

# Women/Gender and the Holocaust

## HYBRID FORMAT

GSD341F 36940 \* CL323-19 33480 \* EUS346-10 35390 \* JS363-11 38525 \* WGS340-50 44498

**Instructor:** Prof. Pascale R. Bos

**Office:** Burdine 314

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**Office Hours:** TTH 2-3:30 or by appointment

**Class:** TTH 11-12:30 in hybrid form: first part of the course synchronous via Zoom (find links in Canvas)

<https://utexas.instructure.com>, and then in person, F@F. For in person classes we are scheduled in GEA 114

***This syllabus is a detailed description of course activities and expectations. Please read it carefully—including the sections on University policies and resources. Be sure to bring up any questions you may have in class or office hours.***

### **Global Cultures Flag: Understanding Gender and Self-Representation under Nazi Reign**

This course is meant to serve as an introduction to the *history* of women and gender during WW II and the Holocaust and to women's *narratives* and *self-representations* of this period. *There are thus two foci:*

1. Consider the *historical* role of Western and Eastern European women (Jews and non-Jews) during WW II and the Holocaust through autobiographical narratives, films, and historical analyses. In doing so, we simultaneously explore what doing *gender history* looks like. How did fascism define the gender roles of “Volksdeutsche” women? How did the Nazis treat Jewish women and other (female or non-gender conforming) “enemies of the state”? What were the Nazi policies on reproduction? Did the experience of persecuted (Jewish) women and non-gender conforming people differ from that of (Jewish) men? Was sexual violence a factor during the Holocaust?

2. We examine these autobiographical narratives as *self-representations* that attempt to negotiate the different (and shifting) discourses on femininity and masculinity, and the role of women in the public and private sphere during the Third Reich. We do not just use these stories as eyewitness documents but critically investigate *how* to interpret them and what factors may play a role in how these narratives came to be. How do texts relate to lived experience? *How* are the stories produced, for what kind of an audience, *when* were they produced, how much time elapsed between the event and the narrative about it? What is the role of the interlocutor, interviewer or editor, and what is the role of time and aging? Is memory possibly gendered, or are narratives gendered? Do female and male survivors recount their experiences during the Holocaust differently?

### **Writing Flag**

This is a class with a writing flag, and your writing assignments for this class in terms of both composition and content are as important as learning about the class content. Throughout the course, you will receive writing hand-outs (general information on certain skills) and writing prompts (detailed descriptions of an assignment). Keep all of these together and refer back to this information while writing. We spend some time each week discussing assignments and general issues of composition, as well as specific problems, and you will receive elaborate feedback on your assignments. If you need more individual writing help, visit my office hours and/or visit the UT writing center (see below).

### **Lectures**

Depending on the content of the week's assignments and student presentations (see below) most classes will either start or end with a lecture and a brief in-class assignment which aids discussion. When we meet over Zoom, we will use break-out rooms to work on the assignments in small groups. This work is part of your grade and, *you need to have read the assigned reading and have it at hand when we convene for class.*

### **Oral Presentations**

At the beginning of the semester, you need to sign up for a presentation on one of the weeks' assigned readings. You work on these presentations alone or in pairs. If you have a partner, watch the relevant film, divide up the reading, and provide 1. a very brief summary of content (notes should fit on one index card!) and 2. If applicable, analysis of the material, and 3. provide a question or a topic to which the rest of the class can respond. Your presentation should be no more than 10 minutes per person (20 in total). You may want to present the class with a hand out. A peer grading rubric will be used (you will be assessed by your professor + 2 students). At the end of the semester, you will also present a final group project, see below.

### **Writing Assignments**

There are three different writing assignments: 1 film précis, 1 brief book report, and a final paper which is broken up into several components.

- Film précis A brief (1-2 page) analysis of a film that we will view in class will be based on a specific writing prompt. This assignment is meant as a practice exercise (summarizing and analyzing skills) for your final paper.
- Book report A brief (2-3 pages) book report on Ruth Klüger's *Still Alive* should contain a full, but brief argument about the memoir based on one or more of the questions in the provided prompt. Write an intro with a simple thesis, a short summary of the text, and an analysis of the text (your own), an end in a concrete conclusion).
- Final Paper A final research paper, discussing a choice of the readings and/or one or more of the issues raised during this course, ranging 6-8 pages is due 7 days after our last day of classes.

A one-page proposal is due the eleventh week of class. You are also required to compile a short bibliography, a draft working thesis, and a one-page outline with thesis and opening paragraph. We do writing workshops in class to aid with the drafting process. The final paper must be double spaced and free of grammatical or typographical errors. One page equals no less than 300 words. The paper should comply to MLA, APA, or Chicago style.

### Attendance

You are expected to attend all sessions, do the background reading, and participate in discussions, many of which will be based on the readings. Because much of the class consists of small group work, attendance is mandatory and reflected in your grade. Unless there are documented medical or personal reasons (about which you have notified me), final grades will be lowered by one letter for every 4 unexcused absences. Some make up work may be made available for legitimate absences.

### Texts

You are required to purchase the following: Ruth Klüger *Still Alive* <https://www.feministpress.org/books-n-z/still-alive> (available in paper and ebook, for cheap second hand copies, see [https://www.amazon.com/Still-Alive-Holocaust-Girlhood-Remembered/dp/1558614362/ref=tmm\\_pap\\_swatch\\_0?encoding=UTF8&qid=1466005392&sr=1-1](https://www.amazon.com/Still-Alive-Holocaust-Girlhood-Remembered/dp/1558614362/ref=tmm_pap_swatch_0?encoding=UTF8&qid=1466005392&sr=1-1) + a required course pack (also referred to as the "class reader") will be available by 1/22 from *Jenn's Copies*, 2518 Guadalupe • (512) 482-0779 • You can also order your course packet online: <https://jennscopiespacket.com/> For email questions: [2518@jennscopies.com](mailto:2518@jennscopies.com) A free ebook copy of Molly Applebaum *Buried Words* will become available later on in the semester.

### Films

We will watch excerpts of the following films in class: Ray Muller *The Horrible, Wonderful Life of Leni Riefenstahl*, <https://www.youtube.com/watch?v=vs7pJaFpxVM> And segments from the USC Shoah Foundation collection of survivor interviews. Optional viewing: *A Woman in Berlin*, <https://www.youtube.com/watch?v=kKJqCYLoMq8> Optional: *Aimee and Jaguar*, [https://www.youtube.com/watch?v=Qy1W\\_szvHu4](https://www.youtube.com/watch?v=Qy1W_szvHu4)

### Grading

Attendance/participation	15%	film précis	15%
Class presentation	10%	Book report	15%
Final research paper which includes: proposal 5%, biblio 5%, outline, thesis, opening ¶	10%	paper	20%
Final class presentation (end of semester)	5%		40%

### IMPORTANT UT POLICIES

#### **Plagiarism and Academic Integrity (+ ChatGPT)**

Using someone else's work in your own writing without giving proper credit is considered plagiarism, a serious form of academic dishonesty that can result in severe penalties. Copying someone else's work, buying a paper and submitting it as your own, copying and pasting text (even with changes), or borrowing images from an online source, are some examples of plagiarism. Even if you plagiarize accidentally, you can be held responsible and penalized. When you are unsure about citation, you are encouraged to ask your instructor (who is already an expert in the discipline) what is appropriate in the context of your assignment. Consultants at The University Writing Center can also help you determine whether you are citing sources correctly—and they have helpful guides online for using direct quotations and paraphrasing. Reviewing those skills will help you feel confident that you are handling sources professionally in your writing.

Use of ChatGPT and other AI tools: Tools like ChatGPT can often generate answers that sound reasonable, they cannot be relied upon to be accurate consistently or across every domain. Sometimes the model will offer an argument that doesn't make sense or is wrong. Other times it may fabricate (!) source names, direct quotations, citations, and other details. Additionally, across some topics the model may distort the truth – for example, by asserting there is one

answer when there isn't or by misrepresenting the relative strength of two opposing arguments. Using ChatGPT or other tools to generate answers for writing assignments will be considered plagiarism in this class.

### ***Sharing of Course Materials is Prohibited***

No materials used in this class, including, but not limited to, lecture hand-outs, videos, assessments (prompts, papers, projects, homework assignments, class questions), and in-class materials, may be shared online or with anyone outside of the class unless you have my explicit, written permission. Unauthorized sharing of materials promotes cheating. It is a violation of the University's Student Honor Code and an act of academic dishonesty.

### ***Class Recordings***

Class recordings are reserved only for students in this class for educational purposes and are protected under FERPA. The recordings should not be shared outside the class in any form. Violation of this restriction by a student could lead to Student Misconduct proceedings.

### ***Q Drop Policy***

If you want to drop a class after the 12th class day, you'll need to execute a Q drop before the Q-drop deadline, which typically occurs near the middle of the semester. Under Texas law, you are only allowed six Q drops while you are in college at any public Texas institution. For more information, see:

<http://www.utexas.edu/ugs/csacc/academic/adddrop/qdrop>

## **IMPORTANT UT RESOURCES**

### ***The University Writing Center***

Is a free UT center that is there to support student writing. <https://uwc.utexas.edu/>

### ***Disabilities***

Students with disabilities may request appropriate academic accommodations from the Division of Diversity and Community Engagement, Services for Students with Disabilities (512- 471-6259)

### ***Health and safety information***

<https://www.healthyhorns.utexas.edu/healthpromotion.html> Longhorn Wellness Center: Great resources for sleep, stress, issues with alcohol, body image and more. If you need to talk to someone, contact the Counseling and Mental Health Center at 512-471-3515. **Student disclosures of sexual violence** The University of Texas fosters a campus free of sexual violence including sexual harassment, domestic violence, dating violence, stalking, and/or any form of sex or gender discrimination. If you disclose a personal experience as a UT student, the course instructor is required to notify UT's Title IX Office. <https://protect.utexas.edu/health-and-wellness/> Reminders of safety precautions and procedures, steps to take if you have COVID19 symptoms, how to access testing through UT Health Austin for faculty and staff.

<https://besafe.utexas.edu/behavior-concerns-advice-line> **The Behavior Concerns Advice Line (BCAL)** is available to address questions or concerns about the behavior of someone in our university community. Are you worried about a student you know, bothered that your roommate has been acting differently, call 512-232-5050.

### ***Technology***

**Required: Internet-enabled device:** You must be connected to the class via Zoom and Canvas every day during class time using an Internet-connected computer or laptop. An internet-based cellphone/smartphone is not recommended. Be sure that your browser and Zoom is updated. ITS provides several ways to get help with UT online services. Phone: 512-475-9400

**Free or Low-Cost Software at UT:** The Campus Computer Store provides free and heavily discounted hardware and software sales and services to The University of Texas at Austin community .You can purchase software and hardware for educational discounts: call (512) 475-6550 or email [utsales@computerstore.utexas.edu](mailto:utsales@computerstore.utexas.edu)

### ***Zoom Etiquette***

- It is quite challenging to focus on online classes. It is nearly impossible to focus if you have multiple screens open that do not relate to the class. *Make sure you close all other windows, screens and so forth before class time, close chats and social media not related to the class and silence them so it is easier to be "present" at the Zoom classes. If I see students doing other things during class, turn off screen without a legitimate reason or not participate in small groups, their attendance will be converted to an absence.*
- If you do not have a private space available to you, *be sure to wear headphones to minimize interruptions.*

- Mute yourself unless you are speaking.
- Use the “raise hand” button to indicate a desire to speak.
- Use your preferred name as your Zoom screen name, you may add pronouns if you wish (she/her, they/them, he/him).
- Use the chat only to initiate or participate in classroom-related discussions. The chat is visible to the professor and the entire class. Private chat during the Zoom class will be disabled to minimize distractions.
- If the video or audio is choppy, try turning off your video.

#### Grading criteria

##### An A student:

Always comes to class, on time, and has their materials with them  
 Has done the reading and is prepared to have an informed discussion about it in class  
 Works well with other students in small groups  
 Asks questions when s/he does not understand something  
 Volunteers to answer open questions in class  
 Has prepared (writing) assignments on time  
 Has followed the directions of the writing assignments and tests carefully and has prepared accordingly  
 Adds significant new information to the class presentation  
 Knows how to use the library resources, and asks the librarian for help  
 Spends just as much time on the form of the writing (revise, revise!) as on the content  
 Displays significant original and critical thought in the content of their writing  
 Visits office hours a few times during the semester

##### A B student:

Is almost always on time, almost always present, and has their materials with them  
 Is mostly prepared for class  
 Works well with other students in small groups  
 Does their best in working with other students in small groups  
 Sometimes volunteers to answer open questions in class  
 Has prepared almost all (writing) assignments on time  
 Follows most directions of the writing assignments and tests and prepares accordingly  
 Adds some new information to the class presentation  
 Knows how to use the library resources, and/or asks the librarian for help  
 Spends nearly as much time on the form of the writing (revise, revise!) as on the content  
 Displays some original and critical thought in the content of their writing  
 Visits office hours at least once during the semester

### ***Calendar-Syllabus***

Readings are listed on the day they will be discussed so read them before you come to your next class. Always have assigned texts available on days we discuss it. If films are listed as homework, FIND THE LINKS below. If it is not listed as homework, we will watch it in class. *Note: All readings can be found in the class reader with the exception of Ruth Klüger's and Molly Applebaum's memoirs.* Deadlines are marked in yellow.

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#### **Week 1**

T Jan 15

#### **Class introduction**

Brief discussion of analytical framework, structure of class, syllabus, course packet, bio, and survey

Assignment: write bio and do survey, think of which presentation you would like to do.

TH Jan 17

#### **Short history of WW II/Holocaust II**

**Bio due! Sign up for presentations!**

We start with a discussion of the survey (no need to hand in)

Assignment: look at “Basic Chrono WWII/Holocaust” and “Maps” under Files in Canvas, get the class reader, put a book order in for Ruth Kluger

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**Week 2**

T Jan 23

**Short history of WW II/Holocaust II**

Continuation of basic history/geography of WW II (wrap up survey), examine maps in reader

Assignment: read Bajohr and Löw “Beyond the ‘Bystander’: Social Processes and Social Dynamics in European Societies as Context for the Holocaust” (only though page 8)

TH Jan 25

**Short History of the Holocaust/ Interpretive Frameworks**

Discussion: How do WW II and the Holocaust relate? (Dawidowicz “A war against the Jews”) and other interpretations Bajohr and Löw “Beyond the ‘Bystander’”

Assignment: read Gadol and Canning

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**Week 3**

T Jan 30

**What is Women's/Gender History? I**

Joan Gadol “The Social Relation of the Sexes: Methodological Implications of Women's History”  
Kathleen Canning “Feminist History after the Linguistic Turn” (excerpt)

Presentation:                      and

Assignment: read Bergen

Th Feb 1

**Why Women's/Gender History?**

Discuss Bergen “What do studies on women, gender, sexuality contribute?”

Presentation:                      and

Assignment: read Browning and Goldhagen

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**Week 4**

T Feb 6

**Frameworks: Bystanders, Victims, or Willing Perpetrators?**

Discuss: Christopher Browning, “Preface” to *Ordinary Men*  
Daniel Goldhagen, “Introduction” to *Hitler's Willing Executioners*

Presentation:                      and

Assignment: read essays by Bock and Koonz

TH Feb 8

**German Women: Victims, Bystanders, or Perpetrators?**

Discuss: Gisela Bock “Racism and Sexism in Nazi Germany” and  
Claudia Koonz “Consequences: Women, Nazis, and Moral Choice”

Presentation:                      and

Assignment: read Lower

Watch excerpts of *The Horrible, Wonderful Life of Leni Riefenstahl* (Ray Muller, 1993)

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**Week 5**

T Feb 13

**Women in Germany: Victims or Perpetrators? II**

Briefly discuss the Riefenstahl film and film precis hand out

We discuss Wendy Lower excerpt from Hitler’s *Furies* “Accomplices” + Penn’s review article on Lower

(You can also read the intro to the book and chapter 1 here <https://fliphtml5.com/fhrg/gazp/basic> – ends at page 34)

Presentation:                   and

Assignment: re-watch excerpts of Riefenstahl film, read Owings

TH Feb 15

**Women in Germany: Victims or Perpetrators in their own words III**

Discuss Alison Owings Introduction to Frauen +  
Frau Mathilde Mundt "The History Lesson" +  
Frau Anna Fest "A Job in Its Own Category"

Presentation:                   and

Assignment: Read Grossmann, begin to write film precis

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**Week 6**

**German Women as Victims? German Women and Wartime Rape**

T Feb 20

Atina Grossmann "The 'Big Rape': Sex and Sexual Violence, War, in Post-World War II  
Memory and Imagination Personal Positionality: How to Interpret Testimony and Scholarship

Presentation:                   and

Assignment: finish up film precis and read Summerfield

Th Feb 20

**Wartime Autbiographical Narratives: Memory and Aging**

*Film précis on Riefenstahl due*

Discuss Penny Summerfield "Introduction" *Reconstructing Women's Wartime Lives*

Presentation:                   and

Assignment: read Ringelheim and Bos

**Week 7**

**Women and Gender during the Holocaust: Controversy**

T Feb 27

Discuss Joan Ringelheim "A Reconsideration of Research" and  
Pascale Bos "Women and the Holocaust: Analyzing Gender Difference"

Presentation:                   and

Assignment: read Weitzman and Ofer

TH Feb 29

**Gender and the Holocaust: Jewish women and men**

Discuss Dalia Ofer and Lenore J. Weitzman, "Women in the Holocaust"  
<https://jwa.org/encyclopedia/article/women-in-holocaust>

Presentation:                   and

Assignment: read Kaplan

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**Week 8**

**Jewish Women in Nazi Germany**

T March 5

Discuss: Marion Kaplan "Jewish Women in Nazi Germany: Daily Life, Daily Struggles"  
Presentation:                   and:

Assignment: read Pine and start reading Ruth Klüger

TH March 7

**Different experiences, different memories?**

Discuss: Lisa Pine, "Testimonies of Trauma: Surviving Auschwitz-Birkenau"

Presentation:                   and

Assignment: read all of Ruth Klüger over the break!

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**March 11-15**

***Spring Break***

*Read Ruth Klüger Still Alive: A Holocaust Girlhood Remembered*

Assignment: start writing book report on *Still Alive*

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**Week 9**

**Jewish Women in Germany and Austria**

T March 19

Discussion of Ruth Klüger *Still Alive*

Presentation:                   and

Assignment: finish up book report on Kluger, read Minco

TH March 21

**Memoir and Gender**

**Book report on Ruth Klüger *Still Alive* due!**

Are Survivor Narratives Gendered?: We discuss Marga Minco "Sabbath" and short excerpts by Primo Levi, Judith Magyar-Isaacson, Isabella Leitner

Presentation:                   and

Assignment: read texts for week 10

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**Week 10**

**Survival Strategies during the Holocaust**

T March 26

Baumel, Judith Tydor. "Women's Agency and Survival Strategies during the Holocaust"

Presentation:                   and

Assignment: Read Flaschka and Bos

TH March 28

**Sexual Violence: Uncovering a Hidden History**

Flaschka "Sexual Violence: Recovering a Suppressed History"

Bos "All My Life I have Kept this Secret"

Presentation:                   and

Assignment: read Sommer and Dwork and write a 1-page proposal for final paper

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**Week 11**

**Sex and Sexual Violence: (Forced) Prostitution and Barter Sex in camps**

T April 2

***Hand in proposal final paper!***

Sommer "Forced Prostitution in Nazi Camps"

Dwork "Sexual Abuse, Sexual Barter, and Silence"

Presentation:                   and

Assignment Read Bos

TH April 4

**Sex or Sexual Violence? Making sense of hidden teenager Molly Applebaum**

Discuss: Bos "Barter, Prostitution, Abuse?"

We discuss excerpts of *Buried Words: The Diary of Molly Applebaum, 2017*

We will watch excerpts of Molly's USC Shoah foundation interview

Presentation:                      and

Assignment: Read Hajkova, Grau, Schoppmann, work on a tentative bibliography for final paper

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**Week 12**

T April 9

**Sexuality under the Nazis: Queer Desire**

Discuss: *How do I create a MLA/Chicago/APA bibliography?*

Discuss: Hajkova Intro "Sexuality and the Holocaust"

Gunter Grau "Persecution...of Male Homosexuals 1933-1945"

Claudia Schoppmann "Lesbian Women in the Nazi Period"

Hajkova "Between Love and Coercion"

Presentation:                      and

Assignment: finalize draft bibliography in proper style, read Marhoefer and Evans and Maelander

TH April 11

**Gender under the Nazis: Trans Lives**

***Hand in brief bibliography for final paper!***

Marhoefer "Lesbianism, Transvestitism, and the Nazi State"

Evans and Mailaender "Crossdressing"

Presentation:                      and

Assignment: work on thesis and outline for final paper

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**Week 13**

T April 16

**Writing workshop part I: Working thesis**

***Bring draft of working thesis for final paper to class***

In class discussion of (and work on) working thesis

Assignment: finish up working thesis and create draft of outline

TH April 18

**Writing workshop part II: Outline and 1<sup>st</sup> Paragraph**

***Bring draft of outline for final paper to class***

In class discussion of (and work on) outline and first paragraph

Assignment: Prepare a short class presentation and finalize your intro paragraph + thesis + outline for final paper

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**Week 14**

T April 23

**Final Presentations students 1-13**

***Intro paragraph, thesis, and outline for final paper due!***

Presentations (5 minutes) of final paper in class + questions and discussion

TH April 25

**Final Presentations students 14-27**

Presentations (5 minutes) of final paper in class continued

**Assignment: finish up your final paper and submit on May 2<sup>nd</sup> 10 PM latest (Canvas)**

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