

Appendix 1

Syllabus: *Narratives of Memory, Migration, and Xenophobia in the European Union and Canada*

UNIVERSITY OF VICTORIA

GRADUATE FIELD SCHOOL ■ GS 501 — SUMMER 2017 (1.5 units)

Narratives of Memory, Migration, and Xenophobia in the European Union and Canada

This international graduate summer school* is open to students in the Humanities, European Studies, Memory Studies, Holocaust Studies, Social Sciences, Education, Fine Arts and Music. Partnering with Faculty and staff from Aix-Marseille Université (France), Eötvös Loránd University (Hungary), the University of Osnabrück (Germany), and the University of Victoria (Canada), students will study and travel for three weeks in Hungary, Germany, France, and Canada engaging in inter-

cultural discussions and musical performances at sites of traumatic historical memory.

**Upper-level undergraduate students may be considered as space permits.*

At each location, students will reflect on how narratives (both written and musical) of the past inform the present context of migration and xenophobia, with particular notice of the current Syrian refugee crisis. Furthermore, students will examine how each of the four countries under study is responding through its own conception of multiculturalism and refugee settlement policies.

During the final week of the summer school, students will present their research projects (written, oral, and/or musical) at an interdisciplinary symposium at the University of Victoria. This symposium will bring together emerging and established scholars, students, musicians, composers, community leaders, and members of the public for an interdisciplinary and intercultural discussion on the role of memory and narratives of the past as a political tool and opportunity for cultural reconciliation.

A particular objective of this symposium will be for students to use the Canadian experience with multiculturalism and the recently published Truth and Reconciliation Commission report as comparative touch points for understanding pan-European challenges in light of the current refugee crisis.

The graduate summer school runs from July 16 — July 27 (Hungary, Germany, France), and from August 16 — August 26 (Winnipeg and Victoria, Canada).

Course Instruction

This is an interdisciplinary graduate course and will not be housed in any specific department; it is listed at UVic as GS 501 for 1.5 units of credit. The course instructor is Charlotte Schallié from UVic's Department of Germanic and Slavic Studies. Contributing and accompanying UVic faculty members are Helga Hallgrímsdóttir (School of Public Administration), Dániel Péter Biró (School of Music), and Helga Thorson (Germanic Studies). In addition, the following global partners will work with the students in a workshop format at each location:

- France: Bernhard Mossé (Fondation du Camp des Mille Mémoire et Education)

- Germany: Matthias Heyl (Ravensbrück Memorial Site), Maja Bitterer, and Christoph Sturm (University of Osnabrück)
- Hungary: Ildikó Barna (Eötvös Loránd University)
- Canada: Mireille Lamontagne (Canadian Museum for Human Rights in Winnipeg)
- Dawn Smith: (UVic First Peoples House), Sabine Lehr (Inter-Cultural Association of Greater Victoria), and Moussa Magassa (Human Rights Education Advisor at UVic)

The language of instruction is English.

Learning Objectives

- To use interdisciplinary/intersensory approaches that examine memory and narrative as political, social, and creative collective ventures,
- To examine layers of site-specific memory and understand how memory politics and narratives of the past shape current political decisions,
- To explore how memory and narratives of the past can be deployed as an agent of change and resistance to destabilizing and fracturing discourses,
- To bring together European and Canadian students, musicians, and scholars to facilitative fruitful exchange and comparative frameworks built around inter-cultural dialogues,
- To understand the interlayering of cultural narratives of the past and memorialization onto current public policy challenges relating to multiculturalism, diversity, and integrative national and trans-national identities in the face of rising nationalism and xenophobic discourse.

Course Requirements

Participation and Preparation	20%
Blog postings at each location	15%
Symposium Group Presentation	25%
Research Paper or Research	40%

Participation and Preparation

Course participants are expected to read the course readings (scholarly articles, memoirs, etc.) prior to arriving in Budapest and be prepared to discuss them during class sessions. In addition, students are expected to engage in dialogue with one another and with the guest speakers, scholars, and musicians at each of the sites.

Blog Entries (500 – 600 words) on CourseSpaces

Each day, one student will be responsible for creating a blog posting (with both text and visuals) about our discussions on that day. At each site, one of the following topics will need to be addressed:

- 1 How does the layering between the past and present emerge in Budapest, Berlin, Aix-en-Provence, Marseille, and/or at the Ravensbrück Memorial Site?
- 2 How do these sites intersect with (im)migrant experiences?
- 3 How do current memory politics shape political decision-making processes (relating to multiculturalism and diversity)?
- 4 What can art offer the refugee crisis?
- 5 Can / should art function as a medium of public protest?
- 6 Are public memorials or musical performances effective tools for challenging xenophobic discourses?
- 7 Discuss the public exhibition of “difficult knowledge” (e.g. at the Canadian Museum for Human Rights, The Museum of European and Mediterranean Civilizations, or the Royal BC Museum).

Symposium Group Presentation

Working in small groups, with representation from each of the participating countries, students will give a presentation at the “Narratives of Memory” symposium (August 24 and 25, 2017) at the University of Victoria.

The research paper addresses one of the specific topics covered in the course. Students may use any common style manual (as long as they do so consistently). The paper may be submitted electronically or as a hard copy. The due date is August 30th, 2017, at 4pm (PST). Late submissions will lose two percentage points per day and will not be accepted after Sept. 1, 2017. Papers are expected to be well researched (making use of sources that are additional to any research bibliography that the instructors may have provided), appropriately documented, and carefully proofread. The bibliography should include at least six secondary sources.

Students will have the opportunity to present their research at the symposium in Victoria and submit their paper for consideration in an edited volume.

Research-Creation Assignment for Composers and Musicians

Create a composition based on your experiences at the visited historical sites. At each site write a short (one to three minute) compositional study for a solo instrument, with or without electronics, working with musician participants. Your piece might incorporate field recordings or be a more “abstract” sonorous analogy, which responds to the various sites. Consult with the course instructors and guest artists in the course of the field school. The pieces studied can also inform your own compositional work. Be ready to present a short presentation on your work in Winnipeg (work-in-progress) and Victoria and write a 10-15-page paper. All final projects will need to be pre-approved by Dániel Péter Biró who will also mark them.

Symposium and Music Festival in Victoria

The two-day “Narratives of Memory, Migration, and Xenophobia in the European Union and Canada” symposium will take place on August 24th and 25th at the University of Victoria, in conjunction with the SALT New Music Festival. A portion of this joint event will include presentations by the graduate students who participated in the summer school, and will culminate in the performance of three musical compositions that were created for the field school and conference by Andrea Szigetvári, Zaid Jabri, and Daniel Péter Biró. The papers presented, as well as the musical works performed, will explore how

varied agents of memory—including the music we listen to, the (hi)stories that we tell, and the political and social actions that we engage in—create narratives of the past that critically contest and challenge xenophobic and nationalistic renderings of political possibilities for Europe and Canada.

Course Readings / Music and Listening Assignments

All scholarly articles are available on UVic CourseSpaces. The three monographs can be purchased from amazon as Kindle downloads. Participating students are expected to have read all texts and to have completed all listening assignments prior to July 16th.

All monographs, articles, music and listening are listed at the end of the syllabus.

Program Costs

- Tuition and fees
- 500 Euro (CAD \$750) registration fee payable to the University of Victoria
- Round-trip airfare between Canada and Europe
- All meals (exceptions: breakfast provided in Europe, three meals provided in Ravensbrück)
- Own travel and living expenses between July 28 – August 15, 2017
- All intra-European travel costs (Budapest-Ravensbrück; Ravensbrück-Aix en Provence) will be covered by the program, as well as a one-way flight from Winnipeg to Victoria. All accommodation costs in Europe and Canada are covered for the dates of instruction.

All other travel (arrival in Budapest by July 15, departure from Marseilles after July 28, arrival in Winnipeg by August 15, departure from Victoria after August 25) are the responsibility of the student.

16 July – 19 July 2017 (Budapest, Hungary)

The Budapest Keleti Railway Station: At this location in 1944, trains deporting Jews, Sinti, and Roma headed to concentration and death camps. This railway station was also an important destination during the Hungarian revolution of 1956. In 2015 the periphery of this same site had turned into a makeshift migrant camp.

20 July – 23 July 2017 (Ravensbrück Memorial Site, Germany)

The Ravensbrück Memorial site (Mahn-und Gedenkstätte Ravensbrück): The layers of memory at this location include the Ravensbrück Women's Concentration Camp (1937 – 1945) under National Socialism, barracks for the Soviet army in the immediate postwar period, the Ravensbrück National Memorial in the German Democratic Republic (1959-1990), the Ravensbrück Memorial (since 1993), and the Ravensbrück International Youth Meeting Centre (since 2002).

24 July – 27 July 2017 (Aix-en-Provence, France)

Le Site-Mémorial du Camp des Milles: This site, a former French internment camp, is now a memorial that serves as a link between the past and the present. Since the fall of 2015 it houses the UNESCO Chair of Education for Citizenship, Human Sciences, and Shared Memories.

16 August – 19 August 2017 (Winnipeg, Canada)

The Canadian Museum for Human Rights in Winnipeg (Canada): Opening in 2014, this national museum explores five different world genocides as well as the Canadian context of human rights abuses, including residential schools for First Nations children, missing and murdered aboriginal women, and the recent Truth and Reconciliation Commission report.

20 August – 26 August 2017 (Victoria, Canada)

University of Victoria: The summer school will culminate at the University of Victoria in Canada. Throughout the week, students will work collaboratively in groups on various projects that they will present at an international symposium, *Narratives of Memory, Migration, and Xenophobia in the European Union and Canada* (August 24th and 25th).

Each group will be made up of members from each of the countries represented. In this way, these presentations will be informed by the cross-cultural dialogue that is an integral part of the entire course.

At each European location, there will be a musical performance by fund-granted and chosen performers:

- The first composition will be written by Hungarian composer Andrea Szigetvári for the Budapest East Train Station (Budapest-Keleti pályaudvar). The East Train Station has been an important stage for the European refugee crisis in 2015. Simultaneously, the site is historically important in terms of its function during the Holocaust and cold war. The composer will investigate these historical relationships with an interactive composition at the site and at the FUGA Artist Centre in Budapest, Hungary.
- The second composition will be written by Syrian composer Zaid Jabri and will be performed at the Ravensbrück Memorial site in Germany. Mr. Jabri's new piece addresses his experiences in Poland and explores questions of memory in a larger European context.
- The third composition will be written by composer Dániel Péter Biró and will be performed at Camp des Milles in France. With the working title "Crossing the Threshold," this new composition will deal with the complex questions of immigration and colonial legacy within Canada, Hungary, France, and Germany.

Course Policies

Academic Integrity

Academic integrity is intellectual honesty and responsibility for academic work that you submit individually or in group work. It involves commitment to the values of honesty, trust, and responsibility. It is expected that students will respect these ethical values in all activities related to learning, teaching, research, and service. Therefore, plagiarism and other acts against academic integrity are serious academic offences.

Plagiarism sometimes occurs due to a misunderstanding regarding the rules of academic integrity, but it is the responsibility of the student to know them. If you are unsure about the standards for citations or for referencing your sources, ask your instructor. Depending on the severity of the case, penalties include a warning, a failing grade, a record on the students transcript, or a suspension. It is your responsibility to understand the University's policy on academic integrity: <http://web.uvic.ca/calendar2016-09/undergrad/info/regulations/academic-integrity.html#>.

Accessibility

Students with diverse learning styles and needs are welcome in this course. In particular, if you have a disability/health consideration that may require accommodations, please feel free to approach us and/or the UVic Resource Centre for Students with a Disability (RCSd) as soon as possible. The RCSd staff are available by appointment to assess specific needs, provide referrals and arrange appropriate accommodations (<http://rcsd.uvic.ca/>). These services may also be available online or at your home institution. The sooner you let us know your needs the quicker we can assist you in achieving your learning goals in this course.

Commitment to Inclusivity and Diversity

The University of Victoria is committed to promoting, providing, and protecting a positive, supportive, and safe learning and working environment for all its members.

Grading

Percentage scores will be converted to letter grades according to the university-wide standard table utilized by UVic, which can be found here: <http://web.uvic.ca/calendar2016-09/grad/academic-regulations/grading.html#>.

Late Assignments

Late assignments will not be accepted unless prior arrangement has been made with the course instructor.

Monographs:

Kertész, Imre. *Fatelessness*. Translated by Christopher C. Wilson and Katharina M. Wilson. Evanston: Northwestern University Press, 1992. pp. 1–50.

Sellars, Bev. *They Called Me Number One: Secrets and Survival at an Indian Residential School*. Talonbooks, 2012.

Snyder, Timothy. *On Tyranny: Twenty Lessons from the Twentieth Century*. New York: Tim Duggan Books, 2017.

Articles:

Duhamel, Karine. “Why Reconciliation? Why Now?” *CMHR Human Rights Blog*, June 15, 2016, <https://humanrights.ca/blog/blog-series-1-why-reconciliation-why-now>.

———. “Reconciliation: A Movement of Hope or a Movement of Guilt?” *CMHR Human Rights Blog*, August 24, 2016, <https://humanrights.ca/blog/reconciliation-movement-hope-or-movement-guilt>.

———. “The Nuts and Bolts of Reconciliation.” *CMHR Human Rights Blog*, November 18, 2016, <https://humanrights.ca/blog/nuts-and-bolts-reconciliation>.

———. “Approaching the Human Rights Stories of Indigenous Peoples.” *CMHR Human Rights Blog*, December 14, 2016, <https://humanrights.ca/blog/exploring-human-rights-stories-indigenous-people>.

Biró, Dániel Péter. “Emanations: Reflections of a Composer.” *Schönheit (Konzepte 2)*, edited by Gunnar Hindrichs, Klostermann, 2016, pp 39–55. https://people.finearts.uvic.ca/~dpbiro/biro_klostermann_beauty.pdf.

———. “Remembering and Forgetting Lizkor VeLiskoach for String Quartet, after Schubert.” *Circuit, Musique Contemporains*, Winter 2007, pp. 39–60. https://people.finearts.uvic.ca/~dpbiro/biro_circuit.pdf.

- Dornbach, Marton. (2013). "Remains of a Picnic: Post-Transition Hungary and Its Austro-Hungarian Past." *Austrian History Yearbook*, vol. 44, 2013, pp. 255–91. Cambridge Core. doi: 10.1017/S0067237813000155.
- Ernst, Sophie. "Entangled Memories: Holocaust Education in Contemporary France." *Holocaust Education in a Global Context*, UNESCO, 2014, <http://unesdoc.unesco.org/images/0022/002259/225973e.pdf>.
- Flower, John. "A Continuing Preoccupation with the Occupation." *French Cultural Studies*, vol. 25, no. 3/4, 2014, pp. 299–308. doi: 10.1177/0957155814534144.
- Heyl, Matthias. "Historic Sites as a Framework for Education." *Holocaust Education in a Global Context*, UNESCO, 2014, <https://unesdoc.unesco.org/ark:/48223/pf0000258781>.
- . "Teaching and Learning about Perpetrators within Memorial Sites." *Perpetrator Research in a Global Context*. Bundeszentrale für politische Bildung, 2009, <http://www.bpb.de/veranstaltungen/dokumentation/127465/perpetrator-research-in-a-global-context-taeterforschung-im-globalen-kontext>.
- Kaiser, Wolf. "Teaching about Perpetrators of the Holocaust in Germany." *Holocaust Education in a Global Context*, UNESCO, 2014, <https://unesdoc.unesco.org/ark:/48223/pf0000258776>.
- Kovács, Henriett, and Ursula K. Mindler-Steiner. "Hungary and the Distortion of Holocaust Memory: The Hungarian Holocaust Memorial Year 2014." *Politics in Central Europe*, vol. 11, no. 2, 2015, pp. 49–72. De Gruyter, doi: 10.1515/pce-2015-0010.
- Meyer, Angelika. "Shedding Light on the Invisible: Towards a Gender-Sensitive Education at Memorial Sites." *Holocaust Education in a Global Context*, UNESCO, 2014, <http://unesdoc.unesco.org/images/0022/002259/225973e.pdf>.
- McRae, Matthew. "What Every Canadian Should Know about Truth and Reconciliation." *CMHR Human Rights Blog*, November 10, 2015, <https://humanrights.ca/blogue/ce-que-tous-les-canadiens-et-toutes-les-canadiennes-doivent-savoir-sur-la-verite-et-la>.

Nielinger, Carola. "‘The Song Unsung’: Luigi Nono’s ‘Il Canto Sospeso.’" *Journal of the Royal Musical Association*, vol. 131, no. 1, 2006, pp. 83–150. <http://www.jstor.org/stable/3840472>.

"Official Apology to Former Students of Indian Residential Schools," 11 June 2008. YouTube, <https://www.youtube.com/watch?v=-ryC74bbrEE>.

Schiller, David M. *Bloch, Schoenberg, and Bernstein: Assimilating Jewish Music*. Oxford University Press, 2003, pp. 94–115.

"Senator Murray Sinclair Responds to Why Don’t Residential School Survivors Just ‘Get Over It.’" *CBC The Current*, April 4, 2017, <http://www.cbc.ca/radio/thecurrent/the-current-for-april-4-mmiiwg-ottawa-public-forum-1.4053431/how-senator-murray-sinclair-responds-to-why-don-t-residential-school-survivors-just-get-over-it-1.4053522>

Simon, Roger. "A Shock of Thought: Curatorial Judgment and the Public Exhibition of ‘Difficult Knowledge.’" *Memory Studies*, vol. 4, no. 4, 2011, pp. 432–49. doi: 10.1177/1750698011398170.

Szigetvári, Andrea. "Noise-Wrangling: An Attempt to Reveal Noises That Matter." *Perspectives for Contemporary Music in the 21st century*, edited by Dániel Péter Biró and Kai Johannes Polzhofer, Wolke, 2016, pp. 47–65.

"Truth and Reconciliation Commission of Canada: Calls to Action, 2015." *Truth and Reconciliation Commission of Canada*, http://www.trc.ca/websites/trcinstitution/File/2015/Findings/Call_s_to_Action_English2.pdf.

Required Reading for Hungarian Students:

Matthias Heyl. "Nevelés Auschwitzról, Auschwitz után. Az oktatás változzék szociológiává." *Holokausztoktatás és autonómiára nevelés*" (2001).

Bailey, Kathryn. "Work in Progress": Analysing Nono's 'Il Canto Sospeso.'" *Music Analysis*, vol. 11, no. 2/3, 1992, pp. 279–334. JSTOR, <http://www.jstor.org/stable/854029>.

Biró, Dániel Péter. "Bartók's Quartets, Folk Music, and the Anxiety of Influence." *The String Quartets of Béla Bartók: Tradition and Legacy in Analytical Perspective*, edited by Dániel Péter Biró and Harald Krebs, Oxford University Press, 2014, pp. 257–81.

———, and Martin Iddon. "Bartók's Present." *The String Quartets of Béla Bartók: Tradition and Legacy in Analytical Perspective*, edited by Dániel Péter Biró and Harald Krebs, Oxford University Press, 2014, pp. 43–60.

Hicks, Michael. "Text, Music, and Meaning in the Third Movement of Luciano Berio's Sinfonia." *Perspectives of New Music*, vol. 20, no. 1/2 (1981): 199–224. doi:10.2307/942413.

Metzer, David. "Modern Silence." *The Journal of Musicology*, vol. 23, no. 3, 2006, pp. 331–63. <http://www.jstor.org/stable/10.1525/jps.2009.38.4.96>.

Viewing Assignments:

Bosch, Roselyne. *La Rafle / The Round Up* (2010)

Paquet-Brenner, Gilles. *Elle s'appelait Sarah / Sarah's Key* (2010)

Listening Assignments:

Bartók, Béla. *String Quartet no. 1*.
<https://www.youtube.com/watch?v=xaQvPhVvQaY&t=463s>

Kurtág, György. *String Quartet op. 1*.
<https://www.youtube.com/watch?v=V9LHyWJW3aQ>

Kurtág, György. *Officium Breve: Im Memoriam Andrae Szervánsky op. 28*. <https://www.youtube.com/watch?v=DudbQDenyZw>

Nono, Lugio. *Il Canto Sospeso*

<https://www.youtube.com/watch?v=tdGWUKab724&list=PLfK82L7dXeDx7cMGzkQgG8GReMdZganyd>

Schoenberg, Arnold. *A Survivor From Warsaw*

<https://www.youtube.com/watch?v=rGWai0SEpUQ>

Biró, Dániel Péter. *Lizkor VeLiskoach (To Remember and To Forget)*

https://people.finearts.uvic.ca/~dpbiro/lizkor_exerpt.mp3

Nono, Lugio. *Fragmente-Stille, an Diotima*

<https://www.youtube.com/watch?v=dOeIEHGtx7w>

Berio, Luciano. *Sinfonia, Movement 3*

<https://www.youtube.com/watch?v=9YU-V2C4ryU>

For all of these assignments, you are encouraged to investigate the music of the composers on their websites:

- Dániel Péter Biró: <http://www.danielpeterbiro.ca>
- Zaid Jabri: <http://www.zaidjabri.com>
- Andrea Szigetvári: <http://www.szigetvariandrea.com>

Music Assignments

All music assignments are being discussed on location.

Music Assignment 1: Keleti Railway Station, Budapest, Hungary

- Listen to Béla Bartók's *String Quartet no. 1* and compare this with György Kurtág's *String Quartet op. 1* and his *Officium Breve: Im Memoriam Andrae Szervánsky op. 28*. Consider how questions about ideology and nationalism played a role in the creation of these works, basing your listening on your experiences in the House of Terror and Keleti Railway Station in Budapest. Consider how these works compare and contrast to the new work created for the Keleti Railway Station by Andrea Szigetvári. You will have a chance to interview the composer about her piece and how it relates to place and memory during the pre- and post-concert discussions.

Music Assignment 2: Ravensbrück Memorial Site, Ravensbrück, Germany

- Compare and contrast the program and music employed by Schoenberg in his *A Survivor from Warsaw* to Luigi Nono's *Il Canto Sospeso*. How does time and memory function in Schoenberg's and Nono's musical narrative? What techniques do the composers use to give musical meaning to the text? For music students: compare how interval/scale structuring, symmetry and form functions in both works (discuss three specific sections from both works). Compare how the works express theological and ideological meaning through the use of text, religious chant, and techniques employed? Listening to the pieces, how do they compare to the new work by Zaid Jabri? How is memory and form expressed in this work? You will have a chance to interview the composer about his piece and how it relates to place and memory during the pre- and post-concert discussions.

Music Assignment 3: Camp des Milles, Aix-en-Provence, France

- Compare and contrast the work's *Lizkor VeLishkoach* (To Remember and to Forget) and *Gvul (Border)* by Dániel Péter Biró. How might these works be influenced by Luciano Berio's *Sinfonia* and Luigi Nono's *Fragmente-Stille, an Diotima* in terms of the use of citation as a memory agent? How is an archeology of memory formed in these works through citation, paraphrase, and deconstruction? How do processes of memory relate to musical material and resonance in the studied works and in the new work? You will have a chance to interview the composer about his piece and how it relates to place and memory during the pre- and post-concert discussions.

