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Public History

Re/Constructions of the Past in Jerusalem and Munich

Winter Semester 2020/21*

Course Plan

Session 1	<p>Introduction into Public History (in Munich)</p> <p>“From the Isar to Jerusalem: Gabriella Rosenthal (1913–1975)—Drawings” in the Jewish Museum Munich.</p>
Session 2	<p>Public History in Jerusalem</p> <p>History in comics. Sarah Glidden’s experience of visiting the History Museum in Yay Vashem. Sarah Glidden, <i>How to understand Israel in 60 Days or less</i> (New York 2018), 146-179.</p> <p><i>Preparation:</i> Write down a few points that address the following questions and themes: Which historical sites are of interest to you in Jerusalem and why? What / whom are they representing? Familiar views / outside views of the city. Jerusalem as a touristic site / Jerusalem as a home.</p>
Session 3	<p>Jerusalem and Munich: Getting to know the cities (and each other) virtually</p> <p>Reflecting about (inter)subjectivity and self-positioning in history writing.</p> <p><i>Preparation:</i> Compose a short profile of yourself using a photo/selfie that shows you at a public and/or historical site in Munich or Jerusalem to which you have a personal connection. Please use the format of a Power-Point slight. Please also formulate your specific research interests that motivated you to take part in this course. Is there a particular historical site or other manifestation of history in Jerusalem and in Munich that you would like to work on (try to address both cities)?</p>

<p>Session 4</p>	<p>What is Public History? Theoretical Concepts and Practical Application</p> <p>We discuss Thomas Cauvin, “Introduction: Historians’ Public Roles and Practices,” in: id., <i>Public History: A Textbook of Practice</i> (London, New York 2016), 1-25.</p> <p>“Sophie Scholl: The White Rose.” Story & Inking by Wayne Wise, Pencil Art by M. L. Walker & Fred Wheaton, in: <i>Chutz-Pow! Superheroes of the Holocaust</i>, vol. 2: International Heroes, ed. by the Holocaust Center of Pittsburgh (Pittsburgh, PA 2016), 25-30.</p> <p>Preparation: <i>In which ways is public history different from academic history according to the text by Cauvin? What do you take away from the text to formulate your own understanding of public history? Which points from the text are useful when discussing the White Rose comic as a manifestation of public history?</i></p>
<p>Session 5</p>	<p>Virtual Guided Tour of the Old City in Jerusalem (in English)</p> <p>Jackie Feldman and Jonathan Skinner, “Tour Guides as Cultural Mediators: Performance and Positioning,” in: <i>Ethnologia Europaea</i>. Special issue: Tour Guides as Cultural Mediators 48:2 (2018), 5-13.</p> <p>Preparation: <i>Have a look at the website of the tour (https://followmoses.com) and the website of the tour guide course (https://www.tayarut-school.co.il/israel-licensed-tour-guide-course-english). What are your expectations? On the bases of the text by Feldman and Skinner, identify one feature of the role of the tour guide to which you will pay specific attention during the tour.</i></p>
<p>Session 6</p>	<p>Digital Public History – History in the Virtual Realm</p> <p>Open Letter to Munich’s Department of Arts and Culture by “Dear All”, 21 January 2020.</p> <p>Dana Hercbergs, “Narrating Instability: Political detouring in Jerusalem,” <i>Mobilities</i> 7:3 (2012), 415-438.</p> <p>Preparation:</p> <ol style="list-style-type: none"> <i>1. Write down two points from the tour in Jerusalem that you would like to reflect upon and discuss in class. What are the main arguments in Dana Hercbergs’ paper about guided tours in the Old City of Jerusalem?</i> <i>2. What are the claims and the criticism put forward in the open letter of the anonymous artists’ collective Dear All from Munich? How can public historians and/or representatives of municipal institutions dealing with history and culture respond? Note down a few ideas.</i>

<p>Session 7</p>	<p>Public History in the Urban Context – Aesthetic Representations</p> <p>Guest lecture and discussion with Dr. Irit Carmon Popper (Department of Art History, Haifa University) about history and art in the Musrara neighbourhood of Jerusalem.</p> <p>Preparation: <i>Conduct research about the history of the Musrara neighbourhood in Jerusalem and the Musraramix Festival (https://www.musraramixfest.org.il). Note down important points and prepare questions for Dr Carmon Popper.</i></p>
<p>Session 8</p>	<p>Podcasts as Public History</p> <p>Guest lecture and discussion with Dr. Daniel Mahla (Department for Jewish History and Culture / Center for Israel Studies, LMU Munich)</p> <p>Christian Brunnenberg, “Let’s talk about... History Podcasts,” <i>Public History Weekly</i> 7:30 (2019).</p> <p>Preparation:</p> <p>1. Listen to the two podcasts:</p> <p><u>“The Role of Social History and Anthropology in Telling the Story of Jerusalem,” talk with Dana Hercborgs</u></p> <p><u>“The Siegestor in Munich”, Heirlooms Episode Zero, 9.12.2017 with Judith Strußenberg and Travis Dow</u></p> <p>2. Write a short summary of one of the podcasts and reflect on its potential for learning about the city’s past and present, its inhabitants, and their experiences. What are the advantages of podcasts for public history projects? How would you construct a Jerusalem-Munich podcast?</p>
<p>Session 9</p>	<p>Public History in Film: “Munich” (D.: Steven Spielberg, USA/Canada 2015)</p> <p>Watch the movie and listen to the 2-part podcast “Truth vs Hollywood: Munich” available online:</p> <p><u>Part 1</u></p> <p><u>Part 2</u></p> <p>Preparation: <i>Write a short film critique that addresses questions of historical authenticity, facts vs fiction, as well as public history and entertainment in feature films.</i></p>

Session 10	<p>Interviews as Mode of Representation in Public History</p> <p>Introduction into the history of oral history and its public role/s as well as into the roles of eyewitnesses/<i>Zeitzeugen</i>. Analysis of oral history interviews in (online) exhibitions.</p> <p>Steffi de Jong, "Video Testimonies as Museum Objects," in: id., <i>The Witness as Object: Video Testimony in Memorial Museums</i> (New York, Oxford 2018), 110-112 and 162-180.</p> <p>Online exhibition "Israelis und Deutsche" – "גרמנים וישראלים"</p> <p>Preparation: Watch the trailer to the exhibition and the interviews with Avital Ben-Chorin and Hans-Jochen Vogel as well as a third one which you choose yourself (some are in German with English subtitles others are in English). Which role do the interviews play in the exhibition and why were these interview partners chosen for the exhibition? Whom do Ben-Chorin and Vogel represent?</p>
Session 10	<p>Writing and Presenting Public History</p> <p>Thomas Cauvin, "Public history writing," in: id., <i>Public History: A Textbook of Practice</i> (London, New York 2016), 115-126.</p> <p>Preparation: Compose a brief presentation of your ideas for the group work (1 page) and read the presentations of all other groups before class.</p>
Sessions 11-13	<p>Group-Work-Phase</p>
Session 12	<p>Virtual Guided Tour through Munich (in English)</p>
Session 14	<p>Presentations of Group Projects</p> <p>Preparation: Study the results of the other groups and formulate 1-2 questions you would like to ask each group about their work.</p>

Session 15	<p>Presentations of Group Projects and Concluding Reflections</p> <p>Bertelsmann Foundation, <i>Germany and Israel Today: United by the Past, Divided by the Present?</i> (Gütersloh 2015).</p> <p>Preparation: <i>Compose a brief statement summarizing your experience of studying together with students from The Hebrew University of Jerusalem/LMU Munich. How has this exchange influenced your learning? Have dynamics, attitudes, or understandings of the past, which are analyzed in the study of the Bertelsmann Foundation manifested themselves in your interaction with your peers in Jerusalem? Could you observe a similar “special relationship?” If not, how would you name or describe the interactions?</i></p>
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Bibliography and recommended reading

Paul Ashton and Trapeznik, Alex (eds.), *What is Public History Globally? Working with the Past in the Present*. (London 2019).

Bertelsmann Foundation, *Germany and Israel Today: United by the Past, Divided by the Present?* (Gütersloh 2015).

Jeremy Black, *Contesting History: Narratives of Public History*. (London 2014).

Christian Brunnenberg, “Let’s talk about... History Podcasts,” *Public History Weekly* 7:30 (2019).

Thomas Cauvin, *Public History: A Textbook of Practice* (London and New York 2016).

Chutz-Pow! Superheroes of the Holocaust, vol. 2: International Heroes, ed. by the Holocaust Center of Pittsburgh (Pittsburgh, PA 2016).

David Dean (ed.), *A Companion to Public History* (Hoboken, NJ 2018).

Es war einmal in Jerusalem. A Very Personal View: Gabriella Rosenthal. Zeichnungen. Drawings Palestine/Israel 1938–1955, exhibition catalogue ed. by Chana Schütz, Anja Siegemund (Berlin 2019).

Jackie Feldman and Jonathan Skinner, “Tour Guides as Cultural Mediators. Performance and Positioning,” *Ethnologia Europaea. Special issue: Tour Guides as Cultural Mediators* 48:2 (2018), 5-13.

James B. Gardner and Paula Hamilton (eds.), *The Oxford Handbook of Public History*. (New York 2017).

Sarah Glidden, *How to understand Israel in 60 Days or less* (New York 2018).

Steffi de Jong, *The Witness as Object. Video Testimony in Memorial Museums* (New York and Oxford 2018).

Dana Hercbergs, "Narrating Instability: Political detouring in Jerusalem," *Mobilities* 7:3 (2012), 415-438.

Dana Hercbergs, *Overlooking the border: Narratives of divided Jerusalem* (Detroit 2018).

Hilda Kean and Martin Paul (eds.), *The Public History Reader* (Abington and New York 2013).

Chrestin M. Lyon, Elizabeth M. Nix, and Rebecca K. Shrum, *An Introduction to Public History: Interpreting the Past, Engaging Audiences* (Lanham 2017).

Josef Memminger, "Good or bad Remembrance? No *Stolpersteine* in Munich," *Public History Weekly* 4:7 (2016).

Jan Robert van Pelt, "'I Shall Survive You All!' An Instant of Grace Amidst Michaela Melián's Memory Loops Memorial", *PRISM: An Interdisciplinary Journal for Holocaust Educators* 4 (2002), 128-134.

[Public History Weekly: The Open Peer Review Journal](#)

Faye Sayer, *Public History: A Practical Guide* (London 2015).

Ekkehard Skoruppa et al. (eds.), *Choreography of Sound – Between Abstraction and Narration* (Göttingen 2015).

**revised version*