

Fall 2019
Reel Horror: The Holocaust in Hollywood Film
UGS 302 (60475)

Professor: Pascale Rachel Bos

Hollywood Holocaust Film: (Cultural) Memory and Americanization

We learn about historical events through a variety of media: school books, novels, newsprint, photos, archival records, and so forth. Film, however, can be a particularly powerful medium of historical representation as it offers its audience the illusion of verisimilitude: what it shows may seem real, “the real story.” This makes film an influential vehicle for representing historical events, especially events that deviate so radically from the norm that they are hard to imagine, such as the Holocaust. Film can make visible and bring to life what is nearly impossible to imagine through examining a historical document alone.

In this course, we specifically examine the significant influence of *American Hollywood representations* of the Holocaust as they have shaped and are reflective of the *American cultural memory of the Holocaust*. In contrast to Europe where the events of the Holocaust took place and were witnessed personally, knowledge of the events in the United States has been from its earliest inception been mediated by cinematic images, be it of a documentary nature – newsreel footage of the opening of the concentration camps in 1945 - or of a more fictionalized nature. By tracing how Hollywood has shaped a uniquely American way of viewing the Holocaust, and while contrasting this at times with other (European) film traditions, we consider in some depth what particular American cultural or political considerations, sensibilities, and concerns, led to the production of certain films in different decades and not others, how certain genres and cinematic techniques work and why they became popular, and why particular movies became blockbusters while others did not. As such, we also discover more about American cultural attitudes about war, genocide, heroism, and victimization. Moreover, because film is a mass medium, these representations of history can also generate a strong sense of a *shared memory* among an audience. Indeed, if a film is successful and is received by its audience and critics as a story about memory (which happens by way of its use of historical images and tropes and through its marketing and pre-publicity), its narrative and images and even soundtrack can come to circulate within a culture as *cultural memory*. Cultural memory is not neutral, however, as it serves to stabilize and convey a society’s self-image at a particular point in time. It is for this reason that we carefully distinguish between different national cinemas of the Holocaust.

Signature Course Mission

The Signature Courses at the University of Texas at Austin will connect students with distinguished faculty members in unique learning environments. By way of this rigorous intellectual experience, students will develop college-level skills in research, writing, speaking, and discussion through an approach that is both interdisciplinary and contemporary.

Course Requirements

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. To prepare for the assignment, *you need to have read the assigned reading and bring it to class.*

University Lecture Series

The Fall 2018 University Lecture Series will be held on September 23 and 24 at 7-8 p.m. at Bass Concert Hall. For topics, see <https://ugs.utexas.edu/uls>. You are required to either attend one of these two lectures or view the video of the lecture which will be made available on-line within a few days after the lecture. Your response paper (see below) is based on this lecture.

Oral Presentations

At the beginning of the semester, you sign up for a presentation on one of the week’s assigned readings. You work on these presentations alone or in pairs (depending on who signs up for that session). Divide up the reading, read the texts carefully, provide a very brief summary of content (notes should fit on one index card!) and 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/Information Literacy Assignments

Film Précis

Write 1 brief (2-3 pages) film précis, due on Th Sept 19. You will receive a writing prompt with directions. (Write an intro with a simple thesis, a short summary of the film, and your own analysis of the text, an end in a concrete conclusion). Use this paper to practice your formal writing skills.

Response paper

Write 1 short (1-2 pages) response paper based on 1 of the 2 University Lecture Series lectures (which are held Sept 24 and 25), due October 3rd. This response paper should be formally structured, and needs to be about 300-450 words long. Provide a basic summary and analysis and response to the lecture. Use this paper to practice your formal writing skills and your analytical skills.

Final Project

A final project on which you will work in groups of 3, critically researching and assessing the scholarly literature on one particular Holocaust film will consist of: 1. Library session October 22nd. 2. (Group) search and (individual) annotation of a source is due Nov 5th. 3. Website assessment exercise is due Nov 15th. 4. Final oral presentation in which the group presents its findings (discussion of content, bias, context, and final assessment) is due Dec 3-5. Final and formal 3-4 page write up of your findings which includes your sources properly cited, is due Dec 5. A detailed prompt with all the steps of this final project will be provided.

Film Viewings

A note on the graphic nature of some of the images in these films: when possible, you will be given a head's up about which films or which parts of films may contain such footage. You are expected to see *many of the assigned films* (or film excerpts) on your own outside of class time. We often only review excerpts in class time. I use brief pop quizzes in class to assess your knowledge of that day's film basic content, and these are part of your grade. Below you will find the list of where you can find these films, either on line (often on YouTube) or on Netflix.

Imaginary Witness: Hollywood and the Holocaust available on line on YouTube or Netflix DVD:

Part 1 <https://www.youtube.com/watch?v=S1NpNLIrIKU>

Part 2 <https://www.youtube.com/watch?v=VuUTZD4pCeE>

Death Mills available on line at <http://www.archive.org/details/DeathMills>

Nuit et Brouillard (Night and Fog) we watch in class, poor quality copy: <https://vimeo.com/189672641>

The Diary of Anne Frank 1959 available on Youtube <https://www.youtube.com/watch?v=rHvL7IVZyY4> and it is useful to compare it to the 2001 version (which shows what happens after their arrest) online. See: <http://www.youtube.com/watch?v=XH2HxdnUdWE> and: <https://www.youtube.com/watch?v=5ZJl5hjX7j4>

Judgment at Nuremberg available on Netflix DVD and a few excerpts on YouTube:

Movie trailer: <https://www.youtube.com/watch?v=RfOgZXIQ6fo>

<https://www.youtube.com/watch?v=GHLtTRvdZrk> <https://www.youtube.com/watch?v=zM4ZQANR0dU>

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

The Pawnbroker clips are available on line on YouTube:

<https://www.youtube.com/playlist?list=PLZbXA4lyCtqqw04tbQ8fUosrM7QqsDROF>

Holocaust miniseries from 1978 available on line on YouTube:

<https://www.youtube.com/playlist?list=PL7xrx10DozRUtj-bAQ0-DcWMQ7Hov9br>

Sophie's Choice available on line on YouTube:

<https://www.youtube.com/watch?v=xB0PPkcwBbl>

Shoah a 9.5 hour film of which we will watch excerpts in class. The first part half can be found on Youtube

https://www.youtube.com/watch?v=n7_gSUVcwc

Schindler's List available on Netflix DVD and Youtube

https://www.youtube.com/results?search_query=schindler%27s+list+1%2F9&sp=mAEB

The Grey Zone available on Netflix DVD

Attendance

You are expected to attend all sessions, do the reading, and participate in discussions. Because much of the class consists of small group work, attendance is mandatory and is reflected in your grade. If you have to miss a class for a legitimate reason, I need to be notified by e-mail. Provide a doctor's note for medical absences. More than 4 unexcused absences will lead to an automatic reduction of ½ letter grade. Unexcused tardiness is counted as a ½ absence. There are ways to make up for (a limited amount of) class absences, ask your professor about this!

Texts

All texts for the course will be available as of 9/2/19 in a required course pack (also referred to as the class reader) from Jenn's Copies, 2518 Guadalupe • CALL FIRST!: (512) 482-0779 • 2518@jennscopies.com

Writing Center

The Undergraduate Writing Center offers free, individualized, expert help with writing for any UT undergraduate, by appointment or on a drop-in basis. Their services are not just for writing with "problems." Getting feedback from an informed audience is a normal part of a successful writing project. FAC 211, 512- 471-6222.

<http://uwc.fac.utexas.edu/> Useful presentations on line: <http://uwc.utexas.edu/presentations/>

Disabilities

The University of Austin provides upon request appropriate academic accommodations for qualified students with disabilities. For more information, contact the Office of the Dean of Students at 512- 471-6259, 512-471-6441 TTY.

Use of cell phones and computers

Cell phones must be put away during class, and computers may be used only for note-taking. Students who use computers gadgets for non-class related activities will be marked as absent.

Grading

Attendance/participation/prep	15%	Response paper	10%
Film Precis	10%	Class presentation	10%
Website evaluation	10%		
Final project	45% (database search + annotated source 10%, Final project presentation 15%, Final project write up 20%)		

Watch out for

Failing more than 2 of the film content quizzes (this suggests a lack of preparation, and will be counted in your final grade). Missing more than 4 classes without a valid medical excuse (bring documentation) or other documentable reason for absence will **automatically** lower your grade in this class.

A note on scholastic dishonesty

While doing research on the internet, it is tempting to copy and paste when you find a text that suits your need. This, however, constitutes plagiarism, a form of scholastic dishonesty that UT takes very seriously. See:

http://deanofstudents.utexas.edu/sjs/scholdis_plagiarism.php Make sure that you quote properly or paraphrase while disclosing your original source. <http://www.lib.utexas.edu/services/instruction/learningmodules/plagiarism/> Look at this handy tutorial if you want more information: <http://uwc.utexas.edu/presentations/>

Concealed Handguns

Although by law I am not allowed to expressly forbid you from bringing a concealed handgun to my class if you are a LTC holder, the administration of this university, the faculty, staff, and the majority of the students have expressed the wish to keep this campus gun-free. Weapons on campus pose a serious hazard: they can discharge accidentally, they can be stolen, they can become a tool of intimidation in a heated discussion, and unfortunately they can be used to coerce sexual consent. I thus strongly wish to dissuade you from bringing a concealed handgun to class - leave it at home, or if you must bring it to campus, leave it locked in your vehicle.¹ Campus carry requires that handguns remain concealed at all times with no exceptions, and if a handgun is visible, however briefly, it is a violation of university policy and law. If a LTC holder does reveal their weapon in class, whether accidentally or by choice, or discusses having a gun on or with them, they will be asked to leave the classroom and be counted absent for that day.² Guns are not permitted under ANY circumstances in my office. You will sign an “Acknowledgement of Oral Notice Prohibiting Concealed Handguns” form before visiting my office hours.

Grading criteria

An A student:

Always comes to class, on time, and has their materials with them
 Has done the reading and the viewing before hand
 Is prepared to have an informed discussion about the film and the reading 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
 Adds significant new information to the class presentation
 Has prepared (writing) assignments on time, has followed the directions of the writing assignments 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 (note: hand guns are NOT allowed in my office – no exceptions)

A B student:

Is almost always on time, almost always present (misses no more than 4 classes), and has their materials with them
 Has done 90% of the reading and the viewing before hand
 Does their best in working with other students in small groups
 Sometimes volunteers to answer open questions in class
 Adds some new information to the class presentation
 Has prepared almost all (writing) assignments on time
 Follows most directions of the writing assignments and tests and prepares accordingly
 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 (note: hand guns are NOT allowed in my office – no exceptions)

¹ LTC holders who choose to carry concealed handguns on campus are obligated to know the UT Austin policies. It is their responsibility to know where they cannot carry and plan accordingly. A LTC holder who carries on campus must carry the handgun in a holster that completely covers the trigger and the entire trigger guard area, and the holster must have sufficient tension to securely retain it even when subjected to unexpected jostling. Persons who violate these laws and policies are subject to penalties and fines in addition to disciplinary action imposed by the university. If an activity would make concealed carrying difficult or impossible (an athletic or dance class, for instance), they must make proper arrangements to work around it. Because storage of handguns on campus is prohibited, a student who carries should consider leaving his or her handgun at home, or stored securely in his or her vehicle. Similarly, a student who will be taking an exam that requires that the backpack be left outside should consider leaving their handgun at home or in their car before entering the exam room.

² What can you do if you see a handgun in a classroom or on campus? Notify law enforcement via 911 and UTPD will arrive and assess the situation.

Calendar-Syllabus

Readings are listed on the day they will be discussed so read them before you come to your next class. Always bring assigned texts to class on days we discuss it. If a film is not listed as homework, we will watch it in class.

Week 1 **Introduction**

Th 29 Aug Introduction to the course structure of class, syllabus, survey and bio

Assignment: write survey and bio and think of which presentation you would like to do, go buy your class reader (call Jen's Copies first to make sure it's ready!)

Week 2 **Brief Introduction to the History of WW II and the Holocaust part I**

T 3 Sep **Bio due! Survey due! Sign up for presentations!**

We will begin to review the survey in class

Homework: read "Chronology of the Holocaust and WW II" #1 and "Maps" #2 in your reader

Th 5 Sept **Brief Introduction to the History of WW II and the Holocaust part II**

We will continue to review the survey and compare it to the Holocaust chronology in the reader. We will discuss the following questions: What do we (think) we already know about the Holocaust, and how did we acquire this knowledge? How great of a role did film and television images play in shaping our understanding of the Holocaust? Which films or television programs stand out? How much of what we thought turns out to be correct or incorrect?

We discuss: "Chronology of the Holocaust and WW II" #1 in R and "Maps" #2 in R

Homework: Review the survey and compare to the information found in the chronology in the reader.

Watch parts 1 and 2 of Daniel Anker *Imaginary Witness* on YouTube:

Part 1 <https://www.youtube.com/watch?v=S1NpNLIrIKU>

Part 2 <https://www.youtube.com/watch?v=VuUTZD4pCeE>

Week 3 **Hollywood and German Nazism until 1941**

T 10 Sep

Discussion of Daniel Anker *Imaginary Witness: Hollywood and the Holocaust* (2004)
Who ran the early Hollywood film industry, and what were their concerns? Why was the U.S. so intent on not criticizing the new Nazi regime? What did the U.S. know of the violence that the regime committed and what explains their response (or lack of)?

Homework: Watch *Nazi Death Mills* (1945) **NOTE: GRAPHIC FOOTAGE**

<https://archive.org/details/DeathMills>

Compare this footage with the film the British put together and narrated:

<https://www.youtube.com/watch?v=DY9y7cmmmFQ>

Read: Kay Gladstone "Separate Intentions..." #3 in R

Th 12 Sep **Film as Evidence: The Holocaust in Movie Newsreels**

We discuss why the images of *Nazi Death Mills* (1945) were shot, how they were used and why (in the U.S. and in occupied Germany), and what their impact was on American and German audiences. Did the material succeed in serving as evidence of Nazi brutality? Why did the British make a different film, but did not show it publicly until 1985?

We discuss Kay Gladstone "Separate Intentions..." #3 in R

Transition hand-out discussion

Presentation: and

read Text of *Night and Fog* (translated) #4 in R

read Elizabeth Cowie "Seeing and Hearing for ourselves..." #5 in R

Jean-Marc Dreyfuss "Censorship and Approval: the Reception of..." #6 in R

Week 4

T 17 Sept

Realism and Holocaust Documentary: Night and Fog (1955)

We watch and discuss *Night and Fog* in class **NOTE: GRAPHIC FOOTAGE**

Discussion Elizabeth Cowie "Seeing and Hearing for ourselves..." # 5 in R

Jean-Marc Dreyfuss "Censorship and Approval: the Reception of..." # 6 in R

Think about the use of images, sound, music, narration in this film: how do they complement each other? What seems to be the film's overall message? Is the Holocaust understood as an event specifically affecting European Jews?

How does this film seem to differ from the newsreel footage shown in 1945? What new or different stories does it tell? Think of how this film already seems to be about the memory of the Holocaust, rather than that it is a document (evidence) about the Holocaust.

We discuss the upcoming film précis

Presentation: and

Homework: write your film précis! If you have time, watch (parts of) *The Diary of Anne Frank*
<https://www.youtube.com/watch?v=rHvL7IVZyY4>

Th 19 Sept

A "Conspiracy of Silence"? Hollywood's Silence in the 1950s/ Americanization of Anne Frank Film Précis Night and Fog due!

We will watch excerpts from later film adaptations of the Diary of Anne Frank (1959) to highlight the particular choices made by the American screenwriters and film maker in the 1950s, and the different ways to think of the Holocaust in the 1990s/2000s. What political and cultural factors led to a silencing of the Holocaust in the immediate postwar years, and how did (Jewish) fears of antisemitism, Cold War rehabilitation of West Germany and fear of Communism play a role? In (DVD chapters 1-5, 13-8, 30-end)

Homework:

Read Judith Doneson "The Diary of Anne Frank in the Context of..." # 7 a and

Alvin Rosenfeld "Anne Frank and the Future of Holocaust Memory" # 7 b in R

ATTEND UNIVERSITY LECTURE SERIES on either Mon the 23rd or Tues the 24th this week!
(Response paper based on lecture is due 10/3)

Week 5

T 24 Sept

A "Conspiracy of Silence"? Hollywood's Silence in the 1950s/ Americanization of Anne Frank

We discuss: Doneson "The Diary of Anne Frank in the Context of..." and Alvin Rosenfeld "Anne Frank and the Future of Holocaust Memory" # 7 a and b in R

Presentation: and

Homework: Start writing up your response paper of the University lecture!

Watch excerpts from Stanley Kramer's *Judgment at Nuremberg* (1961)

<https://www.youtube.com/watch?v=RfOgZXIQ6fo>

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

<https://www.youtube.com/watch?v=zM4ZQANR0dU>

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

and read Doneson "Chaos and Social Upheaval..." #8 a and

Alan Mintz "The Holocaust at the Movies: Three Studies in Reception" (part 1) #8 b

Th 26 Sep

Holocaust on Trial: film and television on Nuremberg Trial (1961)

Judgment at Nuremberg: Re-introducing the Holocaust a Generation Later

The first major Hollywood production to present the Nazi crimes to a broad audience, it uses documentary footage of the liberation of the concentration camps. We discuss excerpts and the major themes of the movie and its particular importance in U.S. culture, as it came out right as the Eichmann trial began in Jerusalem.

We discuss: Doneson "Chaos and Social Upheaval..." #8 a

Alan Mintz "The Holocaust at the Movies: Three Studies in Reception" (part 1) #8 b in R

Presentation: and

Homework: Watch *This is Your Life* (1953) episode with Hannah Bloch Kohner

<https://www.youtube.com/watch?v=m3F9Rc6i-w>

Week 6

The Voice of Survivors, Televised

T 1 Oct

This is Your Life (1953) episode with Hannah Bloch Kohner

What can we learn from how this television program positions the survivor and her story?

What aspects of the program are hard to fathom today?

Homework: finish up your response paper of the University lecture!

Watch the US "trailer" for the Eichmann trial:

Background: <http://www.youtube.com/watch?v=qob0mSk9f5w&feature=related>

And watch at least 5 individual parts of the Eichmann trial, start at:

<http://www.youtube.com/watch?v=aVOXYMUW4go&feature=related>

And read: Tim Cole "Adolf Eichmann" #9 in R

Jeffrey Shandler "The Man in the Glass Box: Watching ..." #10 in R

Th 3 Oct

University Lecture Series response paper due!

Holocaust on Trial: television on Eichmann Trial (1961)

Discussion of Eichmann Trial, its televising and its impact in the U.S., Israel, and beyond

Tim Cole "Adolf Eichmann" #9 in R

Jeffrey Shandler "The Man in the Glass Box: Watching ..." #10 in R

Presentation: and

Homework: watch *The Pawnbroker* on YouTube:

<https://www.youtube.com/playlist?list=PLZbXA4lyCtqqw04tbQ8fUosrM7QqsDROF>

Read: "The Holocaust at the Movies: Three Studies in Reception" (part 2) #11 in R

Week 7

The Memory of the Holocaust and American Politics of the 1960s

T 8 Oct

(Erev Yom Kippur)

Discuss Sidney Lumet *The Pawnbroker* (1965)

How does the film discuss the intolerance of the Nazis in the context of U.S. racial tension of the period? Does it make sense to (re)view the Holocaust through this lens?

We discuss Alan Mintz "The Holocaust at the Movies" (part 2) #11 in R

Presentation: and

Homework: Watch excerpts of the miniseries *Holocaust* on YouTube (see hand out with details)

<https://www.youtube.com/playlist?list=PL7xrx10DozRUtj-bAQ0-DcWwMQ7Hov9br>

read Marianne Singerman "Holocaust reviewed" #12 in R

Anton Kaes "1979: The American television series 'Holocaust' ... " #13 in R

Doneson "Television and the Effects of *Holocaust*" # 14 in R

Watch the critical discussion and aftermath of the miniseries in David Anker Imaginary Witness:

https://www.youtube.com/watch?v=38_xrTda_Ek (First 5 minutes only)

Th 10 Oct

The Holocaust is Televised

How does the medium of television differ from that of film? What adjustments had to be made to the story for it to work as a miniseries? What do we make of the extremely divergent responses to the film in the U.S., and again in West Germany? What ethical and aesthetic arguments were leveled against the film? Do those still hold up, forty years later?

We discuss Marianne Singerman "Holocaust reviewed" #12 in R

Anton Kaes "1979: The American television series 'Holocaust' ... " #13 in R

Doneson "Television and the Effects of *Holocaust*" #14 in R

Presentation: and

Homework read: Astrid Erll "Literature, Film, and...Cultural Memory" #15 in R

Week 8

Holocaust film as Cultural Memory

T 15 Oct

Discussion of the concept of cultural memory as used by Astrid Erll and others: how can we apply this concept to the films we have seen thus far?

We discuss: Astrid Erll "Literature, Film, and...Cultural Memory" #15 in R

Introduction to final project, choosing groups

Presentation: and

Th 17

Research Session: Start of Research project

Discussion on HOW to annotate a source and what sources will work and which will not

Week 9

Library/Research Session: Start Research for Final Project

T 22 Oct

REQUIRED session at the PCL 2.340, meet at 9:30 at Learning Lab 2, and bring a laptop!

meet with the librarian and start the final (group) research project. Work with your group on finding sources.

Homework: find a USABLE source to annotate, share with your group electronically and provide feedback for each other

Homework: read Ilan Avisar "The Hollywood Film and ..." (excerpt) #16 in R

Watch *Sophie's Choice*: <https://www.youtube.com/watch?v=xB0PPkcwBbl>

Th 24 Oct

The Ethics of Holocaust Representation

After watching Alan J. Pakula *Sophie's Choice* (1982) consider the following: *what does it mean to tell the story of the Holocaust through a non-Jewish protagonist? Does it displace the memory of*

the Holocaust? Is memory always premised on rivalry? Is it acceptable to have a sexual/romantic sub-plot in a Holocaust movie? What do we make of the American framing of the story?

Ilan Avisar "The Hollywood Film and ..." (excerpt) #16 in R
Presentation: and

Week 10

T 29 Oct

The Witnesses Speak

Watch in class: excerpts of Claude Lanzmann *Shoah* (1985)

Homework: read Joshua Hirsch "Shoah and the posttraumatic..." #17 in R

Th 31

Hand-out on *Shoah*

After watching *Shoah* (1985) and reading the hand out, consider the following:

What were some of the unusual choices Lanzmann made for this film? How does the absence of documentary footage function? How does the (lack) of explicit structure in the film work, and its length? What do we make of Lanzmann's interviewing style? What issues of staging and representation does this film bring up? Fill out question hand out (100 words) hand in on T11/5

Homework: Finish up your annotated source!

Watch Steven Spielberg *Schindler's List* (1993)

https://www.youtube.com/results?search_query=schindler%27s+list+1%2F9&sp=mAEB

Read Alan Mintz "The Holocaust at the Movies: Three Studies in Reception" (part 3) #18

Miriam Bratu Hansen *Schindler's List* is not *Shoah*..." # 19 in R

Mary Ellen Mark "Using Light and dark as Paint" #20 in R

Week 11

T 5 Nov

Hollywood's Answer to Shoah: the Holocaust Blockbuster

Annotated source due and *Shoah* hand-out!

Discussion of *Schindler's List*: Spielberg's intent to make the "definitive" movie about the Holocaust, the dispute between Spielberg and Lanzmann, ethical choices (what should/should not be represented), aesthetic choices (use of b/w instead of color, musical score) and narrative choices (why the focus on the "good" German, the happy ending, the actual survivors and their descendants appearing at the end of the film?)

We discuss: Mintz "The Holocaust at the Movies: Three Studies in Reception" (part 3) #18 in R

Miriam Bratu Hansen *Schindler's List* is not *Shoah*..." # 19 in R, Mark "Using Light and dark as Paint" #20 in R

Presentation: and

Homework: read Ilan Avisar "Holocaust Movies and the Politics of Collective Memory" #21 in R

Alan Mintz "From Silence to Salience" # 22 in R

Th 7 Nov

The Americanization of the Holocaust I

Ilan Avisar "Holocaust Movies and the Politics of Collective Memory" #21 in R

Alan Mintz "From Silence to Salience" # 22 in R

Discussion of upcoming website assessment

Presentation: and

Read: Lawrence Baron "Projecting the Holocaust into..." # 23 in R

Mathew Boswell on *The Grey Zone* #24 in R

Work on Website assessment assignment!

Week 12 T 12 Nov	<p><i>The Holocaust beyond Heroes and Victims?</i> Watch Tim Blake Nelson <i>The Grey Zone</i> (2001) <i>The Grey Zone is a very different movie from earlier Holocaust films, and one can argue that it could only be made after other aspects of the Holocaust had already been highlighted. Dealing with the exceptional Sonderkommando – concentration camp inmates who had been selected to do all the work leading up to, and following extermination in the gas chambers – it focuses on the moral dilemmas camp inmates faced, and the cost of survival. Lauded by some, considered deeply controversial by others, the film will lead us to discussion about what can and should (not) be represented in Holocaust film.</i> Discuss the reading: Lawrence Baron “Projecting the Holocaust into...” # 23 in R Mathew Boswell on <i>The Grey Zone</i> #24 in R</p> <p>Presentation: and</p> <p>Homework: read Rosenfeld “The Americanization of the Holocaust” # 25 in R</p>
Th 14 Nov	<p>Americanization II Website Assignment Due! Rosenfeld “The Americanization of the Holocaust” # 25 in R <i>We ask why the Holocaust has come to such prominence in U.S. culture over the past thirty years, and whether it functions as a “screen memory” (or “Deckerinnerung”), that is: as a memory that replaces (“covers up”) another memory that is deemed too unacceptable or contentious to bring out in the open. What is the narrative that Hollywood has produced about the Holocaust?</i></p> <p>Presentation: and</p> <p>Homework: read Dora Apel “The Aftermath of the Holocaust” #26 in R</p> <hr/>
Week 13 T 19 Nov	<p>Americanization III <i>Discussion of website assessment assignment</i> Discuss Dora Apel “The Aftermath of the Holocaust” #26 in R</p>
Th 21 Nov	<p>GROUP PROJECTS I Discussion in class of group project, work on final project, prepare group presentation</p> <p>Assignment: continue to work on final projects</p> <hr/>
Week 14 T 26 Nov	<p>GROUP PROJECTS II Final session to work on final project, prepare group presentation</p>
Th 28 Nov	<p>Thanksgiving, NO CLASS Homework: finalize final project, prepare group presentation.</p> <hr/>
Week 15 T 3 Dec	<p>Final Presentations Presentations (20 minutes per group) of research findings in class. Groups 1-3</p>
Th 5 Dec	<p>Final Presentations Presentations (10 minutes per group) of research findings in class. Groups 4-6</p> <p>HAND IN FINAL PRESENTATION 3-4 PAGE WRITE UP WITH SOURCES!</p> <hr/>

IMPORTANT Due dates and assignments

Week 2

T 3 Sep Bio due! Survey due! Sign up for presentations

Week 4

TH 19 Sep Film Precis due

Week 5

M/T 23/24 Sept Pick one of the two University Lectures to attend and write your response paper on

Week 6

T 3 Oct Response Paper due

Week 8

T 15 Oct Final Project Pick Groups

Week 9

T 22 Oct Meet at PCL (REQUIRED!) for Library session, start of group projects

Week 11

T 5 Nov Source annotation due + Questions *Shoah*

Week 12

T 14 Nov Website assessment assignment due

Week 13/14

TH 21/T 26 Nov Work on group projects in class

Week 15

TTh 3/5 Dec Presentations (20 minutes per group) of research findings in class
Final presentation 3-4 page write up due