

Memory Bandits

Preserving and Interpreting Knowledges of the Past

Interdisciplinary Research Collaborative Seminar

Duke – CulAnth 290S-01, cross-listed with History 390S-02

10:05-11:20 AM Monday and Wednesday
Perkins 059 (Seminar 1 in the Link)

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

- Smith Warehouse B183, Mondays, Tuesdays and Thursdays 1-4 pm and by appointment
- Skype at robinkirk

Patrick Stawski, Human Rights Archive, Duke University

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- Rubenstein and by appointment: Thursdays 10-12 or by appointment
- Skype at patrick.stawski2

The course has a [Moodlesite](#) where we've posted required readings, the class schedule and forum and a link to a class web site. Assignments and project groups will also use this site. Students should contact Gabor Acs (acsg@ceu.hu) concerning any problems logging in.

Course Description

The collaborative seminar was designed by Duke University and the Central European University (Budapest, Hungary) to look at the issue of archives, memory, and human rights, introducing students to various emergent approaches to thinking about the past and its role in shaping the present. In the broadest sense, records of the past are open not only to interpretation, but also mobilization and deployment both to preserve and teach about the past but also to distort and repress it. The title of the course comes from the work of Verne Harris, who works as the archivist of the papers of Nelson Mandela. Harris describes himself as a “memory bandit,” using archives to promote justice. For him, archives are “a two-edged sword, and [they are] used by those who want to oppress us. We can use it in order to liberate ourselves.” The class will focus on ways students can critically engage with archives and their particular strategies for preserving and providing access to the past, as well as the implications this management of memory has for contemporary social justice issues. The syllabus is organized around topics and interdisciplinary approaches that are of interest in history, public history and museum studies, cultural anthropology, Holocaust and genocide studies, literature and cultural studies, critical legal studies, gender studies and film studies.

In the spirit of David Foster Wallace’s “This is Water,” this course – and the

collaborative approach – is as much about your use of and engagement with the material as any fact or theory you might glean. This is an experimental and largely self-driven exploration of these issues, and you will get out of the experience rewards that are largely predicted and measured by what you put in it. Successful students will do the readings, write, prepare questions and express themselves not for a grade, but because they genuinely engage with these issues and people and seek to become an informed, aware and thoughtful person. Due to the subject matter, some of the materials we will read, view and discuss are of a violent or graphic nature. We will do our best to alert you to this material prior to the week it is used in class.

We will introduce specific examples of archives, such as the Open Society Archives, the USC Shoah Foundation’s Visual History Archive, Duke University’s Human Rights Archive, the Digital Archive of the Guatemalan National Police, and others, so as to give students “hands-on” experiences with exploring archives, and to offer possibilities for developing a focused research project. We will also discuss and draw on other archives that may include written personal narratives (such as memoirs and letters), the records of human rights organizations and human rights activists, visual/oral interviews (such as, but not limited to, the Visual History Archive), documentary photography and film, artistic works, records of political tribunal testimonies, and colonial archives. Students are encouraged to pursue their own archive-related research projects in the seminar.

Logistics

This seminar was designed to involve simultaneous teaching on both sites. Some Monday classes **will be joint sessions between Durham and Budapest connected through video/internet technologies**. This is a writing intensive course that also is designed to build critical thinking and research skills.

Learning outcomes:

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

REQUIREMENTS

This is a writing-intensive seminar with a corresponding focus on writing. We’ll be writing in different ways -- forum posts, reading notes and response posts and papers. This is in addition to the work you will be doing on a final project. We are looking for

thoughtful, clear and compelling writing that incorporates your personal experiences with class readings, discussions, films and the archives themselves. **Expect to do several drafts for the best grade.**

A. READING NOTES

Reading notes should be about 500 words long and are due for the week's assignments on the Moodle forum by midnight on SUNDAY prior to the week the material is assigned. The notes should cover all of the week's assignments (Monday and Wednesday). Each student may **miss one week's worth of notes** without penalty, but no late notes will be accepted. If you must miss a class, don't miss the notes! Appearance is important, so please take advantage of spell and grammar-check! React to the materials and show us that 1) you have read them, and 2) you have an opinion about them that reflects the themes of this course. Use this as a testing ground for ideas that may develop into a research project. It's helpful to print a copy of your notes and bring them to class for discussion. Instructors will respond to each original submission (and follow-up conversations as appropriate). It's best to do the assignments for the week – and discuss them in your notes – in the order that they appear in the syllabus. Make sure each assignment, including films, is reflected in your notes.

Tips for notes:

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

B. PERSONAL ARCHIVAL OBJECT

Create a single Powerpoint slide as a way to introduce yourself to the class. This should include important details about you and a photo of an object that is important to you. This is part a recognition that we all have history, overlapping identities and perspectives and part a way to see ourselves as subjects of a specific time, place and set of origins. This assignment requires you to choose a representation of something of importance to you, your family, your community/ies or your nation and write about it. Please make sure your personal history is something you are comfortable sharing with the class. **Due on January 18 by 5 pm.**

C. RESPONSE PAPERS

Students will be asked to submit papers that are well-written and professionally presented. This means not only that the paper make a solid argument related to the class theme, but also that it be grammar and spell-checked. It's important that your subject be narrow ("Archives are important" is not a great topic). All papers must be double-spaced, in 12 pt Times Roman font with one-inch margins. **Make sure your name appears at the top.** As with reading notes, it's fine to use these papers as a basis for your final paper for the class.

Response paper 1 should be between 1,200 to 1,400 words. The paper should argue a point related to the themes we've discussed in class. Also, the paper **must incorporate** at least three of the readings and one archive we've discussed in class from the beginning of the semester up to February 25. **Response paper 1 is due via email to Robin by 5 PM on February 25 at 5 pm.**

Response paper 2 is restricted to material we look at after February 25. The paper should be between 1,500 to 2,000 words (in other words, a little longer). As before, the paper **must reference** at least three of the readings and one archive we've discussed in class. **Response paper 2 is due via email to Robin by 5 PM on March 25.**

D. TEAM PROJECT AND PRESENTATION

Each student should sign up on **February 2** for the project group that most closely reflects his/her research interests. We will discuss sign-up logistics in class.

As we discussed in class, we will be choosing some ideas or observations in class to frame team projects. The presentation should use one of more archives as well as at least 2 readings to frame a deeper exploration of the chosen topic. The presentation should result in a Prezi display, a historical map on Google, StoryMap, a timeline or another sharable display.

Teams will give a joint 20-minute presentation to the class. Everyone in the groups must participate in preparing the presentation but not everyone needs to speak; roles can be divided up in any way that makes sense to the group. The presentation should focus on conveying the group's ideas through an oral presentation supported by any form of media necessary. Please do not simply read a prepared paper. Your contributions to the group project will not be evaluated individually, but your performance and contribution to the

group work and the presentation will be recorded by using a group evaluation sheet that describes the group's joint work process. This evaluation will be taken into account in your grade.

D. FINAL PROJECT

The final research project must be based on original research that investigates a particular archive or examines the concept of "the archive." The project must draw connections between the particular research focus and the larger themes and questions raised by the seminar. The organization and focus of the project should take into account the feedback offered by the instructors on the proposal; students are strongly encouraged to consult with one or more of the instructors as they draft and prepare their projects. These projects can be papers between 10-12 pages (typed, doubled-spaced, in Times Roman) or other equivalent formats (a web site, video, StoryMap). In all cases, the focus is on original research and writing.

Students may develop topics and ideas from response papers and/or team projects. If you wish to present a team final, it must reflect a high degree of engagement, writing and work by all members.

The final project is due April 26.

Grade distribution for Duke (grades will be recorded on the Duke Sakai site):

- 10% archival object
- 20% weekly reading notes
- 20% response papers
- 20% team project and presentation
- 30% final research paper

Suggested book: W. G. Sebald, *Austerlitz*. Translated by Anthea Bell. New York: Random House, 2001.

Suggested viewing: "[This is Water](#)," David Foster Wallace commencement address for Kenyon College (Ohio), 2005.

SCHEDULE

January 7 (Duke): Introduction to class, logistics, norms and outcomes

January 12 (Duke): Archives registration

Together, we'll register as a Rubenstein Library patrons, then have you examine a collection on reserve for this course. During class time, please write a Moodle forum post describing some things about your collection -- what it relates to, the kinds of materials in it, what you may know about the subject and questions you have about it with a 500-words maximum. This is part of

your participation grade.

January 14 (Duke-Patrick leads): What is an archive? What is a social justice archive? We will discuss the history of archival practice in the USA, explore different kinds of archives throughout society, and consider the role archives and records can play in human rights and social justice.

READINGS

Jimerson, Randall, "How Archivists Control the Past" in Terry Cook, editor, *Controlling the past: documenting society and institutions: essays in honor of Helen Willa Samuels*, (Chicago : Society of American Archivists, c2011).

Blouin Jr., Francis X. and William G. Rosenberg, Chapters 1 ("Authoritative History...") and 7 ("Contested Archives..."), *Processing the past : contesting authority in history and the archives*, Published: New York: Oxford University Press, c2011.

January 19: MLK holiday -- no class

January 21 (Duke): (combined-Robin leads): Encountering/Expanding the Archive: Starting the Conversation, Part I

The first joint session will focus on student introductions and a class reflection. For introductions, each student will post on the Moodle site one PowerPoint slide with a brief self-introduction including a statement about where your interests intersect with the topic "interrogating the archive" and also one archival artifact (document/image/audio clip, or whatever) pertaining to your interests for "show and tell," as well as a photo if desired. **The "archive" must meet at least one the definitions contained in the readings listed below.** You should be ready to make a very short statement in class (30 – 60 seconds – no more!) as we connect the images with the students in the classroom. The slide needs to be posted on **January 18 by 22:00 in Durham time and Budapest.**

READINGS:

Harris, Verne. "The Real Mandela," mindfood.com.

Foote, Kenneth. "To Remember and Forget: Archives, Memory, and Culture," *The American Archivist*, Vol. 53, No. 3 (Summer, 1990), pp. 378-392.

Schmidt, Laura. [*Using Archives: A Guide to Effective Research*](#), Society of American Archivists, pp. 1-16.

Traditional definitions of archives are contained in the following readings:

[What is an archives?](#)

[Archives and the profession](#), read entire page

Alternative archives and memory projects:

[Memoria Abierta](#), explore website and read "Como Trabajamos, Memoria Abierta",

[South African History Archive](#) (SAHA), explore website and read "About SAHA",

[Zochrot](#), explore website and read "Who we are"

[WITNESS Media Archive](#), explore website

January 22: SPECIAL EVENT -- "GRANITO, HOW TO NAIL A DICTATOR"

Plan to attend the 5 pm dinner (FHI Conference room) and 7 pm screening of "Granito" on Thursday, January 22, in The Garage at Smith Warehouse. Director Pamela Yates and producer Paco de Onís will join us along with Duke professor Diane Nelson. Director Yates describes how she began work on the documentary [here](#).

READINGS

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

Granito: How to Nail a Dictator is a story of destinies joined by Guatemala's past, and how a documentary film intertwined with a nation's turbulent history emerges as an active player in the present. In *Granito*, our characters sift for clues buried in archives of mind and place and historical memory, seeking to uncover a narrative that could unlock the past and settle matters of life and death in the present. Each of the five main characters whose destinies collide in *Granito* are connected by Guatemala's past. In 1982, Guatemala was engulfed in an armed conflict during which a genocidal "scorched earth" campaign by the military killed nearly 200,000 Maya people including 45,000 disappeared. Now, as if a watchful Maya god were weaving back together threads of a story unraveled by the passage of time, forgotten by most, our characters become integral to the overarching narrative of wrongs done and justice sought that they have pieced together, each adding their *granito*, their grain of sand, to the epic tale.

January 26 (Edit Heges and Robert Parnica, archivist): Encountering/Expanding the Archive: Starting the Conversation, Part II

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

READINGS

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

Freud, Sigmund. "A Note Upon the Mystic Writing-Pad." *The Archive*. Ed. Charles Merewether. Cambridge: MIT Press, 2006, 20-24.

Geyer, Michael. "Virtue in Despair: A Family History from the Days of the Kindertransports," *History and Memory*, 17, No. 1-2, Special Issue: Histories and Memories of Twentieth-Century Germany (Spring-Winter 2005): 323-365.

ARCHIVE: [About Us](#) and [Projects](#)

January 28 (Duke): More discussion on readings

We'll add in a discussion about the records of genocide. How does the archival record reflect the realities of genocide? What tensions exist between the call to remember and accounting of/for genocide, the meta narratives created by such memory work, and the trauma, both individual and group, lurking in the archive? We will look at examples from the 16th and 20th century.

ARCHIVES

De Las Casas, Bartolome, *Brevísima relación de la destrucción de las Indias*. 1598 edition, with engravings by Theodor de Bry.

The International Monitor Institute records, 1986-2006, Organizational records series, Rwanda subseries, Box OR30

Photographic series, Box PH1

February 2 (Andrea Peto): Secret archives and archiving hate groups

QUESTIONS TO CONSIDER: What kind of historical narrative can one build from the de-constructed, re-interpreted or re-enacted file? What is what the gaze of the Secret Police sees? Compare this artistic website with websites showing "documentary" material! How fictional is history?

READINGS

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

"**The Lives of Others**" (2006) The place is East Berlin, the year is 1984, and it all begins with a simple surveillance assignment: Capt. Gerd Wiesler (Ulrich Mühe in a

restrained, yet deeply felt performance), a Stasi officer and a specialist in this kind of thing, has been assigned to keep an eye on Georg Dreyman (Sebastian Koch, *Black Book*), a respected playwright, and his actress girlfriend, Christa-Maria Sieland (Martina Gedeck, *Mostly Martha*). Though Dreyman is known to associate with the occasional dissident, like blacklisted director Albert Jerska (Volkmar Kleinert), his record is spotless. Everything changes when Wiesler discovers that Minister Hempf (Thomas Thieme) has an ulterior motive in spying on this seemingly upright citizen. In other words, it's personal, and Wiesler's sympathies shift from the government to its people--or at least to this one particular person. That would be risky enough, but then Wiesler uses his privileged position to affect a change in Dreyman's life. The God-like move he makes may be minor and untraceable, but it will have major consequences for all concerned, including Wiesler himself. At Duke, the film is on reserve at Lilly Library at DVD 8946.

ARCHIVES: Each student should explore one of the following archives as part of this week's class preparation. The project group working on this topic should plan to include some discussion of each of the collections in their group presentation.

Blinken Collection, Hungarian Refugee Interviews 1957-1958 (3)
Background reports: Radio Free Europe
Photo collection from the Stasi Archive (Simon Menner)

February 4 (Duke): Follow up on readings

We will continue to discuss how archival interventions can re-direct and re-configure the records of oppression.

ARCHIVES:

Southern Poverty Law Center Intelligence Project Collection
The International Monitor Institute records, 1986-2006
Organizational records series, Rwanda subseries, Box OR30-OR33, (Radio broadcasts of the RTLM)

February 9 (combined-Andrea leads): The Personal as Historical: Personal Narratives and the Expansion of the Archive

QUESTIONS TO CONSIDER: what factors influence the variety and nature of personal memories and experiences that get recorded and preserved across time? How do personal records of the past affect what counts as "history"? How do relationships of power (e.g. state, class, gender) constitute the archive of personal narratives? How does genre matter in terms of the nature of what is recorded (or not)? For example, what differences do you notice in the sorts of incidents or stories that are recorded in published memoirs as opposed to migrant letters or life history interviews?

Strejilivich, Nora. "Testimony: Beyond the Language of Truth," *Human Rights*

Quarterly, Volume 28, Number 3, August 2006, pp. 701-713.

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

Memoirs: “Three narratives of childhood” (Excerpts from three early 20th-century Central European women’s published memoirs of childhood - Adelheid Popp, Hedwig Dohm and Anna Altmann).

ARCHIVES

Letters from the [Marshall T. Meyer papers](#) from Duke University

Life history interviews: Each student should explore one of the following websites as part of this week’s reading/class preparation. The project group working on this topic should plan to include some discussion of each of the sites in their group presentation.

1. [American Life Histories, Manuscripts from the Federal Writers' Project, 1936-1940](#)
2. [Born in Slavery: Slave Narratives from the Federal Writers' Project, 1936-1938](#) ↓
3. [Suffragists Oral History Project](#)

February 11 (Duke): FIELD TRIP: We’ll visit Rubenstein Technical Services Department at the Smith Warehouse to see how collections are ingested and processed, and visit The Library Service Center (LSC) to see how they are managed.

February 16 (combined-Robin leads): Is there a universal right to truth?

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

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

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

[Universal Declaration of Human Rights](#)

[The Power of Rights](#) (Open Society video)

ARCHIVES

[Speaking Out: Somalia 1991-1993](#), Doctors Without Borders (based on internal archives, news reports and interviews)

[Truth and Reconciliation Archive \(SAHA\)](#)

February 18 (Duke): Archives and activism

If memory and truth are crucial to the formation of a sustainable civil society, upholding human rights, and seeking justice, how do we mobilize archives to support them? **Our guest speaker is scholar Amanda Hughett who is working with the records of the ACLU of North Carolina on a traveling exhibit that will address the history of civil liberties and civil rights in North Carolina.**

READINGS

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

Phelps, Teresa Godwin, “What Can Stories Do?” and “Telling Stories in a Search for More than Truth” in *Shattered Voices: Language, Violence, and the Work of Truth Commissions*. Philadelphia: University of Pennsylvania Press, 2004. 53-72.

Death and the Maiden (Lilly Library, DVD 3617): Fifteen years ago, Paulina Escobar had her life shattered when she was taken prisoner and tortured by a sadistic doctor. Now, through a chance encounter, she may have found the man responsible for her nightmares and tonight he’s going to pay. But how far will she go to get even? And how can she be sure, after so many years, that she has found the right man? At Duke, the film is on reserve at Lilly Library.

ARCHIVES:

The ACLU of North Carolina records, 1960-2011

February 23 (Robin leads): The City as Archive: Urban Spaces and Historical Memory

QUESTIONS TO CONSIDER: Besides being sites where particular kinds of historical processes occur, cities also “store” history in the built environment, in public spaces of commemoration and debates over what should be destroyed or preserved, in the memories of city dwellers, etc. Consider how, in these various approaches to the city as archive, the past has been represented, re-encountered, or debated in city spaces.

READINGS

Brown, Leslie, *Upbuilding Black Durham: Gender, Class, and Black Community Development in the Jim Crow South*. Chapel Hill: University of North Carolina Press, 2008, pp. 27-53, 109-146.

Murray, Pauli. Chapters 2 and 3, *Proud Shoes: The Story of an American Family* (New York: Harper & Brothers, 1956, pp 24-44.

Kimmelman, Michael, "Rebuilding a Palace May Become a Grand Blunder," *The New York Times* December 31, 2008.

ARCHIVES

[Behind the Veil](#): Documenting African American Life in the Jim Crow South

[The Yellow-Star Houses interactive archive](#)

[100-year old buildings in Budapest](#)

February 25 (Duke): Alan McBride visit

Alan McBride is the Centre Co-ordinator of the WAVE Trauma Centre in Belfast, Northern Ireland, and has been a tireless worker for peace, his wife Sharon was among nine people killed by the IRA in the Shankill bomb atrocity in 1993. Alan's work with WAVE includes the day to day management of the centre, but beyond this he also facilitates groups, edits the organisational magazine, and collates stories from members for inclusion in a number of publications. Alan also sits on the board of Healing Through Remembering (HTR), a group set up to find ways of allowing Northern Ireland to address its troubled past – he has primary responsibility for the HTR subgroup on a Living Memorial Museum.

READINGS:

"Alan McBride: TV Encounter with Gerry Adams Wasn't Easy," [Belfast Telegraph](#), February 19, 2010.

Hackett, Claire, and Bill Rolston, "The Burden of Memory: Victims, Storytelling and Resistance in Northern Ireland." *Memory Studies* 2, no. 3 (September 1, 2009): 355–76.

February 28: field trip to Greensboro

March 2 (Andrea Peto): Text and Image

QUESTIONS TO CONSIDER: Think about the interplay between text and image in Daniel Blaufuks' *Terezin*. How might we want to think about this as an archival project that contains H.G. Adler's archival *Theresienstadt: 1941-1945*, Sebald's reworking of Adler's text and images in *Austerlitz*, and the stored documentary video of the 1944-45 propaganda film about Theresienstadt that Blaufuks inserts as postscript to his text? What happens when the line between text and image is blurred?

READINGS

Watch Michael Snow, "So is This" (video, 1982).

Foster, Hal, "The Archival Impulse." *October*, 110 (Autumn, 2004): 3-22.

ARCHIVES

[USC Shoah Foundation](#)

Daniel Blaufuks, *Terezin*. Steidl Verlag, 2010 (excerpts).

March 4 (Duke): Archival exploration

We continue our exploration of images including photography, video, and works of artistic expression. How does image compliment and subvert traditional records and textual evidence? What are the ethics of deploying images from the archive?

ARCHIVES:

[Gary Monroe Photographs](#), 1980-1998 (available digitally)

American for Immigrant Justice records, 1982-2011

Petra Barth Photographs, 2001-2012

Student Action with Farmworker records, 1950-2013, Levante Theater subseries

March 6-15 Duke Spring Break

March 9: "Learning Collaboratively, Learning Immersively: Lessons in Human Rights Pedagogy," Robin Kirk talk at CEU

Falcón, Sylvanna and Michelle M. Jacob, "Human Rights Pedagogies in the Classroom: Social Justice, US Indigenous Communities, and CSL Projects," in *Societies Without Borders* 6:2 (2011) pp. 23-50.

[Pauli Murray Project](#)

March 16 (Andrea Peto): Archives of struggle: Colonial/Anticolonial Archive

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

READINGS:

Pohlandt-McCormick, Helena , ["I Saw a Nightmare..." Doing Violence to Memory: The Soweto Uprising, June 16, 1976](#)

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

[Prologue and Readers' Guide](#)

[Chapter 2, "I Heard There Was a Riot in Soweto..."](#) A Narrative of June 16, 1976.

ARCHIVES: Each student should explore one of the following websites as part of this week's class preparation.

1. *Pictures of Native Americans in the United States* from the "Native American Heritage" collection at the U.S. National Archives: [Image collection](#).
2. [Video for Social Change Oral History Collection](#)

March 18: Durham Tour

During field trips and using any appropriate media (such as your cellphone, a camera, or even pen and paper!), students from each campus will collectively gather and then "archive" records of their field trip on the appropriate field trip wiki of the Moodle site. Students on each campus will thus have access to this archive of records of each other's field trip experiences. Each class will organize this archiving process separately and post their archival collections by 4:00 P.M. (Durham time) or 23:00 (Budapest time) on Moodle. Participation in the field trip and in building its archive is evaluated as part of the class participation portion of the grade.

March 23 (Andrea Peto): The Legal System and Archives

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

READINGS:

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

Campbell, Kristen, "Legal Memories: Sexual Assault, Memory, and International Humanitarian Law." *Signs* 28 no. 1 (2002): 149-78.

Film excerpt in class: [Eichmann trial session 68](#)

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

ARCHIVES: Each student should explore one of these sources as part of this week's class preparation. The project group working on this topic should plan to include some discussion of

each of the sites in their group presentation.

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

2. Center for Death Penalty Litigation records: Robert Bacon, Jr., 1987-2003, David Earl Huffstetler, 1983-1995, Joseph Timothy Keel, 1986-2003

March 25 (Duke): David Tolbert Visit

Tolbert, David and Marieke Wierda. "Stocktaking: Peace and Justice," The Rome Statute Review Conference, June 2010, Kampala, Uganda, May 2010.

Tolbert will be in class to discuss his work.

TOLBERT TALK is required for Duke students This will be on March 25 at 4 pm in The Garage at Smith Warehouse.

March 30: Presentations by Groups 1 and 2

April 1: Memory in the American backyard

READINGS

Cohen, David William. *The Combining of History* (Chicago: University of Chicago Press, 1994). Chapter 1, "The Production of History", pp. 1-23

Gopnik, Adam, "Stones and Bones," *The New Yorker*, March 25, 2014. Please also review that issue's cover, included on the Moodle site.

Bonner, Lynn, "NC education department used Koch-funded group for proposed history lessons," *News & Observer*, December 3, 2014. Also examine the kind of history told based on archival documents [here](#).

ARCHIVE: Japanese internment camp yearbooks and CDPL death penalty case files

April 6: Presentations by groups 3, 4 and 5

April 8: Workshop on final project drafts. Please come with copies to share with classmates.

April 13-15: Memory at Duke

Tift, Susan, "Out of the Shadows," *Smithsonian Magazine*, February 2005.

Sites of Memory [web site](#)

Cohan, William, "The Duke Lacrosse Player still Outrunning his past," *Vanity Fair*,
March 25, 2014.

April 20: TBA

April 22 (Duke) -- LAST DAY OF DUKE CLASS

Class summary and evaluations