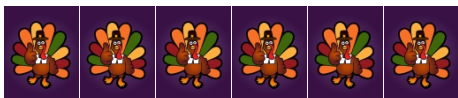


**Revision of Calendar (To adjust for Strike)
Holocaust through Hollywood's Eyes**

BIGGEST CHANGES:

- Deadlines have shifted.
- Dropped WTL 2
- Moved deadline for Dear Dr. Goody Essay (can always be submitted earlier)

Class Calendar	
This Class Calendar is Subject to Change and Assignments Are Subject to Revision	
All reading materials for this class are in BOLT→Content	
Date	Schedule of Readings, Class Meetings, Assignments, and Goals
Between Classes do the following:	<input type="checkbox"/> Submit "Rules of Engagement" Analysis of <i>The Defiance</i> to BOLT Coursework --> Assignment Submission Folder by 12:00 PM, 28 October Schedule individual conference 2 to discuss your writing as evident in graded work; bring the graded work; meetings should be completed by 27 October <input type="checkbox"/> Read assignment guidelines for Dear Dr. Goody: Teaching the Holocaust Solely through Film? Essay so that we can discuss in our next class meeting.
26 Oct	<p>Discussion:</p> <ol style="list-style-type: none"> 1. What questions do you have about: Dear Dr. Goody: Teaching the Holocaust Solely through Film? Essay <p>Lecture: Heroes and Villains in Holocaust films</p> <p>Preview and Discuss (time permitting)</p> <ul style="list-style-type: none"> • <i>The Twilight Zone: Deaths-Head Revisited</i> (time permitting)
Between Classes do the following:	<input type="checkbox"/> Print, Read and Study the following: <ul style="list-style-type: none"> <input type="checkbox"/> Gisella Perl, <i>I was a Doctor at Auschwitz</i> (memoir excerpts) <input type="checkbox"/> Newspaper Clippings about Gisella Perl <input type="checkbox"/> Submit hard copy of Memos to Director 2 in class PLUS upload to BOLT Coursework --> Assignment Submission Folder by 5:59 PM, 2 November
2 Nov	<p>Preview and Discussion: <i>Out of the Ashes</i></p> <ol style="list-style-type: none"> 1. What is the filmmaker's translation of the past and the message/lesson being conveyed? 2. What are "the potential consequences of seeing history through [Hollywood's] lens"? 3. How does the medium of film (celluloid or digital) impose limits and create opportunities to tell a story or address issues compared to primary sources or written histories? 4. "Have the characters been <i>unnecessarily</i> simplified or modernized?" 5. Has the compression of events or condensed timeline <i>significantly</i> altered the results of the events? Was it necessary? 6. Given that invention and alterations occur in every frame, "What alternatives might have been considered?"

<p>Between Classes do the following:</p>	<ul style="list-style-type: none"> <input type="checkbox"/> Be pre-writing your Dear Dr. Goody essay <input type="checkbox"/> Complete Writing Center Workshop: Writing with Sources by 9 November, 11:59 PM by uploading to BOLT <input type="checkbox"/> Meet with professor at least once to discuss draft; sign up times made available. <input type="checkbox"/> Schedule and hold individual conference 3 with professor; need to have partial draft to discuss.
<p>9 Nov</p>	<p>Film Preview & Discussion: <i>The Grey Zone</i></p> <ol style="list-style-type: none"> 1. What is the filmmaker's translation of the past and the message/lesson being conveyed? 2. What are "the potential consequences of seeing history through [Hollywood's] lens"? 3. What do the readings reveal about production and reviewer's reception of <i>The Grey Zone</i>? How does this information shape your evaluation of the film shaped by your "rules of engagement"?
<p>Between Classes do the following:</p>	<ul style="list-style-type: none"> <input type="checkbox"/> Schedule and hold individual conference 3 with professor; need to have partial draft to discuss by Thursday, 17 November <input type="checkbox"/> Be revising your Dear Dr. Goody Essay in preparation to submit <input type="checkbox"/> Submit Dear Dr. Goody Essay to BOLT Coursework --> Assignment Submission Folder by Monday, 4:00 PM, 21 November
<p>16 Nov</p>	<p>Lecture: The Holocaust Made Family Friendly</p> <p>Preview: <i>Miracle at Midnight</i></p> <ol style="list-style-type: none"> 1. What is the filmmaker's translation of the past and the message/lesson being conveyed? 2. What are "the potential consequences of seeing history through [Hollywood's] lens"? 3. How does a made-for-television film differ from theatrical releases?
<p>PLEASE NOTE THAT YOU ARE WELCOME TO TURN IN THE DR. GOODY ESSAY earlier.</p>	
<p>You have some reading, previewing and writing to do between the break; in addition, you can be pondering the final exam.</p>	
<p>23 Nov</p>	<p>No class meeting: Thanksgiving holiday. </p>
<p>Between Classes do the following:</p>	<ul style="list-style-type: none"> <input type="checkbox"/> Read and Make Notes: Mietek Pemper's Account of the "THE List" <input type="checkbox"/> Study and Make Notes of Recorded Lecture: Oskar Schindler, Myth and Reality <input type="checkbox"/> Preview Part 1 of 3 of <i>Schindler's List</i> (about the first forty minutes) on your own time
<p>30 Nov</p>	<p>Discussion:</p> <ol style="list-style-type: none"> 1. What is Mietek Pemper's translation of Oskar Schindler, Amon Goeth, and how the list was composed? 2. What does Stallbaumer reveal about Oskar Schindler and how does her translation compare to the film?

	<p>Preview and Discussion: <i>Schindler's List</i> (part 2 of 3)</p> <ol style="list-style-type: none"> 1. What is the filmmaker's translation of the past and the message/lesson being conveyed? 2. What are "the potential consequences of seeing history through [Hollywood's] lens"? 3. How does the medium of film (celluloid or digital) impose limits and create opportunities to tell a story or address issues compared to primary sources or written histories? 4. "Have the characters been <i>unnecessarily</i> simplified or modernized?" 5. Has the compression of events or condensed timeline <i>significantly</i> altered the results of the events? Was it necessary? 6. Given that invention and alterations occur in every frame, "What alternatives might have been considered?"
Between Classes do the following:	<input type="checkbox"/> Finish previewing <i>Schindler's List</i> (part 3 of 3) on your own time <input type="checkbox"/> Submit hard copy of WTL 3 in class PLUS upload to BOLT Coursework --> Assignment Submission Folder by 5:59 PM, 7 December (Please note WTL 2 was dropped. So I do mean WTL 3 in the original syllabus.)
7 Dec	<p>Discussion: What is the best Holocaust film that you have "read" this semester?</p>
Between Classes do the following:	<input type="checkbox"/> Be studying for your final
14 Dec 6:30-8:30 PM	<p>In class Final Exam Cumulative (up to 10 points) There may be an "objective" portion to test your recall of content in lectures, film terms, and readings.</p> <p>Essay (20 points) You are in the Holocaust Museum and looking knowingly at Holocaust films, discussing them with a friend. A stranger approaches you and solicits your advice: "Could you recommend which Holocaust films s/he might want to purchase, rent, or don't bother with?" You offer the following advice given the films that you have watched (minimally you must discuss all of the films that we watched in class and any required outside class) and given what you know about how Hollywood portrays the Holocaust.</p>