1. **Title of the module**

CPLT6240 (CP624) – The Shoah in Literature, Film and Culture

1. **School or partner institution which will be responsible for management of the module**

School of European Culture and Languages

1. **The level of the module (Level 4, Level 5, Level 6 or Level 7)**

Level 6

1. **The number of credits and the ECTS value which the module represents**

30 Credits (15 ECTS)

1. **Which term(s) the module is to be taught in (or other teaching pattern)**

Autumn and Spring

1. **Prerequisite and co-requisite modules**

None

1. **The programmes of study to which the module contributes**

Optional for BA Comparative Literature (Single and Joint Honours); BA World Literature (Joint Honours)

Also available as a ‘Wild’ module

1. **The intended subject specific learning outcomes.  
   On successfully completing the module students will be able to:**

8.1 Demonstrate thorough knowledge of the cultural contexts out of which nationalism, racism and anti-Semitism emerged in the nineteenth and early twentieth centuries;

8.2 Demonstrate critical understanding of the Shoah and its representations in cultural production in its various cultural and historical contexts;

8.3 Theorise the therapeutic effects of literary and artistic representations of traumatic events;

8.4 Confidently identify the reasons for, and the precise nature of, literary and artistic negotiations of memory, remembrance and memorialisation;

8.5 Assertively address theoretical debates on the interrelation of ‘fact’ and ‘fiction’ and the nature of ‘literature’:

8.6 Engage in a detailed discussion of generic definitions of ‘Holocaust Literature’, the ‘Literature of Atrocities’, etc.;

8.7 Demonstrate meticulous understanding of the various formal characteristics as well as the literary, artistic and ethical conundrums of representations of the Shoah.

1. **The intended generic learning outcomes.  
   On successfully completing the module students will be able to:**

9.1 Demonstrate confident and professional communication skills;

9.2 Demonstrate the ability to structure a sustained and original argument;

9.3 Read closely and critically, and to apply a range of critical terms to literary texts;

9.4 Undertake comprehensive analysis for the purposes of research.

1. **A synopsis of the curriculum**

In the immediate aftermath of the cataclysmic events of the Shoah, the philosopher and sociologist Theodor W. Adorno interrogated the meaning of ‘culture’ after the failure of culture. In contemporary discourse, the Shoah has long since been turned into a marketable icon of suffering. Indeed, the encroachment on the victims’ memory of what has contentiously been called the ‘Holocaust industry’ or, with a gruesome pun, ‘Shoah business’, is frequently perceived as threatening to pervert remembrance of this singular event in history. Ever since Adorno’s often quoted and frequently misunderstood ‘dictum’ that it is barbaric to write poetry ‘after Auschwitz’ (1949), a discussion about the value and the significance of the representation of the Shoah in cultural production has been engaged in. Many of the concerns focused on in this debate remain controversial, among them the questions of the memory of the Shoah and its medial representations, and of the potentially therapeutic value of confronting the emotional trauma of genocide in cultural production.

In this module, students will enter into these debates by enquiring into the ability of narrative, in literature, film and other forms of memorialisation, to represent the ‘unrepresentable’, by exploring the use of these narratives as ‘history’, and by investigating the so-called ‘Americanisation’ of the Shoah. In addition, they will enquire into the historical and cultural contexts of the Shoah.

1. **Reading list (Indicative list, current at time of publication. Reading lists will be published annually)**

Albahari, David. *Götz and Meyer*, translated by Ellen Elias-Bursac (1998; London: Vintage, 2005).

Auslander, *Shalom. Hope: A Tragedy* (New York: Riverhead, 2012).

Foer, Jonathan Safran. *Everything is Illuminated* (2002; London: Penguin, 2003).

Levi, Primo. *If This is a Man. The Truce*, translated by Stuart Woolf (1947; London: Abacus, 2004).

Michaels, Anne. *Fugitive Pieces* (1996; London: Bloomsbury, 2009).

Reich, Tova. *My Holocaust* (2006; New York: Harper, 2008).

Spiegelman, Art. *The Complete Maus* (1986, 1992; London: Penguin, 2003).

Weiss, Peter. *The Investigation*, translated by Alexander Gross (1964; London: Marion Boyars, 2010).

1. **Learning and teaching methods**

Total Contact Hours: 40

Private Study Hours: 260

Total Study Hours: 300

1. **Assessment methods**
   1. Main assessment methods

* Essay 1 (1,000 words) – 15%
* Essay 2 (2,000 words) – 25%
* Individual Project (1,000 words) – 15%
* Group Project (2,000 words) – 25%
* Presentation (20 minutes) – 20%

13.2 Reassessment methods

* Reassessment Instrument: 100% Coursework

1. ***Map of module learning outcomes (sections 8 & 9) to learning and teaching methods (section12) and methods of assessment (section 13)***

|  |  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| **Module learning outcome** | 8.1 | 8.2 | 8.3 | 8.4 | 8.5 | 8.6 | 8.7 | 9.1 | 9.2 | 9.3 | 9.4 |
| **Learning/ teaching method** |  |  |  |  |  |  |  |  |  |  |  |
| Private Study | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** |
| Seminar | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** |
| **Assessment method** |  |  |  |  |  |  |  |  |  |  |  |
| Essay 1 | **x** | **x** | **x** | **x** | **x** | **x** | **x** |  | **x** | **x** | **x** |
| Essay 2 | **x** | **x** | **x** | **x** | **x** | **x** | **x** |  | **x** | **x** | **x** |
| Individual Project | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** |
| Group Project | **x** | **x** | **x** | **x** | **x** |  | **x** |  | **x** | **x** | **x** |
| Presentation | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** |  | **x** | **x** |

1. **Inclusive module design**

The School recognises and has embedded the expectations of current equality legislation, by ensuring that the module is as accessible as possible by design. Additional alternative arrangements for students with Inclusive Learning Plans (ILPs)/declared disabilities will be made on an individual basis, in consultation with the relevant policies and support services.

The inclusive practices in the guidance (see Annex B Appendix A) have been considered in order to support all students in the following areas:

a) Accessible resources and curriculum

b) Learning, teaching and assessment methods

1. **Campus(es) or centre(s) where module will be delivered**

Canterbury

1. **Internationalisation**

Cultural response to the Holocaust is international by nature. The module reflects this by looking at cultural production (including literature, film, memorials, and museums) and critical engagement with representations of the Holocaust from across the globe (including Europe, America, and Israel).

**FACULTIES SUPPORT OFFICE USE ONLY**

**Revision record – all revisions must be recorded in the grid and full details of the change retained in the appropriate committee records.**

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| Date approved | Major/minor revision | Start date of delivery of revised version | Section revised | Impacts PLOs (Q6&7 cover sheet) |
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