26(4), 631-650. • Taylor, P. M. (2008). Public diplomacy and strategic communications. In <i>Routledge handbook of public diplomacy</i>(pp. 32-36). Routledge. • Bagdikian, B. H. (2004). <i>War, media, and propaganda: A global perspective</i>. Rowman & Littlefield. • Nye Jr, J. S. (2008). Public diplomacy and soft power. <i>The annals of the American academy of political and social science</i>, 616(1), 94-109. • Frohardt, M., & Temin, J. (1997). Use and abuse of media in vulnerable societies. <i>Foreign Affairs</i>, 15. • Melone, S., Terzis, G., & Beleli, O. (2002). Using the media for conflict transformation: The common ground experience. Berghof Research Center for Constructive Conflict Management • Curtis, D. E. (2000). Broadcasting peace: an analysis of local media post-conflict peacebuilding projects in Rwanda and Bosnia. <i>Canadian Journal of Development Studies/Revue canadienne d'études du développement</i>, 21(1), 141-166. • Schoemaker, E., & Stremlau, N. (2014). Media and conflict: An assessment of the evidence. <i>Progress in Development Studies</i>, 14(2), 181-195.
<p>Week # 10</p>	<p>Censorship and self-censorship in conflict and post-conflict</p>

	<p>The public sphere and dealing with the past and censoring debates about the past along with the self-censorship on the subject of historic narratives of the past.</p> <p>Key readings:</p> <ul style="list-style-type: none"> • Lundy, P., & McGovern, M. (2008). Whose justice? Rethinking transitional justice from the bottom up. <i>Journal of Law and Society</i>, 35(2), 265-292. • Gates, S., Binningsbo, H. M., & Lie, T. G. (2007). <i>Post-conflict justice and sustainable peace</i>. The World Bank. • Avruch, K. (2010). Truth and reconciliation commissions: Problems in transitional justice and the reconstruction of identity. <i>Transcultural Psychiatry</i>, 47(1), 33-49. • De Brito, A. B., Enríquez, C. G., & Aguilar, P. (Eds.). (2001). <i>The politics of memory and democratization: transitional justice in democratizing societies</i>. OUP Oxford. • Brants, C., & Klep, K. (2013). Transitional justice: history-telling, collective memory and the victim-witness. <i>International Journal of Conflict and Violence (IJCIV)</i>, 7(1), 36-49. • Fern, P. A. (2001). <i>The politics of memory: transitional justice in democratizing societies</i>. Oxford University Press. • Jungblut, M., & Hoxha, A. (2017). Conceptualizing journalistic self-censorship in post-conflict societies: A qualitative perspective on the journalistic perception of news production in Serbia, Kosovo and Macedonia. <i>Media, War & Conflict</i>, 10(2), 222-238.
<p>Week # 11</p>	<p>Fake news, strategic expertise and new technologies</p> <p>How fake news is used in conflict and dealing with the troubled past in the contemporary contexts</p> <p>Key readings:</p> <ul style="list-style-type: none"> • Tandoc Jr, E. C., Lim, Z. W., & Ling, R. (2018). Defining “fake news” A typology of scholarly definitions. <i>Digital journalism</i>, 6(2), 137-153. • Jankowski, N. W. (2018). Researching fake news: A selective examination of empirical studies. <i>Javnost-The Public</i>, 25(1-2), 248-255. • Khaldarova, I., & Pantti, M. (2016). Fake news: The narrative battle over the Ukrainian conflict. <i>Journalism Practice</i>, 10(7), 891-901.

	<ul style="list-style-type: none"> Albright, J. (2017). Welcome to the era of fake news. <i>Media and Communication</i>, 5(2), 87-89. Corner, J. (2017). Fake news, post-truth and media-political change. Himma-Kadakas, M. (2017). Alternative facts and fake news entering journalistic content production cycle. <i>Cosmopolitan Civil Societies: An Interdisciplinary Journal</i>, 9(2), 25-40. Waisbord, S. (2018). Truth is what happens to news: On journalism, fake news, and post-truth. <i>Journalism studies</i>, 19(13), 1866-1878. <p>*Extra reading:</p> <p>https://www.nytimes.com/2016/08/28/magazine/inside-facebooks-totally-insane-unintentionally-gigantic-hyperpartisan-political-media-machine.html</p> <p>https://coinform.eu/</p>
<p>Week # 12</p>	<p>Reporting lustration and wild lustration and dealing with the past</p> <p>Lustration is the process of vetting former officials of previous governments and either prosecuting or pardoning them for the wrongdoings which were usually illegal in the past such as right to assembly, freedom of speech and other human rights.</p> <p>Case of choice: Czechia, Germany, Poland, Macedonia, Hungary, Bosnia and Herzegovina</p> <p>Key readings:</p> <ul style="list-style-type: none"> Whitten-Woodring, J. (2009). Watchdog or lapdog? Media freedom, regime type, and government respect for human rights. <i>International Studies Quarterly</i>, 53(3), 595-625. Wahl-Jorgensen, K., Williams, A., Sambrook, R., Harris, J., Garcia-Blanco, I., Dencik, L., ... & Allan, S. (2016). The Future of Journalism: Risks, threats and opportunities. Ellis, M. S. (1996). Purging the past: The current state of lustration laws in the former communist bloc. <i>Law and Contemporary Problems</i>, 59(4), 181-196. Szczerbiak, A. (2002). Dealing with the Communist Past or the Politics of the Present? Lustration in Post-communist Poland. <i>Europe-Asia Studies</i>, 54(4), 553-572. Williams, K., Fowler, B., & Szczerbiak, A. (2005). Explaining lustration in

	Central Europe: a 'post-communist politics' approach. <i>Democratization</i> , 12(1), 22-43.
Week # 13	Final exams/final paper presentations

Additional Recommended Resources:

Books

[Media, Conflict and Security](#)

[Handbook of Public Diplomacy](#)

[UNESCO's journalists reporting conflict](#)

[Terrorism and the Media](#)

[Conflict sensitive reporting of extremism EU/internews](#)

Websites

www.repast.eu

www.ictj.org

www.parispeaceforum.org

www.freedomhouse.org

www.rsf.org

3.4 Syllabus on Art and Conflict

COURSE OUTLINE

Course Title:	<i>Troubled Pasts in Arts and Culture</i>	
Course Level:	Advanced BA or MA	
Hours :	30H of teaching plus 6H of midterm and final exams or paper presentations	
Year of Study	Advanced BA or MA	
Tutor's name	<i>Katarzyna Bojarska</i>	
evaluation	Assignments: 60%, Participation: 20%, final project: 20%	ECTS: 6
Teaching Method:	Lectures, students presentations, class discussion, assignments, individual and group work, assignments, drafting research projects	

Course overview

Attuned to the importance of artistic interventions into the realm of public, collective and cultural memory, and to the issues of power, inequality, and difference, this course offers the possibility to understand some of the many possibly ways of addressing troubled pasts and past traumas in comparative perspective (Poland, Spain, Greece, Cyprus, Ireland, Germany, Kosovo, Bosnia and Herzegovina). The combination of important theoretical and critical approaches with case studies of various artworks, artistic strategies, cultural activities and interventions in public space is the foundation for addressing crucial questions regarding the negotiation of the collective memory within and outside of the dominant discourses, with and against the main actors in the formation of cultural memory. Students will reflect on the role of the makers of and audiences for artistic production, as well as being challenged to position themselves in relation to variants of memory culture. They will learn various approaches to the analysis and interpretation of cultural and artistic activities related to troubled pasts and how their legacies are embedded in social contexts. Students will seek to understand the operations of trauma, affect, gender, race and class in formation, reception and transmission of both the artworks and the forms of memory.

Course Objectives

With completion of this course, students should be able to:

- Demonstrate familiarity with the concept of cultural memory and the various practices it entails as well as other key concepts and notions used to discuss memorial and commemorative interventions.
- Demonstrate an understanding of key concepts in memory studies, visual culture and performance.
- Perform a comparative analysis—that is, an interpretative examination of some aspects of cases offered as emanations of a specific strategy in the field of collective memory.
- Draw on the theory of cultural memory to analyze and interpret selected artistic responses to the dominant role of the past in collective identity formations.
- Think analytically and critically about a range of cultural and artistic practices.
- Explain to others the meaning, significance, and value of specific problems related to addressing troubled pasts in arts and culture
- Write in an insightful and informed way about specific artistic phenomena in relation to memory of the troubled past or trauma. This course also aims to intensify students' engagement as participants of culture. They should come to regard themselves as responsible for the cultural environment in which they are immersed and be willing to think of it critically, as well communicate effectively, and appreciate discussion with those who feel, think or act differently.

Class Requirements

The final course grade will be assigned as follows:

- In-class participation (20%): preparation for the class, participation in discussions
- Assignments (60%): completion of all four assignments as described in detail below
- Final research project (20%): a draft (600 words) of a research project based on the themes discussed. Picking up either a troubled past-case or an artistic practice-case they will be asked to formulate research questions related to how art/culture works as a means of memory construction, reconstruction or deconstruction in a specific context. They will need to consider possible social or outcomes of the case, and to propose a theoretical framework for analysis.

Course Weekly Schedule/Outline

(Lecture titles with a brief description plus weekly reading-up to 3 per week for BA course, more for MA course)

Week # 1	<u>Introduction</u>
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	<p>Readings:</p> <ul style="list-style-type: none"> • Astrid Erl, <i>The Invention of Cultural Memory</i>, in eadem: <i>Memory in Culture</i>, trans. Sara B. Young, Palgrave Macmillan, 2011. • Mieke Bal, <i>Acts of Memory</i> (excerpts from Introduction), in: <i>Acts of Memory. Cultural Recall in the Present</i>, eds. M. Bal. J. Crewe, L. Spitzer, Dartmouth College Press 1999 • Bennett, Jill. "Insides, Outsides: Trauma, Affect, and Art." <i>The feminism and visual cultural reader</i> (2010): 452-462 • Theodor Adorno, "Commitment: The Politics of Autonomous Art", <i>New Left Review</i> (1962) • Azaryahu, Maoz, and Arnon Golan. "(Re)Naming the Landscape: The Formation of the Hebrew Map of Israel 1949–1960." <i>Journal of Historical Geography</i> 27, no. 2 (April 1, 2001): 178–95. https://doi.org/10.1006/JHGE.2001.0297. • Azaryahu, Maoz, and Aharon Kellerman B. "Symbolic Places of National History and Revival: A Study in Zionist Mythical Geography." <i>Transactions of the Institute of British Geographers</i> 24, no. 1 (April 1, 1999): 109–23. https://doi.org/10.1111/j.0020-2754.1999.00109.x. • www.youtube.com. (n.d.). <i>Songs of my Neighbours- Documentary</i>. [online] Available at: https://www.youtube.com/watch?v=KrwUy6xuYU8&t=617s [Accessed 25 Jul. 2021]. <p>Themes for discussion: what is the role of different arts in forming cultural memory of the troubled past, in responding to trauma and in providing alternative narratives of and for the future? What is the relationship between memory and trauma? How are troubled pasts addressed and revisited through different media? What do we expect of artistic practice in relation to difficult heritage and traumatic collective experience? What does commitment mean and what is its relationship to affect?</p>
<p>Week # 2</p>	<p>Museums – hegemony of memory, counternarratives and critical practices</p> <p>Readings:</p> <ul style="list-style-type: none"> • Michel Foucault, <i>Nietzsche, Genealogy, History</i>, from: idem, <i>Language, Counter-Memory, Practice. Selected Essays and Interviews</i>, ed. Donald F. Bouchard, Cornell University Press, 1977, 139-164

- Tony Bennett, “Thinking (with) Museums: From Exhibitionary Complex to Governmental Assemblage” in: *The International Handbooks of Museum Studies*, 2015, 3–20.
- Claire Robbins, *The role of artists’ interventions in opening up micro, counter and affective narratives in museum interpretation* in: *Curious Lessons in the Museum: The Pedagogic Potential of Artists’ Interventions*, Routledge, 2013, 155-174
- * On-line lecture Ariella Azoulay, *Looting, Destruction, Photography and Museums: the Imperial Origins of Democracy* Fundació Antoni Tàpies museum, Barcelona, March 03, 2019 <https://www.youtube.com/watch?v=mzRUCoJnrDU>
- Elvan Zabunyan, 2021 “DECOLONIZING CONTEMPORARY ART EXHIBITIONS: OKWUI ENWEZOR (1963–2019), THE TURNING POINT OF CURATORSHIP” in Knudsen, Britta Timm, John Oldfield, Elizabeth Buettner and Elvan Zabunyan (eds.) 2021. *Decolonizing Colonial Heritage: New Agendas, Actors and Practices in and beyond Europe*. UK and New York: Routledge, Museum and Heritage Studies Series. OA
- Csilla E. Ariese, Laura Pozzi, Joanna Wawrzyniak, 2021, “No single road to decolonization: Views from Museums in Amsterdam, Shanghai and Warsaw” in Knudsen, Britta Timm, John Oldfield, Elizabeth Buettner and Elvan Zabunyan (eds.) 2021. *Decolonizing Colonial Heritage: New Agendas, Actors and Practices in and beyond Europe*. UK and New York: Routledge, Museum and Heritage Studies Series. OA
- Csilla E. Ariese, “Amplifying Voices: Engaging and Disengaging with Colonial Pasts in Amsterdam” in Kølvråa, C. and Knudsen, B.T.(eds). 2021. *Decolonising European Colonial Heritage in Urban Spaces*. Special Issue to *Journal of Heritage & Society*, 12, 3 & 4. Taylor and Francis Group. OA
<https://www.tandfonline.com/doi/full/10.1080/2159032X.2021.1901335>
- Daniela Franca Joffe & Nick Shepherd, 2021, “Specters of Cape Town: Heritage, Memory and Restitution in Contemporary South African Art”, in Kølvråa, C. and Knudsen, B.T.(eds). 2021. *Decolonising European Colonial Heritage in Urban Spaces*. Special Issue to *Journal of Heritage & Society*, 12, 3 & 4. Taylor and Francis Group. OA.
<https://www.tandfonline.com/doi/full/10.1080/2159032X.2021.1888400>
- Knudsen, Britta Timm and Casper Andersen, 2021, “Affective politics and colonial heritage, Rhodes Must Fall at UCT and Oxford” in *International Journal of Heritage Studies*, 25:3,239-258,
<https://doi.org/10.1080/13527258.2018.1481134>

	<p>Cases:</p> <p>Holocaust Museum of Greece (Thessaloniki)</p> <p>Museum of World War II (Gdansk)</p> <p>The Humboldt Forum in Berliner Schloss (Berlin)</p> <p>Gallery 11/07/95, (Sarajevo)</p> <p>El Born Centre de Cultura I Memoria (Barcelona)</p> <p>Troubles at the Ulster Museum (Belfast)</p> <p>Museum of Barbarism (Nicosia)</p> <p>Kosovo museum of war crimes&refugees (Bllaca)</p> <p>Themes for discussion: What is the relationship between museums of history (historical museums) and political authorities? What knowledge about the past does a museum produce and how is this knowledge transmitted? What kind of space is a museum space? What kinds of museums of history can we think of? What can be an artist’s role in the history museum? How can an institutional critique look within a history museum?</p>
<p>Week # 3</p>	<p>Memory in space: public sphere and counter-memorial practices</p> <p><u>Readings:</u></p> <ul style="list-style-type: none"> • Michael Warner, “Publics and Counterpublics” <i>Public Culture</i>, Volume 14, Number 1, Winter 2002, pp. 49-90 • James E. Young, “The Counter-Monument: Memory against Itself in Germany Today”, <i>Critical Inquiry</i>, Vol. 18, No. 2. (Winter, 1992), pp. 267-296 • James E. Young, “Memory and Counter-Memory” in <i>Harvard Design Magazine</i>, Fall 1999, Number 9: 1-10 • Lehrer, Erica and Magdalena Waligórska. “Cur(at)ing History: new genre art interventions and the Polish-Jewish past.” <i>East European Politics & Society</i>. Vol. 27, No. 3, 2013 <p>Cases:</p> <p>Manaf Halbouni, <i>From Aleppo with Love</i>, Dresden, Germany</p> <p>Olu Oguibe, Monument to Strangers and Refugees, Kassel, Germany</p> <p>Public Movement in Warsaw, Poland</p>

	<p>Bogside Artists Murals in Derry, Ireland</p> <p>Núria Güell (with Levi Orta), Ideologías Oscilatorias (Oscillatory Ideologies), Spain</p> <p>Themes for discussion: Who decides how a collective remembers? What are the ways to counter the existing modes of remembering and commemorating? What does “counterpublics” mean and how does it work in the realm of collective memory? What is a counter-monument and what purpose does it serve? What kinds of feelings are played out publicly in the arena created by counter-monumental practice? How are the citizens and their memory addressed or interpellated?</p> <p>Assignment 1</p> <p><i>Write a 400 words response to the following question: are the countermemorial cultural and/or artistic practices successful in transmission of troubled past? Discuss the problem in a chosen context.</i></p>
<p>Week # 4</p>	<p>Artist as witness or an implicated subject</p> <p>Readings:</p> <ul style="list-style-type: none"> • Michael Rothberg, <i>The Transmission Belt of Domination: Theorizing the Implicated Subject</i> in idem: <i>The Implicated Subject Beyond Victims and Perpetrators</i>, Stanford University Press, 2019, • Walter Benjamin, “Artist as Producer” (Address at the Institute for the Study of Fascism, Paris, April 27, 1934) <i>New Left Review</i> 1/62, July-August 1970 • Okwui Enwezor, <i>The Artist as Producer in Times of Crisis</i>(online source) • http://www.darkmatterarchives.net/wp-content/uploads/2011/02/Enwezor.AuthorProd..pdf • Badr El Hammami, Mohammed Laouli, Marine Schütz, 2021, “Aesthetics and Colonial Heritage, An Interview with Artists based in Marseille” in Knudsen, Britta Timm, John Oldfield, Elizabeth Buettner and Elvan Zabunyan (eds.) 2021. <i>Decolonizing Colonial Heritage: New Agendas, Actors and Practices in and beyond Europe</i>. UK and New York: Routledge, Museum and Heritage Studies Series. OA <p>Cases:</p> <p>Zbigniew Libera</p> <p>Rita Donagh</p>

	<p>Willie Doherty Gerhard Richter Santiago Sierra Angela Melitopoulos</p> <p>Themes for discussion: What does it mean to be a witness? What does it mean for an artist to be a witness? What does it mean for society to have artists-witnesses? What does it mean for collective memory to have as active participants artist-witnesses? How does an artist testify? What could be an artistic testimony? Who is an implicated subject? What is the difference between the witness and the implicated subject?</p>
<p>Week # 5</p>	<p>Cultural memory and gender</p> <p>Readings:</p> <ul style="list-style-type: none"> • Marianne Hirsch, Valerie Smith, “Feminism and Cultural Memory: An Introduction” in: <i>Signs</i>, Vol. 28, No. 1, “Gender and Cultural Memory” Special Issue, (Autumn 2002), pp. 1-19 • Laura, S. Brown, “Not Outside the Range: One Feminist Perspective on Psychic Trauma”, in: <i>American Imago</i>, Vol. 48, No. 1, (Spring 1991), pp. 119-133 • Marianne Hirsch, <i>Practicing Feminism, Practicing Memory</i>, in: <i>Women Mobilizing Memory</i>, eds. Edited by Ayşe Gül Altınay, María José Contreras, Marianne Hirsch, Jean Howard, Banu Karaca, and Alisa Solomon, Columbia University Press, 2019 <p>Cases:</p> <p>Yasmila Zbanic <i>Grbavica</i> (film) Anna Baumgart <i>Fresh Cherries</i> (video work) Leila Doolen, <i>Bernadette Notes on a Political Journey</i> (documentary)</p> <p>Themes for discussion: What is the role of gender in collective and cultural memory? Why is gender important when thinking about memory formations and forms of their transmission? What is “outside of range” for historical knowledge and what is needed to expand that range? How can artists contribute in the process? What does the concept of herstory involve? How are herstories created and what is their role in society?</p>

<p>Week # 6</p>	<p>Feminist counter-monuments – reclaiming public sphere, reclaiming <i>the collective</i> in “collective memory”</p> <p>Readings: (same as previous week) +</p> <p>Marianne Hirsch “What We Need Right Now Is to Imagine the Real”: Grace Paley Writing against War, in: <i>PMLA</i>, Vol. 124, No. 5, Special Topic: War (Oct., 2009), pp. 1768-1777</p> <p>Cases:</p> <p>Femen, <i>Legal Fascism, National Shame</i></p> <p>Joanna Rajkowska, <i>Greetings from Jerusalem Avenue</i>, and <i>Oxygenator</i></p> <p>Aida Šehović: <i>Što te nema</i> (Why Are You Not Here?)</p> <p>Alketa Xhafa-Mripa <i>Mendoj Per Ty</i> (Thinking of You)</p> <p>Themes for discussion: Can we talk about the feminine aesthetics or politics in discussing the above works? What do women stress when addressing troubled pasts and how do they do it?</p> <p>Assignment 2</p> <p><i>Write a 400 words response discussing the role of gender in negotiating the shape of cultural memory based on selected cases: what is gender-specific and how does it play out in relation to the so-called neutral or universal forms of commemoration, protest, etc.</i></p>
<p>Week # 7</p>	<p>Body – choreographies of memory – the case of Cyprus</p> <p>Readings</p> <ul style="list-style-type: none"> • Yael Navarro, <i>Introduction</i> in: <i>The Make-Believe Space: Affective Geography in a Postwar Polity</i>, Duke University Press 2012, 1-33 • André Lepecki, “The Body as Archive: Will to Re-Enact and the Afterlives of Dances”, <i>Dance Research Journal</i>, Vol. 42, No. 2 (Winter 2010), pp. 28-48 • Paul Sant Cassia (2007). <i>Bodies of evidence : burial, memory, and the recovery of missing persons in Cyprus</i>. New York: Berghahn Books. • Peggy Phelan, <i>Broken symmetries: memory, sight, love</i>, in <i>aedem:Unmarked</i>

	<p><i>The Politics of Performance</i>, London and New York 1993</p> <ul style="list-style-type: none"> • <i>The Sentient Archive: Bodies, Performance, and Memory</i> (selected excerpts), eds. Bill Bissell, Linda Caruso Haviland, Wesleyan University Press 2018. <p>Cases:</p> <p>Andromache Dimitriadou-Lindalh</p> <p>Arianna Economou</p> <p>Lia Haraki</p> <p>Themes for discussion: What is the relationship of body and memory? How can bodies communicate troubled pasts? What kind of space does performance provide and why can it be crucial for collective working through of troubled pasts and current conflicts? What does participation in the memory performance involve?</p>
<p>Week # 8</p>	<p>Transmitting Traumas? – conversation between photography and painting</p> <p>Readings</p> <ul style="list-style-type: none"> • Ulrich Baer, <i>Toward a Democritean Gaze</i> in: <i>Spectral Evidence. The Photography of Trauma</i>, MIT Press, 2002, 1-24 • Benjamin H. D. Buchloh, “Divided Memory and Post-Traditional Identity: Gerhard Richter's Work of Mourning”, <i>October</i> Vol. 75 (Winter, 1996), pp. 60-82 • Ben Eastham, <i>A Necessary Realism: Interview with Luc Tuymans</i> • https://www.apollo-magazine.com/a-necessary-realism-interview-with-luc-tuymans/ <p>Cases</p> <p>Gerhard Richter (Germany)</p> <p>Willi Doherty (Ireland)</p> <p>Wilhelm Sasnal (Poland)</p> <p>Radenko Milak (Bosnia)</p> <p>Lala Meredith Vula (Kosovo)</p> <p>Francesc Torres, <i>Oscuro es la habitación donde dormimos</i> (Spain)</p>

	<p>Themes for discussion: What is the difference between the two visual media (painting – photography)? Why can it be important in relation to memory of the troubled past? What does it mean to picture trauma? Is the question of beauty still relevant in discussing art works related to past traumas and conflicts? How would you define “realism” of the above works (artists)?</p> <p>Assignment 3</p> <p><i>Write a 400 words response discussing how one of the medium (performance, photography, painting) is able (or not) to address socially pertinent issues related to the memory of the troubled pasts. How is artistic form related to social practices in the visual sphere both material and virtual?</i></p>
<p>Week # 9</p>	<p>Sarajevo – a case study for memory palimpsest</p> <p>Readings</p> <ul style="list-style-type: none"> • Erika Munk, “Only the Possible: An Interview with Susan Sontag”, in: <i>Theater</i> (1993) 24 (3): 31-36 • Susan Sontag, “Waiting for Godot in Sarajevo”, <i>Performing Arts Journal</i>, Vol. 16, No. 2 (May, 1994), pp. 87-106 • Erika Munk “Notes from a Trip to Sarajevo”, <i>Theater</i> (1993) 24 (3): 14-30 • Silvija Jestrovic, <i>Performance, Space, Utopia: Cities of War, Cities of Exile</i> (excerpts), Palgrave Macmillan, 2013 • <i>Every Form of Art Has a Political Dimension</i>. Chantal Mouffe, Rosalyn Deutsche, Branden W. Joseph and Thomas Keenan, <i>Grey Room</i>, No. 2 (Winter, 2001), pp. 98-125 • Jelena Hadžiosmanović, “How is Culture used as a Tool for Dissuasion of Conflict and Consensus: A Case of Sarajevo (1992–1995)” in: <i>Epiphany</i>, 2014, 7(1), 1–17. • “The Besieged City in the Heart of Europe: Sniper Alley in Sarajevo as Memorial site on YouTube” in Refslund Christensen, D. & Sandvik K. (eds.) 2014. <i>Mediating and Remediating Death. Studies in Death, Materiality and the Origin of Time</i>, volume 2. Pp. 111-132. <p>Cases</p> <p>Susan Sontag’s <i>Waiting for Godot</i> and the activities of Sarajevo War Theatre</p> <p>Activity of Haris Pasovic, including his <i>Red Line Memorial</i></p>

	<p>Memorial and countermemorial culture, including Aida Sehovic and the ICAR Canned Beef Monument</p> <p>Agonistic public space (including graffiti interventions)</p> <p>Themes for discussion: What is a memory palimpsest? What is the role of various artistic interventions in the city space? What are they signs of? How do they serve the community? Who is included and possibly excluded from these events? In what way do these interventions provide modes for non-artists to engage creatively with their collective’s traumatic past experience and current conflicts? Who has the “right” to public space and public memory?</p>
<p>Week # 10</p>	<p>Archives as sites of memory and forms of its reworking – anarchival practices</p> <p>Readings</p> <ul style="list-style-type: none"> • Ariella Azoulay, “Potential History: Thinking through Violence”, <i>Critical Inquiry</i> Vol. 39, No. 3 (Spring 2013), pp. 548-574 • Ariella Azoulay, “Archive”, in: <i>Political Concepts</i>, issue 1 http://www.politicalconcepts.org/archive-ariella-azoulay/ • Benjamin H. D. Buchloh, “Gerhard Richter's "Atlas": The Anomic Archive” • <i>October</i>, Vol. 88 (Spring, 1999), pp. 117-145 • Hal Foster, “An Archival Impulse”, <i>October</i>, Vol. 110 (Autumn, 2004), pp. 3-22 <p>Cases</p> <p>Petrit Halilaj (Kosovo)</p> <p>Yael Bartana (Poland)</p> <p>Santiago Sierra, Jorge Galindo, Eugenio Merino (Spain)</p> <p>Fotos Lambrinos (Greece)</p> <p>Socratis Socratous (Cyprus)</p> <p>Themes for discussion: What does an archival and anarchival practice consist in? What is the relationship between the archive and memory and imagination? What is the archival impulse and what is its political role? Who has the right to the archive? What does potential history mean? How do artists “write” potential histories?</p>

	<p>Assignment 4</p> <p><i>Write a 400 words response discussing one of the archival / anarchival practices not so much in its aesthetic or artistic but rather memory-political context. Stress the meaning of this practice for the shape of cultural and / or public memory.</i></p>
<p>Final exams/final paper presentations</p>	<p><i>Final research project: the students will be asked to present a draft (600 words) of a research project based on the themes discussed. Picking up either a troubled past-case or an artistic practice-case they will be asked to formulate research questions related to how art/culture works as a means of memory construction, reconstruction or deconstruction in a specific context. They will need to consider possible social or outcomes of the case, and to propose a theoretical framework for analysis.</i></p>

Additional Recommended Resources:

Books

Mignolo, W., and R. Vasquez. 2013. Decolonial AestheSis: Colonial Wounds/Decolonial Healings. Social Text Journal, Periscope, July 2013. Accessed March 7, 2021, https://socialtextjournal.org/periscope_article/decolonial-aesthesis-colonial-woundsdecolonial-healings/, archived <https://perma.cc/X9S3-8WJ6>.

Kølvraa, C. and Knudsen, B.T.(eds). 2021. Decolonising European Colonial Heritage in Urban Spaces. Special Issue to *Journal of Heritage & Society*, 12, 3 & 4. Taylor and Francis Group. OA

Łukasz Bukowiecki, Joanna Wawrzyniak & Magdalena Wróblewska. 2021. "Duality of Decolonizing: Artists' Memory Activism in Warsaw" in Kølvraa, C. and Knudsen, B.T.(eds). 2021. Decolonising European Colonial Heritage in Urban Spaces. Special Issue to *Journal of Heritage & Society*, 12, 3 & 4. Taylor and Francis Group. OA. <https://www.tandfonline.com/doi/full/10.1080/2159032X.2021.1898076>

Marine Schütz, "Rewriting Colonial Heritage in Bristol and Marseille: Contemporary Artworks as Decolonial Interventions" in Kølvraa, C. and Knudsen, B.T.(eds). 2021. Decolonising European Colonial Heritage in Urban Spaces. Special Issue to *Journal of Heritage & Society*, 12, 3 & 4. Taylor and Francis Group. OA. <https://www.tandfonline.com/doi/full/10.1080/2159032X.2021.1914298>

Lukasz Bukowiecki, 2021, Decolonizing Warsaw: The Multiple Afterlives of 'Ali' in Knudsen, Britta Timm, John Oldfield, Elizabeth Buettner and Elvan Zabunyan (eds.) 2021. *Decolonizing Colonial Heritage: New Agendas, Actors and Practices in and beyond Europe*. UK and New York: Routledge, Museum and Heritage Studies Series. OA

Meghna Singh, 2021, "Meating of the Dead and Living: Enslaved Bodies and Entangled Sites and the Memory of Slavery in Cape Town" in Knudsen, Britta Timm, John Oldfield, Elizabeth Buettner and

Elvan Zabunyan (eds.) 2021. *Decolonizing Colonial Heritage: New Agendas, Actors and Practices in and beyond Europe*. UK and New York: Routledge, Museum and Heritage Studies Series. OA

Video

Art, Peace and Conflict: Activism Through Theatre in Afghanistan – AUDIO

<https://www.prio.org/Events/Event/?x=8765>

Visual Conversations in and about War and Migration – AUDIO

<https://www.prio.org/Events/Event/?x=8740>

Art, Peace and Conflict: Artistic Activism in Syria – VIDEO

<https://www.prio.org/Events/Event/?x=8711>

Conversation with Photographer Iffit Qureshi and Researcher Marta Bivand Erdalocities

<https://www.prio.org/Events/Event/?x=8707>

<https://artreconciliation.org/#>

<https://www.iwm.org.uk/learning/resources/contemporary-art-and-war>

Needcompany, Art and Memory

<https://vimeo.com/320466670>

<https://vimeo.com/320467898>

<https://vimeo.com/320468324>

Le Fabrique du Regard, Le Bal

<https://www.le-bal.fr/la-fabrique-du-regard>

Ersilia <https://www.le-bal.fr/2016/04/lancement-ersilia>

Sophie Ristelhueber – Documenting Traces of War

<https://www.youtube.com/watch?v=PBsgm4OBofE>

William Kentridge – The Head & The Load

<https://www.youtube.com/watch?v=SGvNZdA9ZSM>

Broomberg, Chanarin War Primer

<https://www.youtube.com/watch?v=6ra1jgPTo1A>

Artist Ernesto Salmerón Explores a Truckload of Nicaraguan History

<https://www.youtube.com/watch?v=U8APRj0I2K0>

Dan Snow on Conflict, Time, Photography: <https://www.youtube.com/watch?v=P7mCn- BDH4>

Andrea Büttner – 'All Art is Close to Shame': https://www.youtube.com/watch?v=S-l_7dVj-JM

Performance and Protest: Can Art Change Society?:

https://www.youtube.com/watch?v=XGy9yJN12lo&feature=emb_imp_woyt

Memory Laps: A Conversation With Artist Elana Katz:

<https://www.youtube.com/watch?v=ShdovwRFZ2I>

Fictive Witness: Monuments, Memory, And The Art of Indigenous History:

<https://www.youtube.com/watch?v=P3y2GhEJLY>

Un/Making a Monument (Marking Absences-Shifting Narratives #1) :

<https://www.youtube.com/watch?v=S9gnUERyy3c>

Projecting the Future (Marking Absences-Shifting Narratives #2):

<https://www.youtube.com/watch?v=fRbVD5IJtYQ>

Sound as Monument (Marking Absences-Shifting Narratives #3):

<https://www.youtube.com/watch?v=wvrzWVdhuSk>

A Matter of Public Inspiration (Marking Absences-Shifting Narratives #4):

<https://www.youtube.com/watch?v=SU5RQT6Vpw>

Wilhelm Sasnal – 'Artist's Have to Be Active as Citizens:

<https://www.youtube.com/watch?v=4DkFVRI309I>

Goshka Macuga – 'The Magic is the Unknown' : <https://www.youtube.com/watch?v=CYtlk-8SmwU>

Luc Tuymans – Studio Visit: <https://www.youtube.com/watch?v=2G1c9mWBRqE>

Christian Boltanski – Studio Visit: <https://www.youtube.com/watch?v=i8IbN7HNIhM>

Websites

<https://artmargins.com/notes-on-contemporary-art-in-kosovo/> (Kosovo)

<https://politicalbeauty.com/> Germany

<https://www.gerhard-richter.com/en/> (Germany)

Art as the catalyst for social change | Alketa Xhafa Mripa

<https://www.youtube.com/watch?v=dLTBzvHBK4s>

4. Annexes

4.1 Syllabus on Memory Culture Revisited: Germany's Past in the European Context

Course Title:	Memory Culture Revisited: Germany's Past in the European Context	
Course Level:	BA	
Hours :	30H of teaching plus 6H of midterm and final exams or paper presentations	
Year of Study	Advanced BA or MA	
Tutor's name	Anke Fiedler and Julia Traunspurger	
Evaluation	Assignments: Presentation, Paper	ECTS: 6
Teaching Method:	The weekly four-hour seminar, the students will discuss a research paper (90 minutes) in order to then discuss the theoretically acquired knowledge in small groups and subsequently be able to implement it empirically.	

Course Content

How do Germans today remember the time of National Socialism and the German division? And how is public memory evaluated? These questions are becoming increasingly relevant: On the one hand, there are fewer and fewer contemporary witnesses who still remember the National Socialist past; on the other hand, the topic of German division and reunification is once again increasingly coming into focus as the root of conflict in the ongoing East-West divide. At the same time, the right-wing Alternative for Germany party is trying to use both issues (National Socialism/reunification) for its own political goals. The theoretical part of the seminar will first deal with the concepts of "collective memory" and "memory culture". The empirical part will then deal with the method of the oral history interview. Together, an interview guideline will be developed, with the help of which the research guiding questions of the seminar will be answered.

Learning Objectives

- Theoretical knowledge of memory culture and collective memory, especially in relation to the role of the media
- Relating European identity and integration to national memory culture
- Develop a research design and learn to conduct theoretical-empirical research
- The students will learn how to translate theoretical concepts into a research design

Class Requirements

- Active cooperation and participation in the research process as well as reading of required texts
- Preparation of presentations in teams of two (max. 20 min)
- Term paper with a length of 30,000 characters incl. spaces, approx. 12-15 pages

Course Weekly Schedule/Outline

I) Theory – Culture of Remembrance

Week 1	<p>Introduction and Presentation</p> <ul style="list-style-type: none"> • Introduction • Presentation of the seminar plan • Learning Objectives and Outcomes • Requirements <p>Level of knowledge</p> <ul style="list-style-type: none"> • Reference to the subject • Mind Map: collective memory in Germany (NS & German division)
Week 2	<p>Culture of Remembrance and Collective Memory: Definition of Terms</p> <p>Key readings:</p> <ul style="list-style-type: none"> • Assmann, J., & Czaplicka, J. (1995). Collective Memory and Cultural Identity. <i>New German Critique</i>, 65, 125. • Kansteiner, W. (2002). Finding Meaning in Memory: A Methodological Critique of Collective Memory Studies. <i>History and Theory</i>, 41(2), 179–197. <p>Presentation:</p> <ul style="list-style-type: none"> • Collective Memory
Week 3	<p>National Socialism in the Collective Memory of the Germans (1)</p> <p>Key readings:</p> <ul style="list-style-type: none"> • Langenbacher, E. (2010). Still the Unmasterable Past? The Impact of History and Memory in the Federal Republic of Germany. <i>German Politics</i>, 19(1), 24–40. • Olick, J. K., & Levy, D. (1997). Collective Memory and Cultural Constraint: Holocaust Myth and Rationality in German Politics. <i>American Sociological Review</i>, 62(6), 921. • Wittlinger, R., & Larose, M. (2007). No Future for Germany’s Past? Collective Memory and German Foreign Policy. <i>German Politics</i>,

	<p>16(4), 481–495.</p> <p>Presentations:</p> <ul style="list-style-type: none"> • Coming to Terms with National Socialism in the FRG and in the GDR • Remembrance culture and right-wing populism in Germany
<p>Week 4</p>	<p>National Socialism in the Collective Memory of the Germans (2)</p> <p>Key readings:</p> <ul style="list-style-type: none"> • Kansteiner, W. (2016). Nazis, Viewers and Statistics: Television History, Television Audience Research and Collective Memory in West Germany. <i>Journal of Contemporary History</i>, 39(4), 575–598. • Schulze, R. (2006). The Politics of Memory: Flight and Expulsion of German Populations after the Second World War and German Collective Memory. <i>National Identities</i>, 8(4), 367–382. <p>Presentations:</p> <ul style="list-style-type: none"> • "Grandpa was not a Nazi" - Holocaust in family memory • Germans as perpetrators - Germans as victims • National Socialism in Movies
<p>Week 5</p>	<p>National Socialism in the Collective Memory of the Germans: Cultural memory</p> <p>(Possibility: Excursion and guided tour: NS-Documentation Center Munich)</p> <p>Key Reading:</p> <ul style="list-style-type: none"> • Evans, M. (2006). Memories, Monuments, Histories: The Re-thinking of the Second World War since 1989. <i>National Identities</i>, 8(4), 317–348. • Niven, W. J. (2003). <i>Facing the Nazi past: United Germany and the legacy of the Third Reich</i> (pp 189-227). Routledge.
<p>Week 6</p>	<p>The GDR in the Collective Memory of the Germans (1)</p> <p>Key reading:</p> <ul style="list-style-type: none"> • Clarke, D., & Wölfel, U. (2011). Remembering the German Democratic Republic in a United Germany. In D. Clarke & U. Wölfel, <i>Remembering the German Democratic Republic</i> (pp. 3–22). Springer. • Barney, T. (2009). When We Was Red: Good Bye Lenin! And Nostalgia for the "Everyday GDR". <i>Communication and Critical/Cultural Studies</i>, 6(2), 132–151. <p>Presentations:</p>

	<ul style="list-style-type: none"> • Ostalgia and GDR Everyday Culture • Differences in memory and historical consciousness in East & West • The GDR in film
Week 7	<p>The GDR in the Collective Memory of the Germans (2)</p> <p>Key reading:</p> <ul style="list-style-type: none"> • Meyen, M., & Pfaff-Rüdiger, S. (2017). Mass media and memory: The communist GDR in today's communicative memory. <i>Medijske studije</i>, 5(9). • Müller, J.-W. (2013). Just another Vergangenheitsbewältigung?: The Process of Coming to Terms with the East German Past Revisited. <i>Oxford German Studies</i>, 38(3), 334–344. <p>Presentations:</p> <ul style="list-style-type: none"> • The Enquete Commission and coming to terms with the GDR • The GDR in the (German) press
Week 8	<p>European Integration and European Identity</p> <p>Key readings:</p> <ul style="list-style-type: none"> • Assmann, A. (2014). Transnational Memories. <i>European Review</i>, 22(4), 546–556. • Calligaro, O. (2015). Legitimation Through Remembrance? The Changing Regimes of Historicity of European Integration. <i>Journal of Contemporary European Studies</i>, 23(3), 330–343. • Littoz-Monnet, A. (2012). The EU Politics of Remembrance: Can Europeans Remember Together? <i>West European Politics</i>, 35(5), 1182–1202. <p>Presentation:</p> <ul style="list-style-type: none"> • European Integration • European Identity

II) Research Design

Week 9	<p>Research Design (1): Research Questions and Category System</p> <p>Key readings:</p> <ul style="list-style-type: none"> • Jensen, K. B. (Ed.). (2020). <i>A handbook of media and communication research: Qualitative and quantitative methodologies</i> (Chapter 1 & 3). Routledge. • Löblich, M. (2017). Rigor in Qualitative Research. In <i>The International Encyclopedia of Communication Research Methods</i>
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	(eds J. Matthes, C.S. Davis and R.F. Potter).
Week 10	<p>Research design (2): Interview & development of interview guideline</p> <p>Key readings:</p> <ul style="list-style-type: none"> • Quinlan, M. K. (2010). The Dynamics of Interviewing. In: D. A. Ritchie (ed.), <i>The Oxford Handbook of Oral History</i> (S. 23-35). Oxford: Oxford University Press. • Yow, V. (1997). "Do I like them too much?": effects of the oral history interview on the interviewer and vice-versa. <i>The Oral History Review</i>, 24(1), 55-79.

III) Research

Week 11	<p>Research Field Phase</p> <p>No seminar - consultation if required</p>
Week 12	<p>Reports from the Field</p> <p>Evaluation and discussion of the assignment</p>

IV) Results

Week 13	<p>Final Exam</p> <p>Presentation of the results in groups</p>
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Additional Recommended Resources:

Videos

Documentary film on the genesis and reception of the American series "Holocaust" from 1979 (<https://www.bpb.de/mediathek/322082/wie-holocaust-ins-fernsehen-kam-english-version>)

Chronicle of the Berlin Wall: <https://www.chronik-der-mauer.de/en/175256/video>

Susan Neiman: Learning from the Germans: Race and Memory of the Evil: <https://www.youtube.com/watch?v=9Md3E2GeLMw&list=PL-Ff-EayVfQ9KDzIQ6OGW2K5go1AlyFFp&index=3>

Books

Assmann, A., & Conrad, S. (Eds.). (2010). *Memory in a global age: Discourses, practices and trajectories*. Palgrave Macmillan.

- Berdahl, D. (2010). *On the social life of postsocialism: Memory, consumption, Germany*. Indiana University Press.
- Blaive, M. (Ed.). (2011). *Clashes in European memory: The case of communist repression and the Holocaust*. Studien-Verlag.
- Boesen, E., Lentz, F., Margue, M., Scuto, D., & Wagener, R. (2014). *Peripheral Memories Public and Private Forms of Experiencing and Narrating the Past*. transcript Verlag.
- Clarke, D., & Wölfel, U. (Eds.). (2011). *Remembering the German Democratic Republic*. Palgrave Macmillan UK.
- Collingwood, R. G. (2005). *The idea of history* (Rev. ed). Oxford Univ. Press.
- Cooke, P. (2005). *Representing East Germany since unification: From colonization to nostalgia*. Berg.
- Dickinson, G., Blair, C., & Ott, B. L. (Eds.). (2010). *Places of public memory: The rhetoric of museums and memorials*. University of Alabama Press.
- Edy, J. A. (2006). *Troubled Pasts*. Temple University Press.
- Erll, A., & Rigney, A. (2009). *Mediation, remediation, and the dynamics of cultural memory*. Walter de Gruyter.
- Goldberg, 'Amôs, & Hazan, H. (Eds.). (2015). *Marking evil: Holocaust memory in the global age*. Berghahn.
- Hepp, A., Elsler, M., Lingenberg, S., Mollen, A., Möller, J., & Offerhaus, A. (2016). *The Communicative Construction of Europe Cultures of Political Discourse, Public Sphere and the Euro Crisis*. Palgrave Macmillan
- Herf, J. (1997). *Divided Memory: The Nazi Past in the Two Germanys*. Harvard University Press.
- Hodgin, N., & Pearce, C. (2011). *The GDR Remembered: Representations of the East German State since 1989. Studies in German Literature Linguistics and Culture*. Boydell & Brewer.
- Jaeger, S. (2020). *The Second World War in the Twenty-First-Century Museum: From Narrative, Memory, and Experience to Experientiality*. De Gruyter.
- Kansteiner, W. (2006). *In pursuit of German memory: History, television, and politics after Auschwitz*. Ohio University Press.
- Kopp, K. L., & Niżyńska, J. (2012). *Germany, Poland, and postmemorial relations: In search of a livable past*. Palgrave Macmillan.
- Koszar, R. (2000). *From monuments to traces: Artifacts of German memory, 1870-1990* (Vol. 24). University of California Press.
- Langenbacher, E., Niven, B., & Wittlinger, R. (2013). *Dynamics of Memory and Identity in Contemporary Europe*. Berghahn Books.
- Lebow, R. N., Kansteiner, W., Fogu, C., Uhl, H., & Golsan, R. J. (2006). *The Politics of Memory in Postwar Europe*. Duke University Press.

- Messenger, D. A. (2020). *War and public memory: Case studies in twentieth-century Europe*. The University of Alabama Press.
- Niven, W. J. (2003). *Facing the Nazi past: United Germany and the legacy of the Third Reich*. Routledge.
- Niven, W. J. (Ed.). (2006). *Germans as victims: Remembering the past in contemporary Germany*. Palgrave Macmillan.
- Niven, W. J., & Paver, C. E. M. (Eds.). (2010). *Memorialization in Germany since 1945*. Palgrave Macmillan.
- Olick, J. K., Vinitzky-Seroussi, V., & Levy, D. (Eds.). (2011). *The collective memory reader*. Oxford University Press.
- Pakier, M., & Stråth, B. (2010). *A European Memory?: Contested Histories and Politics of Remembrance*. Berghahn Books.
- Phillips, K. R. (Ed.). (2004). *Framing public memory*. University of Alabama Press.
- Rechtien, R., & Tate, D. (2011). *Twenty Years On: Competing Memories of the GDR in Postunification German Culture*. Boydell & Brewer.
- Rothberg, M. (2009). *Multidirectional memory: Remembering the Holocaust in the age of decolonization*. Stanford University Press.
- Sierp, A. (2014). *History, memory, and trans-European identity: Unifying Divisions*. Routledge.
- Wiedmer, C. (1999). *The claims of memory: Representations of the Holocaust in contemporary Germany and France*. Cornell Univ. Press.
- Zelizer, B. (1998). *Remembering to forget: Holocaust memory through the camera's eye*. University of Chicago Press.

TED Talks

- How did Hitler rise to power? – Alex Gendler and Anthony Hazard <https://ed.ted.com/lessons/how-did-hitler-rise-to-power-alex-gendler-and-anthony-hazard>
- The secret student resistance to Hitler - Iseult Gillespie <https://ed.ted.com/lessons/the-secret-student-resistance-to-hitler-iseult-gillespie>
- The rise and fall of the Berlin Wall – Konrad H. Jarausch <https://ed.ted.com/lessons/the-rise-and-fall-of-the-berlin-wall-konrad-h-jarausch>

Other such as simulation exercises, video games, etc.

- Flyer (German History 1914-1990 Timeline 1914-1990 (English)): https://www.bpb.de/system/files/dokument_pdf/Zeitleiste_englisch_zum_Selbstdruck_16_Einzelseiten.pdf

Selected Media at bpb: <https://www.bpb.de/die-bpb/die-bpb-media/>

Events/Conferences:

histoCON is an event series organized by the Federal Agency for Civic Education/Bundeszentrale für politische Bildung (bpb), which is designed to be a platform to share and discuss global perspectives on history and its relation to present and future: <https://histocon.de/histotalk/>

Mapping Memories – Event Series: <https://www.bpb.de/veranstaltungen/format/kongress-tagung/218789/mapping-memories>

Visual History – Online reference resource for historical visual research <https://visual-history.de/en/category/english/>

Home movies from the GDR: <https://open-memory-box.de/stories>

Podcast (Digital Assembly. History is not the Past podcast series): <https://yesterdaytomorrow.nsdoku.de/en/history-is-not-the-past>

4.2 Syllabus on Media and Conflict in Ireland

Course Title:	<i>Media and Conflict in Ireland</i>	
Course Level:	Advanced Undergraduate or Postgraduate	
Hours :	5 ECTS (125 hours of student effort)	
Year of Study	Advanced MA	
Tutor's name	<i>Eugenia Siapera and Seamus Farrell</i>	
Evaluation	Continuous Assessment	<i>ECTS: 6</i>
Teaching Method:	The teaching is delivered through lectures and seminars. The lectures are organized over 24 hours including lectures and seminars.	

Course Content

This course aims to provide an in-depth understanding of the relationship between conflict and the media in Ireland. The course is divided into three main parts. The first part explores key theories of conflict and media and the historical context of conflict on the island of Ireland. The second part examines media production, power and representation and the third part examines, publics, gender, race and digital transformation.

Course Objectives

- Provide theoretical and historical knowledge on media and conflict in relation to dealing with Ireland's past;
- Provide knowledge on the relationship between conflict, media production and power
- Provide knowledge of media representations of conflict and commemoration of past conflict
- Provide knowledge on media publics as they relate to conflict in Ireland
- Provide knowledge on the role of digital media and bottom up production of accounts of conflict
- Provide knowledge on normative and ethical aspects of conflict reporting and the mediation of conflict memories and trauma.
- Equipped with knowledge of major paradigms within media and conflict studies and their complex historical, political and cultural relationships;

- Able to identify and apply the latest key theoretical approaches to media and conflict research as well as key aspects of dealing with the troubled past;
- Assess and evaluate different situations through key approaches to conflict analysis;
- Critically deconstruct narratives and identify the influence of storytelling in conflict development and post-conflict situations;
- Able to adopt an ethical position towards the mediation of conflict.

Class Requirements

- Mid-Term: Seminar presentation focusing on one of the subjects discussed in class (49% of the final grade)
- 3-4000 word written assignment/paper discussing a focused issue within journalism, media and conflict (51% of the final grade).

Course Weekly Schedule/Outline

	<p>SECTION 1: Media theory and conflict History</p> <p>In the first part of the course (week 1-4) we will examine key media theories from the hybrid media system theory, to theories of cultural production. We will then examine the key dynamics of conflict and Irish history, working through empire, partition and civil rights on the Island, the troubles and the unequal peace of 21st century Ireland. Key to these weeks will theories of colonialism and post-colonial Ireland.</p>
<p>Week 1</p>	<p>Media and Conflict Theory</p> <p>Chadwick, A. (2017). <i>The hybrid media system: Politics and power</i>. Oxford University Press.</p> <p>Du Gay, P., Hall, S., Janes, L., Madsen, A.K., Mackay, H., & Negus, K. (1997). <i>Doing cultural studies: the story of the Sony Walkman</i>. Thousand Oaks, CA: Sage.</p> <p>Block, E. (2013). A culturalist approach to the concept of the mediatization of politics: The age of “media hegemony”. <i>Communication Theory</i>, 23(3), 259-278.</p> <p>Evans, M. R. (2002). Hegemony and discourse: Negotiating cultural relationships through media production. <i>Journalism</i>, 3(3), 309-329.</p>

	<p>Hoskins, A., and O' Loughlin, B. (2010) War and Media, Polity Press.</p> <p>Neiger, M., Meyers, O., & Zandberg, E. (eds) (2011). On media memory: collective memory in a new media age. New York: Palgrave Macmillan.</p> <p>Wolfsfeld, G., (1997). <i>Media and political conflict: News from the Middle East</i>. Cambridge University Press.</p>
<p>Week 2</p>	<p>History of Conflict in Ireland: From Empire to Partition to Civil Rights</p> <p>Jackson, A. (2003). <i>Home rule: an Irish history, 1800-2000</i>. Oxford University Press, USA.</p> <p>Howe, S. (2002). <i>Ireland and empire: colonial legacies in Irish history and culture</i>. Oxford University Press.</p> <p>King, P., & Carroll, C. (Eds.). (2003). <i>Ireland and postcolonial theory</i>. Cork University Press.</p> <p>O'Leary, B. (2019). <i>A treatise on Northern Ireland, volume I : Colonialism</i>; Oxford University Press, USA.</p> <p>Ó Dochartaigh, N. (2016) Northern Ireland since 1920. <i>In: Bourke, R. and McBride, I., eds. The Princeton History of Modern Ireland</i>. Princeton University Press, 141.</p> <p>Farrell, M. (1976). <i>Northern Ireland: the orange state</i> (p. 189213). London: Pluto Press.</p> <p>Boyce, D. G., & O'Day, A. (2006). <i>The making of modern Irish history: revisionism and the revisionist controversy</i>. Routledge.</p>
<p>Week 3</p>	<p>History of Conflict in Ireland: The Troubles</p> <p>O'Leary, B. (2019). <i>A treatise on Northern Ireland, volume II : Colonialism</i>; Oxford University Press, USA.</p> <p>Hanley, B. (2018). <i>The impact of the Troubles on the Republic of Ireland, 1968–79: Boiling volcano?</i>. Manchester University Press.</p> <p>Allen, K. (1997). <i>Fianna Fáil and Irish labour: 1926 to the present</i>. Pluto Press (UK).</p> <p>Finn, D. (2019). <i>One man's terrorist: A political history of the IRA</i>. Verso</p>

	<p>Books.</p> <p>McGovern, M. (2015). State violence and the colonial roots of collusion in Northern Ireland. <i>Race & Class</i>, 57(2), 3-23.</p> <p>Nelson, S. (1984). <i>Ulster's uncertain defenders: Protestant political, paramilitary and community groups and the Northern Ireland conflict</i> (p. 14). Belfast: Appletree.</p>
<p>Week 4</p>	<p>History of Conflict in Ireland: Unequal Peace, Financial Crisis, Brexit and the Global Pandemic:</p> <p>O'Leary, B. (2019). <i>A Treatise on Northern Ireland, Volume III: Consociation and Confederation</i>. Oxford University Press.</p> <p>Lloyd, D. (2000). Ireland after history. <i>A Companion to Postcolonial Studies</i>, 377.</p> <p>McCabe, C. (2013). The double transition: The economic and political transition of peace. In <i>Belfast: Irish Congress of Trade Unions and Labour After Conflict</i>.</p> <p>Scanlon, L. A., & Satish Kumar, M. (2019). Ireland and Irishness: The Contextuality of Postcolonial Identity. <i>Annals of the American Association of Geographers</i>, 109(1), 202-222.</p> <p>Regan, J. M. (2013). <i>Myth and the Irish state</i>. Irish Academic Press.</p> <p>Coulter, C., & Reynolds, J. (2020). Good times for a change? Ireland since the general election. <i>Soundings</i>, 75(75), 66-81.</p>
	<p>SECTiON 2: Media Production & Representation in Ireland</p> <p>In the second part of the course (week 5-8) we will examine media systems, power, ownership, production, journalist practice, trauma and social memory as well historical and contemporary representation of conflict in Ireland.</p>
<p>Week 5</p>	<p>Media Systems: production, ownership & power in the Republic of Ireland and Northern Ireland</p>

	<p>Flynn, R. (2020). <i>Monitoring media pluralism in the digital era: application of the Media Pluralism Monitor 2020 in the European Union, Albania & Turkey: country report: Ireland.</i></p> <p>Hallin, D. C., & Mancini, P. (2004). <i>Comparing media systems: three models of media and politics.</i> Cambridge, MA: Cambridge University Press.</p> <p>Pfetsch, B., & Esser, F. (2014). <i>Political communication in comparative perspective: Key concepts and new insights</i> (Vol. 18, pp. 97-105). Berlin: De Gruyter Mouton.</p>
<p>Week 6</p>	<p>Media production: conflict reporting paradigms, investigation and advocacy</p> <p>Condit, C. M., & Cottle, S. (1997). Reporting the troubles in Northern Ireland: Paradigms and media propaganda.</p> <p>Hoey, P. (2018). <i>Shinners, dissos and dissenters: Irish republican media activism since the Good Friday Agreement.</i> Manchester University Press.</p> <p>Keeble, R., Tulloch, J., & Zollman, F. (Eds.). (2010). <i>Peace journalism, war and conflict resolution.</i> Peter Lang.</p> <p>Kempf, W. (2007). Peace journalism: A tightrope walk between advocacy journalism and constructive conflict coverage. <i>Conflict & communication online</i>, 6(2).</p>
<p>Week 7</p>	<p>Media Production, trauma, ethics and social memory in Ireland</p> <p>Dawson, G. (2007). <i>Making peace with the past?: memories, trauma and the Irish troubles.</i> Manchester University Press.</p> <p>Graham, B., & Whelan, Y. (2007). The legacies of the dead: commemorating the Troubles in Northern Ireland. <i>Environment and Planning D: Society and Space</i>, 25(3), 476-495.</p> <p>Rolston, B. (2010). 'Trying to reach the future through the past': Murals and memory in Northern Ireland. <i>Crime, Media, Culture</i>, 6(3), 285-307.</p> <p>Lundy, P. (2011). Paradoxes and challenges of transitional justice at the 'local' level: Historical enquiries in Northern Ireland. <i>Contemporary Social Science</i>, 6(1), 89-105.</p> <p>Robinson, J. (2017). <i>Transitional justice and the politics of inscription:</i></p>

	<p><i>Memory, space and narrative in Northern Ireland</i>. Routledge.</p> <p>Hackett, C., & Rolston, B. (2009). The burden of memory: Victims, storytelling and resistance in Northern Ireland. <i>Memory Studies</i>, 2(3), 355-376.</p>
Week 8	<p>Historical and contemporary media representations of conflict in Ireland</p> <p>Galtung, J., & Ruge, M. H. (1965). The structure of foreign news: The presentation of the Congo, Cuba and Cyprus crises in four Norwegian newspapers. <i>Journal of peace research</i>, 2(1), 64-90.</p> <p>McLaughlin, G., & Baker, S. (2010). <i>The propaganda of peace: The role of media and culture in the Northern Ireland peace process</i>. Intellect Books.</p> <p>Miller, D. (2014). <i>Rethinking Northern Ireland: culture, ideology and colonialism</i>. Routledge.</p>
	<p>SECTION 3: Publics, counter-media and marginalised voices</p> <p>In the third and final section (week 9-12) we will examine the range of public, the voice of the subaltern and the perspectives of marginalised voices, in particular gender and race as it relates to media and conflict in Ireland.</p>
Week 9	<p>Changing publics, hybrid media and conflict memory</p> <p>Bruns, A. (2008). <i>Blogs, Wikipedia, Second Life, and beyond: From production to produsage</i> (Vol. 45). Peter Lang.</p> <p>Chouliaraki, L. (2015). Digital witnessing in conflict zones: The politics of remediation. <i>Information, Communication & Society</i>, 18(11), 1362-1377.</p> <p>Kirk, N., Farrell, S., and Siapera, E. (in preparation): Come On Ye Black and Tans: commemoration and oblivion in the Irish decade of centenaries.</p> <p>Smit, R., Heinrich, A., & Broersma, M. (2017). Witnessing in the new memory ecology: Memory construction of the Syrian conflict on YouTube. <i>new media & society</i>, 19(2), 289-307.</p>
Week 10	<p>Media counter-memory and subaltern voices</p>

	<p>Molden, B. (2016). Resistant pasts versus mnemonic hegemony: On the power relations of collective memory. <i>Memory Studies</i>, 9(2), 125-142.</p> <p>Cox, L. (2011). Gramsci in Mayo: a Marxist perspective on social movements in Ireland. In <i>Proceedings of New Agendas in Social Movement Studies Conference</i>.</p> <p>Dawson, G. (2010). Father Daly's white hanky: survivor memories, collective memory, and the postmemory of Bloody Sunday in the Irish Troubles. In <i>The politics of cultural memory</i> (pp. 230-252). Cambridge Scholars.</p>
<p>Week 11</p>	<p>Gender, conflict and the media in Ireland</p> <p>Hirsch, M., & Smith, V. (2002). Feminism and cultural memory: An introduction.</p> <p>Noonan-Stoner, H. (2020). The Female Shadow of a Gunman: Feminism, Combatants, and the Challenge to Irish Nationalism.</p> <p>Beaumont, C. (1997). Women, citizenship and Catholicism in the Irish free state, 1922-1948. <i>Women's History Review</i>, 6(4), 563-585.</p> <p>Clark, S. (2021). Forgive us our Trespasses: Mother and Baby Homes in Ireland. <i>Visual Communication</i>, 20(1), 124-133.</p> <p>Scarlata, J. (2014). <i>Rethinking occupied Ireland: Gender and incarceration in contemporary Irish film</i>. Syracuse University Press.</p>
<p>Week 12</p>	<p>Race, conflict and the media in Ireland</p> <p>Ignatiev, N. (2009). <i>How the Irish became white</i>. Routledge.</p> <p>Molloy, E. (2019). Racial capitalism, hauntology and the politics of death in Ireland. <i>Identities</i>, 1-18.</p> <p>Lentin, R. (2012). 'There Is No Movement': A Brief History of Migrant-Led Activism in Ireland. In <i>Migrant activism and integration from below in Ireland</i> (pp. 42-71). Palgrave Macmillan, London.</p> <p>Cannedy, S. (2018). Debating Refugee Deservingness in Post-Celtic Tiger Ireland. <i>Messy Europe: Crisis, Race, and Nation-State in a Postcolonial</i></p>

	<p><i>World</i>, 32, 102.</p> <p>Joseph, E. (2020). Composite counter storytelling as a technique for challenging ambivalence about race and racism in the labour market in Ireland. <i>Irish Journal of Sociology</i>, 28(2), 168-191.</p>
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Additional Recommended Resources:

Websites

<http://www.troublesarchive.com/> Troubles Archive (Ireland)

4.3 Syllabus on Polemology

Course Title:	Polemology	
Course Level:	BA	
Hours :	30H of teaching plus 6H of midterm and final exams or paper presentations	
Year of Study	Advanced BA or MA	
Tutor's name	<i>Dr. Ljubica Jelušič and Dr. Rok Zupančič</i>	
Evaluation	Assignments: Presentation, Paper	ECTS: 6
Teaching Method:	Online teaching which includes weekly seminars, discussions, and research papers.	

Date	Lecture	Seminar
Week 1	Defining 'Polemology'; use of the term 'war' in a scientific and a metaphorical sense (Prof Dr Ljubica Jelušič)	Using data from reliable sources: <ul style="list-style-type: none"> - Uppsala University database (www.ucdp.uu.se) - Conflictbarometer (www.hiik.de) <u>Task: Read the contents about the methodology and definitions and get acquainted with various types of armed conflicts</u>
Week 2	Analysing wars, armed conflicts and other political conflicts (Prof Dr Ljubica Jelušič)	
Week 3	Law and the challenges of legal aspects related to war (Prof Dr Ljubica Jelušič)	Instructions for essay writing Dilemmas about war and peace Discussion
Week 4	Present and future armed conflicts: Students' dilemmas about war/peace (Prof Dr Ljubica Jelušič)	Samuel Huntington: Clash of Civilizations? (Students study this paper at home & receive instructions for homework)
Week 5	Defining the war (Prof Dr Ljubica Jelušič)	/

Week 6	Clash of civilizations and the concepts used by Huntington (Prof Dr Ljubica Jelušič)	Answering the questions related to the paper
Week 7	Dark tourism (Assoc Prof Dr Rok Zupančič)	Playing the RePAST virtual game related to dark tourism – the case of Cyprus (Assoc Prof Dr Rok Zupančič)
Week 8	Political theory of war: Carl von Clausewitz (Prof Dr Ljubica Jelušič)	Clausewitz as a military expert
Week 9	Reasons for war, Part I: violence, aggressiveness, the Seville Declaration (Prof Dr Ljubica Jelušič)	Authoritarian personality – Adorno (filling in the questionnaire)
Week 10	Reasons for war, Part II (Prof Dr Ljubica Jelušič)	Instructions for work at home
Week 11	Self-learning (home): reasons for war	/
Week 12	Modern approaches to war: Kaldor and other (Prof Dr Ljubica Jelušič)	Students presenting their seminars
Week 13	Disarmament & arms control (Prof Dr Ljubica Jelušič)	Destroying cluster ammunition in Slovenia: the case of ratification of international convention
Week 14	Students presenting their seminars	Students presenting their seminars
Week 15	Students presenting their seminars	Exam preparation



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