Syllabus

The Subject of Holocaust Fiction - 44183

Last update 27-10-2015

**HU Credits:** 2

**Degree/Cycle:** 1st degree (Bachelor)

**Responsible Department:** english

**Academic year:** 0

**Semester:** 1st Semester

**Teaching Languages:** English

**Campus:** Mt. Scopus

**Course/Module Coordinator:** Prof Emily Budick

**Coordinator Email:** emilyfbudick@yahoo.com

**Coordinator Office Hours:** Wed 14:00-15:00

**Teaching Staff:** Prof Emily Budick
Course/Module description:

Historical fiction follows two contracts. One is the contract of fiction, in which the text owes no allegiance to anything outside itself (including the facts of the real world); the other is the record of history: the artifacts, evidences, and knowledge that pertain to events that, despite varying interruptions of them, are acknowledged to have occurred in the non-fictive world.

Until recently Holocaust fiction was read more or less as fictionalized history; that is, persons and conversations may have been invented, but the historical facts were not in dispute. Now at a distance from the events of the Holocaust, it is possible, without denying that the Holocaust occurred and that it caused the suffering and deaths of millions of human beings (primarily Jews), to call into question certain aspects of witness testimony and subsequent interpretation. Especially subject to the text's scrutiny are the distortions inevitably inherent in the transmission of facts, whether as remembered events or as received narratives.

Subjectivity frames every literary fiction – the subjectivity of the characters, of the readers, and of the texts themselves. This is as true of historical fictions, including Holocaust fictions, as it is of other fictional texts. In the course we will read a selection of Holocaust fictions (not memoirs or diaries, except for the Levi text) in order to discover how they frame the subject position of the reader as well as of the characters.

Course/Module aims:

Reading texts, writing literary critical essays

Learning outcomes - On successful completion of this module, students should be able to:

Read texts and write critical essays.

Attendance requirements(%):

100%

Teaching arrangement and method of instruction: Lecture/discussion

Course/Module Content:

1. Primo Levi, If this be a man
2. Cynthia Ozick, The Shawl
3. Art Spiegelman, Maus (both volumes)
4. Nicole Krauss, History of Love
5. Nicole Krauss, The Great House
6. Primo Levi, *If this be a man*  
7. Cynthia Ozick, *The Shawl*  
8. Art Spiegelman, *Maus* (both volumes)  
9. Nicole Krauss, *History of Love*  
10. Nicole Krauss, *The Great House*  

**Required Reading:**  
As above  

**Additional Reading Material:**  
none  

**Course/Module evaluation:**  
End of year written/oral examination 0 %  
Presentation 0 %  
Participation in Tutorials 0 %  
Project work 100 %  
Assignments 0 %  
Reports 0 %  
Research project 0 %  
Quizzes 0 %  
Other 0 %  

**Additional information:**  
none