Learning and teaching is a responsibility shared by the professor and the students.

My responsibility as the teacher is to provide expert knowledge, create a stimulating environment in which to learn, identify learning goals and explain how they will be accomplished, and provide timely feedback on your progress as you test your competencies.

Your responsibility as the learner is always to be prepared for class, successfully complete reading and writing assignments in a timely and thoughtful manner, and to learn, that is to create new pathways in your brain that allows you to recall content and skills and apply those to real life situations years into the future. Learning results from individual endeavor and engagement; it is entirely your responsibility.

<table>
<thead>
<tr>
<th>Student Learning Outcome</th>
<th>What the professor does:</th>
<th>What the student does:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Develop media literacy skills</td>
<td>Lecture on film analysis; Practice these Skills while watching film; Assign relevant reading materials; Promote discussion of reading materials; Preview and discuss relevant films Promote discussion of the following questions: • Does Hollywood distort the history of the Holocaust? Should they? Are there times when the distortion is acceptable?</td>
<td>Actively listen to lecture and Demonstrations; Actively engage in discussions; Study reading material on a regular basis; Actively view films with an open, critical mind; Engage in active reading Complete assignments in a thoughtful, timely manner</td>
</tr>
<tr>
<td>Identify and evaluate the lessons that film producers and directors want to communicate to their American audiences</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Arrive at their own conclusions about how important is historical accuracy in Holocaust films knowing that most Americans’ exposure to the Holocaust will come from Hollywood films that claimed to be based on historical events. Does Hollywood have a</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Copyright 2015 Lisa M. Stallbaumer-Beishline as to this syllabus and all lectures. During this course students are prohibited from selling notes to or being paid for taking notes by any person or commercial firm without the express written permission of the professor teaching this course.
| Responsibility to portray the Holocaust accurately? Is accuracy possible? | • If the "Ethos of Hollywood is first of all the art of the middle, that is, it's meant to appeal to everyone." Can this be achieved when portraying the horrific events of the Holocaust? | • What does the Holocaust look like through Hollywood's eyes?  
• How do historical accounts compare to the content and mise-en-scène of film?  
Guide students in the writing process |
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Develop an appreciation for how film, an art form, may distort accuracy yet may (or may not) achieve authenticity</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Advance a convincing response to the question: How well does Hollywood portray the Holocaust?</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Compose written work addressed to different audiences</td>
<td>Guide students in the writing process</td>
<td>Engage in pre-writing; Seek assistance from the professor and BU Writing Center in a timely manner</td>
</tr>
<tr>
<td>Critically read, select, and use evidence to formulate and support writing, including argument</td>
<td>Assign stimulating, relevant reading materials and films; Emphasize the message that all film making is intentional</td>
<td>Be an actual reader, not a mock reader; Actively engage in reading text and “reading film”</td>
</tr>
<tr>
<td>Access information using effective search strategies and appropriate sources</td>
<td>Provide a list of databases and video tutorials to conduct research</td>
<td>Practice locating film reviews and other relevant readings through BU Databases as instructed</td>
</tr>
<tr>
<td>Demonstrate responsible use of source material and its effective integration</td>
<td>Teach students to recognize the difference between authentic and inauthentic paraphrasing and proper citation methods in history</td>
<td>Paraphrase authentically; Conduct research and write with integrity; Attend sessions that provide additional instruction on proper use of sources</td>
</tr>
<tr>
<td>Normalize help-seeking behaviors and contact with professors in students</td>
<td>Require students to attend meetings and provide a welcoming environment when we meet</td>
<td>Schedule and attend meetings; take responsibility for their learning</td>
</tr>
</tbody>
</table>
Communication:

All course materials are found in BOLT https://bolt.bloomu.edu. All written communication is completed through your BU email address so you must access that account routinely. Any alterations to the course syllabus, meeting times, etc will be announced as a news item in BOLT and with a group email @huskies.bloomu.edu. Please ask questions if any instruction is ever unclear. I maintain a web site on learning and teaching history: http://facstaff.bloomu.edu/lstallba. You will find tutorials there that are useful about how to write history essays but may be of interest to you as well. In addition, I will have the most updated syllabus available there in case you are having difficulty accessing it through BOLT; however, reading materials can only be accessed through BOLT → Content.

Technology Requirements & Policies

- Make sure that you routinely update your browser (e.g. IE Explorer, Google Chrome, Mozzila, Safari) to the newest versions that support BOLT. If you have trouble accessing BOLT in one browser, try another.
- High-speed internet (no dial up). Be aware that wireless connections can be slower.
- You know how and are able to access all course materials from BOLT. Some course materials are Flash and not supported by some Apple products or Google Chrome.
- Use Microsoft Word to upload all written work to BOLT or to me (i.e. file extension is a .doc or .docx).

Cell Phone, Tablets, Laptops, etc... Policy

Put your cell phone in silent mode upon beginning class and keep it in your pocket, purse or school bag or place face down on your desk. By the way, leaving class to answer a cell phone call or text a message is an equally inappropriate use of class time.

If you bring a laptop, please have a G-rated screen saver. If you have either a laptop or mobile device in class, you are not allowed to game, check or send emails, check facebook, etc. Of course, you are permitted to use them for class related activities.

Consequences? You will be asked to leave the class if you are found to be reading a text message, texting, listening to music, listening to a message, sending or checking email, gaming, etc. You will be asked not to bring your laptop to class or to leave if you are making inappropriate use of your laptop or mobile device.

Required Texts

Please note: You have no formal textbook, but I will be providing you with readings through BOLT Content and you are asked to purchase The Pianist. Always bring your assigned readings to class preferably in hardcopy. I recommend hard copies, not electronic copies. Studies show retention and engagement with reading improve with marked up hard copies. As you contribute to discussion, you are going to be asked to share page numbers, read passages, etc.

Legal Access to Films
- Some assignments require you to view **movies outside of class**. Many of these films are on reserve at Andruss Library. However, some that interest you may not be. Therefore, you must legally access movies through such services as Netflix, Amazon, RedBox, BlueBox, etc. Keep in mind that not all movies are available through video streaming.
- **Viewer suggestion**: video streaming on small laptops, smart phones, etc is becoming quite popular, yet you might want to consider how the device may affect your experience. Some films should just be seen on a big screen.

**Required Readings**

**BOLT  Content  Required Readings**

**General Library Research Tutorial** (GLRT) Andruss Library Website  Get Help  General Library Research Tutorial or click on this link: http://guides.library.bloomu.edu/content.php?pid=52898&sid=393404


**Assessment of Student Learning**

**Deadlines for all assignments are listed in the Class Calendar below.**

When submitting written work, you will be asked to bring a hard copy to class that I can read and grade blindly **and** to upload the work to BOLT Dropbox. To grade blindly, I need you to place your name on the backside of the paper, i.e. I don’t want to see your name as I read your written work.

**Individual Conferences**
(6 points)

- During the course of the semester, you need to schedule a meeting with me at least three times.
- Signup sheets will be located in a BOLT Wiki page and their availability announced as a BOLT News Item and email.

**Goal of the first meeting**: I just want to get to know you and find out what’s on your plate (15 minutes). (2 points)

**Goal of the second meeting**: to discuss your progress in the course after completing the first couple of written assignments (20-30 minutes). (2 points)

**Goal of the third meeting**: to discuss your draft of the Dear PTO Assignment (30-40 minutes). (2 points)
Of course, I encourage you to always come visit me about this course or other academic concerns that you might have. Think of me as an extra advisor. I want you to thrive at university if you want to learn.

**Writing Center Workshops**  
(0 or 2.5 points each)

The Writing Center offers workshops on appropriate use of sources and on ePortfolios. Once these are announced, I will notify you through BOLT News Item and an email. (You may have other classes requiring you to attend.)

- Attend both and be sure to register your attendance. Or get proof you were there.
- Submit a short paragraph in BOLT telling me how you will use the information from the Workshops in this course and at university. (This is what I’ll be reading and grading.)
- **Must be completed by 13 November or by the time that the last workshop is offered.**

**General Library Research Tutorials and GLRT Final Quiz**  
(0 or 5 points)

This link is located on Andruss Library Website ➔ Get Help ➔ General Library Research Tutorial

- Study all eight modules.
- Each module offers “self-check” quizzes.
- Take a **screen shot** of each module’s “self check” quiz and save to provide evidence of having completed the module.
- Take the GLRT Final Quiz.
- You are allowed to retake the Final Quiz once.
- Take a **screen shot** of the quiz results page and save to provide evidence of having completed the quiz. (If the technology is reliable, the results should be sent to me.)
- **Submit a paragraph** describing at least three things that you have learned about Library Research from having studied the modules. You can also include the screen shots after the paragraph. (This is what I’ll be reading and grading.)
- **Must be completed by 13 November.**

**Three Bonus Points if you Successfully Complete The Writing Center Workshops, the General Library Research Tutorials, and GLRT Final Quiz by Friday, 25 September 2015, 11:59 PM**

**Attendance**

- You are expected to attend class but you earn no points simply for being present.
- Consult my attendance and deadline policy below.
- This is a night class, if you miss more than one meeting, you may want to consider withdrawing from the course. **If you have two or more absences, I reserve the right to automatically assign you a failing grade for the course.**
Discussion and Participation Grade
(0-2 points for each discussion; total t.b.d.)

- You cannot be a passive learner in this class; you are expected to contribute to the discussions and participate in exercises or group work that we complete in class.
- We will be discussing our interpretation of films and our understanding of assigned readings. Discussion allows students to think through the material with their classmates; the professor serves as a facilitator to keep students on track.
- Questions to guide your readings are found in the Class Calendar and the assignments.
- What is more, you will be asked to think through materials routinely with a number of Memos to Directors exercises which are required in advance of discussions.
- Always have hard copies of the discussion material in front of you; be prepared to explain how you arrived at an interpretation or why you are raising questions by making reference to specific documents, page numbers, paragraphs.
- In order for everyone to benefit from discussion, everyone should participate. If you have a serious and legitimate problem with shyness, you should discuss this with me at the beginning of the semester.
- **Stuff happens option:** we all have bad days, fail to engage or get overwhelmed with work, and cannot prepare adequately. Your lowest discussion grade will be dropped at the end of the semester. If you miss a discussion, this will be the lowest grade dropped. So it is better to attend and be ill-prepared, than not to attend.
- How is discussion graded? Participation can take the form of responding to questions posed by the professor or your classmates; asking questions to clarify any confusion that you have about the content of the readings, the ideas they generate, and the films that we preview; offering your interpretation of questions and the assigned readings.
- You earn 0-2 points for each day of participation in which we have full class discussions.
  - 2 points: you are expected to contribute routinely (no magic number but I do keep a tally). Your contributions are relevant to the topics; informed by the assigned readings; you demonstrate effective listening skills by responding to classmates, and not dominating the discussion. You support interpretations or questions by referencing the text. You remain engaged throughout.
  - 1.75 points: Minimal but relevant contributions; still informed by the readings.
  - 1 point if you attend but do not contribute though “appear” prepared (judgment call on my part).
  - 0 points if you miss class; sleeping in class, texting, using your laptop or tablet for non-class related things.
  **Note:** if you attend and remain alert, but never contribute, the most that you can earn is a D-level grade.

Memos to Directors
(0-10 points each; total of 40 points)

**General Guidelines**

- Memos are intended to persuade and inform in a professional tone.
- Memos can be formulated in a number of ways. The guidelines here are adapted from a business memo model and made to work for the assignment requirements. ([https://owl.english.purdue.edu/owl/resource/590/02/](https://owl.english.purdue.edu/owl/resource/590/02/))

**Heading Segment:**
TO: (reader’s names and job title)
FROM: (your name and job title) *Don’t use your real name.*
DATE:
SUBJECT: (concise and specific statement about content)

**Opening Segment**
Outlines the nature of the task or problem to be solved
Explains what factors or criteria shaped your recommendations.
Might be labeled with a subheading

**Body**
Three paragraphs, each one dedicated to identifying and explaining three
“scenes” and explains why the recommendations are being made.
Might be labeled with subheadings
Be sure to parenthetically cite page numbers if you quote directly,
summarize, or paraphrase.

**Quotations for the Screenwriter**
This could be incorporated into the body section discussing the three
scenes or treated as a separate segment in the memo.
Need to explain why the quotation should be incorporate into the film.
If the quotation is long consider just providing a portion of it on the
assumption the reader can look it up.
Be sure to parenthetically cite page numbers.

**Questions that Remain**
These could be questions that you have about the reading that you want
clarified by me or in class.
These could be questions or concerns that you have about the production
of the film.

**Summary Segment**
A brief statement of the key recommendations.

- Cite page numbers (in parenthesis) when authentically paraphrasing or
  summarizing and be sure to cite and quote verbatim passages.
- About 1-1 ½ single-spaced, 1-inch margins, Verdana, 10 point font; Calibri, 11 point
  font; Times New Roman, 10 point font.
- **Standard written English.**

---

### Memos to Directors Rubric
(updated 23 August 2015)

The scenarios and what should be included in the memos differ between film topics and reading
assignments so be sure to look at the requirements for each memo.

<table>
<thead>
<tr>
<th>8.5-10 points</th>
<th>□ Fulfills all parts of the memo assignment.</th>
</tr>
</thead>
</table>
|               | □ Criteria for making recommendations is clearly explained in the opening
  segment or integrated into the body paragraphs. |
|               | □ The director, not familiar with the course readings, is able to picture your
  recommendations. |
|               | □ You clearly explain **WHY** you are making recommendations. |
|               | □ Recommendations do not appear random and based upon what YOU have
  determined is essential as the EXPERT. |
|               | □ Memorable quotations reveal sound judgement as an EXPERT; You explain why
  and they are memorable! |
|               | □ Creatively thinking about the readings. |
|               | □ Articulate and a pleasure to read. |
|               | □ Sophisticated thinking about history, authenticity, and the challenge of
  portraying the Holocaust in art form. |
|               | □ Cites page numbers to retrace work; □ paraphrases authentically |
|               | □ Cites page numbers when summarizing, paraphrasing or quoting |
Memos to Directors #1

Based upon your reading of the memoir, *The Pianist*, complete this assignment.

The director Roman Polanski has hired you as the historical consultant to turn Wladyslaw Szpilman’s memoir, *The Pianist*, into a film. Your recommendations must include the following:

- Identify and explain three “scenes” within the memoir that you believe MUST be in the film and explain why (e.g. are they crucial to maintain accuracy and authenticity, emotionally critical to plot development, etc). (A “scene” might be a few pages, the description of an event, a theme that reoccurs, or a chapter from the memoir.)
- On the assumption that Szpilman published his memoir, not only to share his experiences with readers, but also to convey messages about what he learned regarding humanity and human nature, identify and explain one lesson that should be a theme in the film. Be sure to explain why you are making the recommendation.

To help the screenwriter with the script, identify and record two quotations from the memoir that are so memorable or significant that you believe they should be integrated into the script. Explain why.

Should take the form of a memo persuasive, informative memo addressed to Roman Polanski.
### Memos to Directors #2

- You have been hired as a historical consultant by the Disney Corporation, which is preparing to make a film about the heroic rescue of Danish Jews by their fellow countrymen. As the consultant, you need to provide essential information to the director so he can determine who the major characters will be and how he should portray the three major groups of people involved in the event.

- To complete your task, you read up on the rescue of Danish Jews as described by Leo Goldberger and Herbert Pundik. Subsequently, you provide the director with the following, keeping in mind that the film must be "family friendly":
  - recommended list of characters (at least three, do not feel limited by this number) and briefly describe how they should portray the character (these characters can be actual people whom you read about or fictional characters whom you create inspired by what you read);
  - a paragraph that describes how they should portray the Danish Jews;
  - a paragraph that describes how they should portray the rescuers;
  - and a paragraph that describes how they should portray the German occupying authorities.

- Be sure to cite page numbers and author’s name in parentheses after you have written down your ideas so you can tell the director where your ideas are originating.

- Be sure to put forth a convincing case for your choices by providing details that allows the director to imagine himself into the shoes of the Jews, rescuers, and the Germans. Ken Cameron, the director, needs to know why you are making recommendations.

- Should take the form of a memo persuasive, informative memo addressed to the Disney Corporation.

### Memos to Directors #3

- Imagine that you have been hired as an intern by Joseph Sargent, director of *Out of the Ashes*, a movie about the true story of Gisella Perl, a Jewish inmate and doctor in Auschwitz. When Perl applied for citizenship in the US, she was investigated for collaborating with Nazi doctors in Auschwitz. In part because Perl performed abortions on Jewish inmates to prevent them from being selected for the gas chambers. Needless to say, the subject matter is filled with moral ambiguity intensified by the abortion debates in the United States. Your job is to help the screenwriter and director make choices about what scenes to include in the movie to help the audience understand Gisella Perl’s motivations.

- In preparation, you have read excerpts from Gisella Perl's memoir, *I Was a Doctor in Auschwitz*.

- Identify and explain three “scenes” or themes from Perl’s memoir that MUST be included in the film to achieve authenticity and accuracy. Explain why you are making these recommendations. (A "scene" might be an incident or event Perl described, a section or chapter of the memoir; a theme may be observations she makes about the humanity of inmates or the perpetrators.)

- To help the screenwriter with the script, identify and record two quotations from the memoir that are so memorable or significant that you believe they should be integrated into the script. Explain why.

- Should take the form of a persuasive, informative memo addressed to Joseph Sargent professional in appearance.
Memos to Directors #4

- Tim Blake Nelson, director of *The Grey Zone*, was “inspired” by the memoir by Myklos Nyiszli entitled *Auschwitz: A Doctor’s Eyewitness Account*. In consulting the memoir excerpts, what three scenes that Nyiszli witnesses or describes would be essential to include if Nelson wants to remain true to the memoir and be sure that you explain why? (A “scene” might be a few pages, the description of an event, a theme that reoccurs, or a chapter from the memoir.)

- To help the screenwriter with the script, identify and record two quotations from the memoir that are so memorable or significant that you believe they should be integrated into the script. Explain why.

- Should take the form of a persuasive, informative memo addressed to Tim Blake Nelson.

Film Reviews
(0-20 points each; total of 60 points)

General Guidelines for all Film Reviews

- A review should do the following: entice, examine, elucidate, and evaluate given the intended audience’s expectations.
  - **Entice**: catch your reader’s attention so that s/he will want to read (found in the introductory paragraph).
  - **Examine**: provide sufficient information about the film and the director’s goals so the reader has a capsule summary (may be found in the introductory or first body paragraph).
  - **Elucidate**: the audience wants insight about historical accuracies and inaccuracies, so the body of your review should discuss with examples that compare the film and text (makes up the body paragraphs and restated briefly in the concluding paragraph).
  - **Evaluate**: you are being asked to evaluate the film for historical accuracies and inaccuracies in order to recommend it, to recommend it with qualifications, not recommend it, or not recommend it with qualifications. Your opinion is being solicited, and your opinion should be informed by a careful analysis of the film and the memoir. Opinions will vary, what matters is how convincingly you have substantiated your recommendations (integrated into the body paragraphs as you examine and elucidate then restated briefly in the concluding paragraph).

- Professional in appearance and tone.
- Standard written English.
- A title that captures the essence of your review.
- Be creative, but not verbose.
- Avoid misrepresenting the film or the memoir.
- Cite page numbers (in parenthesis) when authentically paraphrasing or summarizing and be sure to cite and quote verbatim passages.
- About 3 pages, double-spaced, 1-inch margins, Verdana, 10 point font; Calibri, 11 point font; Times New Roman, 10 point font.

Rubric for Film Review Follows with an Explanation of Each one in more detail:
**Dear PTO**  
*be sure to consult the assignment guidelines*

The PTO full comprehends & is ready to vote!  

(A range)

The PTO wants to ask you some follow up Questions.  

(B and C)

Revise the letter: you have ignored their concerns; failed to persuade; or appeared uninformed  

(D and F range)

| Letter contextalizes the problem and makes clear recommendations  
<table>
<thead>
<tr>
<th>a.k.a. a thesis in more conventional approaches</th>
</tr>
</thead>
<tbody>
<tr>
<td>Recommendations are supported with an in-depth, convincing analysis of at least two examples from each of the films so that anyone can understand who has not seen the movies</td>
</tr>
<tr>
<td>Criteria for making recommendations are informed by what is age appropriate</td>
</tr>
<tr>
<td>Criteria and recommendations are informed by Ms. Larson’s goals and the PTO’s concerns</td>
</tr>
<tr>
<td>Consistently applies criteria to recommendations</td>
</tr>
<tr>
<td>Takes into account historical accuracy or authenticity in making recommendations; after all, Ms. Larson has teaching goals</td>
</tr>
<tr>
<td>Recommendations anticipate potential opposition or parental concerns in a polite, diplomatic, knowledgeable, professional tone</td>
</tr>
<tr>
<td>Considers whether or not “family friendly” Holocaust films should be made or shown</td>
</tr>
<tr>
<td>Focuses on the essential elements of the movie; sorts the valuable information from the trivial</td>
</tr>
<tr>
<td>Avoids misrepresenting or misinterpreting the film content</td>
</tr>
<tr>
<td>Appreciates the complexity of the challenge</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Composition</th>
<th>A to B+</th>
<th>B and C level work</th>
<th>D and F level work</th>
</tr>
</thead>
<tbody>
<tr>
<td>Standard Written English</td>
<td>Always effective or errors could be chalked up to typos, not a pattern</td>
<td>Causes the reader to struggle or moments of confusion; errors suggests a pattern that writer needs to address</td>
<td>Interferes with clarity and becomes a chore to read</td>
</tr>
</tbody>
</table>

**Room to improve:**
- limits/avoids use of first person
- fix verb tense
- fix punctuation (commas; semicolon; colon; possessive case)
- improve word choice
- fix word usage
- pronouns with clear antecedents
- fix spelling errors
- fix sentence segues
- fix paragraph topic sentences
- fix paragraph transitions
- fix paragraph breaking or organization within paragraphs
- identifies film and italicizes, release date, director
- use first and last name on first reference to authors, directors, actors, etc when known

**Citation of Sources**  
(summarized and paraphrased ideas and verbatim passages must be cited)
- Uses parenthetical when citing text
- Verbatim passages are in quotations marks
- Authentic paraphrasing
- No detectable plagiarism

**Professional Appearance**

- Clean copy quality suggests student took time to proofread and edit
- Take more time to proofread
- Did you proofread? Or “one and done”!

**Reader experience**

- Flow between sentences and paragraphs, paragraph topic sentences and transitions stay focus on film recommendations, logical paragraph breaks, coherent, pleasant experience, articulate, creative, not verbose. respectful
- Reader might struggle a bit with an occasional jump in logic between sentences or paragraphs, get confused because an isolated word or passage lacks clarity, word order or passive voice makes sentences difficult to follow, yet reader will be able to decide if s/he wants to watch the movie
- Difficult to follow because goals never clarified, report or describes but does not review, poorly organized, goal of paragraphs unclear, lacks flow, weak vocabulary, punctuation errors that interfere with meaning, cumbersome word order or passive voice makes it a chore to read.

---

**General Comments:**

**Grade:** ______

---
**Film Review 1**

The American Historical Association, the largest organization representing professional historians, has recruited you to write a review of Roman Polanski’s *The Pianist*. They want you, an expert who is knowledgeable about Szpilman’s experiences from his memoir, to evaluate the film’s historical accuracies and inaccuracies and arrive at a conclusion about whether you would recommend the film without qualifications, with qualifications, or not recommend it to readers who want to learn more about events related to the Holocaust.

**Film Review 2**

The American Historical Association, the largest organization representing professional historians, has recruited you to write a review of Edward Zwick’s *Defiance*, which is based on the study by Nechama Tec. They want you, who has expert knowledge of Tec’s findings, to evaluate the film’s historical accuracies and inaccuracies and arrive at a conclusion about whether you would recommend the film without qualifications, with qualifications, or not recommend it to readers who want to learn more about events related to the Holocaust.

**Film Review 3**

The American Historical Association, the largest organization representing professional historians, has recruited you to write a review of Steven Spielberg’s *Schindler’s List*. Spielberg was inspired by Thomas Keneally’s book. In this case, historians question the accuracy of Keneally’s research and Spielberg’s account. Most controversial, perhaps, is the creation of the list. Did Spielberg get it right? If not, should this undermine its historical value or even lead you to not recommend the film? Write a review contemplating this issue upon careful study of the written sources.

**Dear PTO**

* (0-50 points)

The Holocaust has been made into a number of “family friendly” movies for television or theatrical release (PG-13), i.e. the target audiences are children (tweens, teens) and their families. At what age is it appropriate to introduce youth to the Holocaust? A social studies teacher, Ms. Larson, in the Lake Wobegon school district is proposing that they sponsor a film series during Holocaust Remembrance Month. She hopes the film series will encourage students and families to contemplate lessons of the Holocaust revolving around racism, negative impact of indifference, abuse of power, and altruistic behavior. Questions are raised when Ms. Larson discusses the film series with school administrators, parents, and students.

- Are there limits to themes, images, and content to which young people should be exposed? If so what are those limits?
- By imposing limits to make a film “family friendly,” do filmmakers risk trivializing or misrepresenting Holocaust experiences?
- Is this risk worth taking given Ms. Larson’s goals?
- Do the films offer an opportunity to fulfill Ms. Larson’s goals?

Before the Parent Teachers Organization (PTO) of Lake Wobegon School District agrees to fund the film series (advertising, film rental, refreshments), they need more information about films that might be included in the series before they will make a commitment. As a fellow teacher and friend to Ms. Larson, you offer to help her by reviewing three films and making recommendations. As an educator, your review and recommendations should take
into consideration what is developmentally appropriate for students in grades 5-12, what is pedagogically sound, and address the concerns expressed above. Locate film reviews and news stories about the production of the films to make a more informed recommendation. Here is a quick link to our course Research Guide that will lead you to news stories and reviews: [http://guides.library.bloomu.edu/HollywoodHolocaust?hs=a&gid=7323](http://guides.library.bloomu.edu/HollywoodHolocaust?hs=a&gid=7323). You can provide your recommendations in the form of a memo or a review essay. Your choice, but be sure to cite your sources.

In addition to *Miracle at Midnight*, you will review a film from group 1 (stories based on fictional accounts); and from group 2 (based on true stories). All films are on reserve in the library and can be viewed there. (In class we will either randomly select or students will be allowed to make choices based upon interest.)

<table>
<thead>
<tr>
<th>Group 1: Fictional Accounts</th>
<th>Group 2: Based on True Stories</th>
</tr>
</thead>
<tbody>
<tr>
<td>• <em>The Boy in the Striped Pajamas</em></td>
<td>• <em>Hidden in Silence</em></td>
</tr>
<tr>
<td>• <em>The Devil’s Arithmetic</em></td>
<td>• <em>Courageous Heart of Irena Sendler</em></td>
</tr>
<tr>
<td>• <em>The Island on Bird Street</em></td>
<td>• <em>The Diary of Anne Frank</em></td>
</tr>
<tr>
<td>• <em>Miss Rose White</em></td>
<td>• <em>Anne Frank (2001)</em></td>
</tr>
</tbody>
</table>

Rubric for Film Review Assignment:
### Content

(Does not replace reading the assignment guidelines)

- Entices the reader in the first paragraph
- Provides sufficient factual information about the film and text(s) upon which the film is based
- Recommendations are substantiated by comparing film with text to illustrate and persuade the reader
- Provides sufficient detail in discussing the film and text so the reader can comprehend recommendations, but does NOT write a report
- Examines the film within the context of the filmmakers’ goals (these goals may not be stated but reviewer infers them from the content of the film)
- Appreciates, though does not have to agree with, professional historians’ concerns about historical inaccuracies and the lack of complexity in film compared to text (Audience in the assignment scenario is the AHA)
- Facilitates the audience’s decision to watch the movie given their interest in the Holocaust (not everyone who reads the review will be professional historians but interested in the topic)
- Focuses on the essential elements of the movie; sorts the valuable information from the trivial
- Avoids misrepresenting or misinterpreting either the text or the movie
- Appreciates the complexity of the assignment (No film can be historically accurate given the nature of the medium, but the filmmakers might achieve authenticity; even if they achieve authenticity, historical inaccuracies may or may not undermine your recommendations)

### Composition

<table>
<thead>
<tr>
<th>Standard Written English</th>
<th>A to B+</th>
<th>B and C level work</th>
<th>D and F level work</th>
</tr>
</thead>
<tbody>
<tr>
<td>Always effective or errors could be chalked up to typos, not a pattern</td>
<td>Causes the reader to struggle or moments of confusion; errors suggests a pattern that writer needs to address</td>
<td>Interferes with clarity and becomes a chore to read</td>
<td></td>
</tr>
</tbody>
</table>

### Room to improve:

- ☐ limit use of first person
- ☐ fix verb tense
- ☐ fix punctuation (commas; semicolon; colon; possessive case)
- ☐ improve word choice
- ☐ fix word usage
- ☐ pronouns with clear antecedents
- ☐ fix spelling errors
- ☐ fix sentence segues
- ☐ fix paragraph topic sentences
- ☐ fix paragraph transitions
- ☐ fix paragraph breaking or organization within paragraphs
- ☐ italicize book & film titles
- ☐ use first and last name on first reference to authors, directors, actors, etc when known

### Citation of Sources

- ☐ Uses parenthetical when citing text
- ☐ Verbatim passages are in quotations marks
- ☐ Authentic paraphrasing
- ☐ No detectable plagiarism
- ☐ Fails to cite summarized sources
- ☐ Fails to cite but uses quotation marks around verbatim passages
- ☐ Inauthentic paraphrasing
- ☐ Plagiarism

### Professional Appearance

- Clean copy quality suggests student took time to proofread and edit
- Take more time to proofread
- Did you proofread? Or “one and done”!

### Reader experience

- Flow between sentences and paragraphs, paragraph topic sentences and transitions stay focus on film recommendations, logical paragraph breaks, coherent, pleasant experience, articulate, creative, not verbose
- Reader might struggle a bit with an occasional jump in logic between sentences or paragraphs, get confused because an isolated word or passage lacks clarity, word order or passive voice makes sentences difficult to follow, yet reader will be able to decide if s/he wants to watch the movie
- Difficult to follow because goals never clarified, report or describes but does not review, poorly organized, goal of paragraphs unclear, lacks flow, weak vocabulary, punctuation errors that interfere with meaning, cumbersome word order or passive voice makes it a chore to read

### General Comments:

Grade: ______
**In Class Final Exam**  
(estimated 0-30 points; distribution of points, t.b.d.)

**In class Final Exam Cumulative**
There may be an “objective” portion to test your recall of content in lectures and film terms, and to test your recall of major historical events referenced in the readings and movies.

Drawing upon everything that you have learned, providing specific examples from movies and readings, you will be asked to respond in essay format to the following question:
- How well does Hollywood portray the Holocaust?

**Grading Scale**
Grades are earned and not based on “effort”; the letter grade communicates a level of competency: excellent (A range); above average (B range); average (C range); below average (D range); and unacceptable (F range). Total points are determined at the end of the semester (the points will add up to 186 + approximately 20 for discussion/participation). A letter grade will be based on the percentage of total points earned. There is no extra credit in this course, but you will have opportunities to earn bonus points.

<table>
<thead>
<tr>
<th>A Range</th>
<th>B Range</th>
<th>C Range</th>
<th>D Range</th>
<th>F Range</th>
</tr>
</thead>
<tbody>
<tr>
<td>A  94-100%</td>
<td>B+ 87-89%</td>
<td>C+ 77-79%</td>
<td>D+ 67-69%</td>
<td>F 0-59%</td>
</tr>
<tr>
<td>A- 90-93%</td>
<td>B 84-86%</td>
<td>C 74-76%</td>
<td>D 60-66%</td>
<td></td>
</tr>
<tr>
<td></td>
<td>B- 80-83%</td>
<td>C- 70-73%</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Policies**

*Integrity, simply defined, is doing what is right even when no one is looking. Do not make a mockery of individual achievement. Take pride in your work and respect others' work.*

**Academic Integrity**
**Bloomsburg University Policy and Procedures 3512**

"Academic integrity refers to the adherence to agreed upon moral and ethical principles when engaging in academic or scholarly pursuits. The university's academic integrity is part of an effort to nurture a community where trust, honesty and personal integrity guide all of our dealings with one another. Personal integrity is vital to our pursuit of educating and becoming educated. This student academic integrity policy is only part of, not the entirety of, efforts to foster a community of trust; trust is built first on our actions toward each other. The responsibility to be honest, fair, and forthright with others is a responsibility that each member of the Bloomsburg University community must accept. . . .

"The following types of behaviors are examples of academic dishonesty. This list is not, and cannot be exhaustive. Students who are unsure if an act is academically dishonest have a duty to consult their professor before engaging in the act."

Copyright 2015 Lisa M. Stallbaumer-Beishline as to this syllabus and all lectures. During this course students are prohibited from selling notes to or being paid for taking notes by any person or commercial firm without the express written permission of the professor teaching this course.
**Academic dishonesty includes:** cheating, plagiarism, fabrication, misrepresenting circumstances, impersonation, obtaining an unfair advantage, aiding and abetting of academic dishonesty, falsification of records and official documents, and unauthorized access to computerized academic or administrative records or systems. For detailed definitions of these examples of academic dishonest, consult Bloomsburg University's Academic Integrity Policy (PRP 3512) at [http://www.bloomu.edu/policies_procedures/3512](http://www.bloomu.edu/policies_procedures/3512)

The most common violations of academic integrity in this course will revolve around inauthentic paraphrasing, failing to cite summarized or quoted sources, misrepresenting an absence, submitting written work based on false claims that you have read the material.

**Dr. Stallbaumer's Attendance and Assignment Deadlines' Policies**

- Regular classroom attendance is expected. **If you have three or more absences, you will automatically fail the course.**
- Here is a link to the university's attendance policy: [http://www.bloomu.edu/policies_procedures/3506](http://www.bloomu.edu/policies_procedures/3506)
- An absence is excused if you have a varsity sports event, religious holy days, military and military reserve activity, illness that is documented by the health center or a doctor, and funerals. You must provide documentation that allows me to verify that your excuse is legitimate.
- There is no makeup for unexcused absences; examples include court dates, sleeping in, studying for other classes, leaving campus early or arriving late because of ride-sharing, family vacations, even tending to a sick relative, etc. By the way, **falsely representing** why you are absent is a violation of academic integrity.
- It is the **student's responsibility** to contact the professor to make up work promptly. **Do not wait until the next class meeting.**
- **Deadlines for written work.** You are required to turn in your assignments on time. Unless you have an excused absence as defined in the policies above. Late work will only be accepted within 24 hours of the deadline; you must still provide a hard copy in addition to submitting to the BOLT Dropbox. **You will only receive half credit of the grade that you would have earned for any late work.**
- The BOLT Dropbox is set up to close 24 hours after the deadline passes. Even 1 second pass the deadline is late to be sure to allow sufficient time to upload to the dropbox and check your email for a receipt.
- **Stuff Happens Option:** Recognizing that stuff happens that could interfere with submitting a written assignment on time, you are allowed to use the "stuff happens” excuse once. This provides you with an additional 72 hours beyond the assignment deadline to complete your assignment. To use your “stuff happens option,” you need to contact me so that I can provide you with special access to BOLT dropbox, and you must still submit a hardcopy of your work within the deadline.
- You should always keep an electronic “mail trail” that indicates you have submitted your assignments to the BOLT Dropbox.
- You should always have backup copies of your files and print "hard copies" so you do not lose your work. Do not bring thumb-drives, disks, etc to my office and expect me to print your essays.

Copyright 2015 Lisa M. Stallbaumer-Beishline as to this syllabus and all lectures. During this course students are prohibited from selling notes to or being paid for taking notes by any person or commercial firm without the express written permission of the professor teaching this course.
Disruptive Student Behavior Policy [http://www.bloomu.edu/policies_procedures/3881](http://www.bloomu.edu/policies_procedures/3881) is intended to create a learning environment in which all individuals show respect for one another even if they do not see eye-to-eye. This policy represents the bare minimum of expectations. Please explore it to understand your rights and responsibilities.

**Need help with study skills and writing?**

The Bloomsburg University Writing Center (BUWC) offers free support for graduate and undergraduate writers at any point in the writing process. They will not write any part of your paper, but they can help you get started and then keep going; they can read what you have written and ask questions to help you think about what your readers might need; they can work with you on grammar, mechanics, or format; and they can help you develop strategies for proofreading and editing.

BUWC consultants are available to conduct sessions online. Commuting students or any student who wants to work with a consultant but cannot get to one of our locations will be able to reach us online through a link we will provide. Students will be able to see and speak with consultants and share their documents, usually without having to download any new software. We will be offering workshops and individual tutorials for students who are interested in working with us online but are unfamiliar with Wimba.

BUWC opens for Fall 2014 on the first day of the semester. Hours are Mon.—Thurs. from 10:00 a.m. to 7:00 p.m. and Fridays from 10:00 a.m. to 1:00 p.m. in Bakeless 206. There are also night hours on Sunday through Thursday from 7:00 p.m. -11:00 p.m. in Andruss Library. You can drop in or request an appointment through email: [buwc@bloomu.edu](mailto:buwc@bloomu.edu). Visit their website ([bloomu.edu/writingcenter](http://bloomu.edu/writingcenter)) for more information.

**University Tutorial Services**: If you feel you need extra help to improve your academic performance in this or any of your courses, please consider requesting a tutor in University Tutorial Services (UTS). UTS offers peer tutoring at no charge to Bloomsburg University students. The UTS office is located in Warren Student Services Center, Room 13.

**Weekly Calendar of Assignments and Readings**

Because we meet only once a week, I have indicated what we will be doing within the class meetings, and what you should do in between the class meetings.

If classes are canceled because of road conditions, bad weather, etc., **I will use BOLT and your school email accounts** to announce any changes that must be made to the syllabus. If in doubt, please do not hesitate to contact me.
**Class Calendar**

*This Class Calendar is Subject to Change and Assignments Are Subject to Revision*

Except for *The Pianist*, all reading materials for this class are in BOLT→Content

<table>
<thead>
<tr>
<th>Date</th>
<th>Schedule of Readings, Class Meetings, Assignments, and Goals</th>
</tr>
</thead>
</table>
| 26 August| **Goals:** What are the course expectations?  
What are student motivations for taking the course?  
What are the lessons that you have learned about the Holocaust from Hollywood? Or from a history unit or course?  
**Lecture:** Working Assumptions about Hollywood and History |
|          | **Between class meetings**  
☐ **Read and Study:** Wladyslaw Szpilman, *The Pianist*, foreword and pp. 22-60  
☐ While reading, create a timeline of essential events in Szpilman’s experiences.  
  • For each chapter, makes notes on what you believe are essential for readers to understand about Szpilman’s experiences, events, or feelings. In short, determine priorities that a movie director would have to make.  
  • Create a list of people who are important to Szpilman.  
  • Bring these notes and the book to class  
☐ Read the assignment guidelines for **Memos to Directors #1** to become aware of what you will be asked to do in writing.  
☐ **Ongoing** Writing Center Workshops and General Library Research Tutorial; must be finished by 13 November. |
| 2 September| **Discussion:** What should readers learn about Wladyslaw Szpilman, the pianist?  
• What are essential events, experiences, or feelings in Szpilman’s experiences before the family is ghettoized?  
• Who are the people in Szpilman’s life?  
**Lecture:** Making Movies  
**Group Work:** Creating Storyboards for *The Pianist*  
• We will draw upon our reading and discussion of *The Pianist* to create a scene for the director and replicate on a micro-scale the steps involved in making movies. |
|          | **Between class meetings**  
☐ **Read and Study:** Szpilman, *The Pianist*, pp. 11-21, 61-222.  
• While reading, create a timeline of essential events in Szpilman’s experiences.  
• For each chapter, makes notes on what you believe are essential for readers to understand about Szpilman’s experiences, events, or feelings. In short, determine priorities that a movie director would have to make.  
• Create a list of people who are important to Szpilman.  
• Bring these notes and the book to class |
<table>
<thead>
<tr>
<th>Date</th>
<th>Assignments and Discussions</th>
</tr>
</thead>
<tbody>
<tr>
<td>9 September</td>
<td><strong>Discussion:</strong>&lt;br&gt;• Why did Szpilman write his memoir, <em>The Pianist</em>?&lt;br&gt;• What do we learn about his experiences in the Warsaw Ghetto?&lt;br&gt;• What is the larger historical context of the Warsaw Ghetto in which Szpilman recalls his life?&lt;br&gt;• What do you anticipate are the most essential parts of the memoir that Polanski should put into the movie? <strong>Lecture:</strong> The Historian and Hollywood&lt;br&gt;• Why do historians bash Hollywood’s take on history?&lt;br&gt;• Is historical accuracy possible to achieve in a film?&lt;br&gt;• Does Hollywood have a moral obligation to achieve historical accuracy when portraying the Holocaust (or any historical event)?</td>
</tr>
<tr>
<td>16 September</td>
<td><strong>Between class meetings</strong>&lt;br&gt;• Complete and Submit: Memos to Directors #1 to BOLT Dropbox by Wednesday, 16 September, at 5:59 PM; Bring a hard copy to class that I can read and grade blindly.&lt;br&gt;• Bring the memoir and notes to class. <strong>Film Preview &amp; Discussion:</strong> <em>The Pianist</em>&lt;br&gt;• How does the director’s work in the film compare to the memoir?&lt;br&gt;• Is Roman Polanski “true to life,” authentic, historically accurate? If so, how? If not, why? Does it matter?</td>
</tr>
<tr>
<td>23 September</td>
<td><strong>Between class meetings</strong>&lt;br&gt;• Complete and Submit: Film Review 1 to BOLT Dropbox by Wednesday, 23 September, at 5:59 PM; Bring a hard copy to class that I can read and grade blindly. <strong>Film and Discussion:</strong> <em>Defiance</em>&lt;br&gt;• How does viewing a film before reading about the event affect the audience and their understanding of the history of the event? <strong>Everyone Prints, Reads, and Studies:</strong> Nechama Tec, <em>Defiance</em>, historical introduction preface, pp. 37-39, 42-54 (insight into the Bielski brothers); 55-67, 109-128 (the creation of the Bielski otriad); and</td>
</tr>
<tr>
<td>Date</td>
<td>Activity</td>
</tr>
<tr>
<td>-----------</td>
<td>--------------------------------------------------------------------------</td>
</tr>
</tbody>
</table>
| 30 September | **Discussion:** How does the film compare to Tec’s study?  
                      - Is historical accuracy important? Are some historical facts more important than others?  
                      - Is *Defiance* a Holocaust film, an action film, both, neither? |
| Between class meetings | Complete and Submit: **Film Review 2** to BOLT Dropbox by Wednesday, 7 October, at 5:59 PM; **Bring a hard copy to class that I can read and grade blindly.** |
| 7 October   | **Lecture and Discussion:** Is there room for laughter in the Holocaust?  
                      - Should the Holocaust be the subject of humor?  
                      - Are some types of humor “appropriate”?  
                      - “Who has the right to tell Holocaust jokes?”  
                      - Does humor subvert or deepen our understanding?  
                      **Preview and Discussion:**  
                      - Whoopi Goldberg, *Direct from Broadway*  
                      **Lecture:** The Holocaust Made Family Friendly |
| Between class meetings | **Print, Read and Study the following:**  
                      - Herbert Pundik, “The Days of Rescue”  
                      - Read newspaper clippings about *Miracle at Midnight*  
                      - Submit **Memos to Directors #2** to BOLT Dropbox by Wednesday, 14 October, at 5:59 PM; **Bring a hard copy to class that I can read and grade blindly.** |
| 14 October  | **Preview and Discussion:** *Miracle at Midnight*  
                      - What are the goals of the Wonderful World of Disney (producers) and its director, Ken Cameron?  
                      - How are Danish rescuers portrayed compared to their Jewish neighbors?  
                      - How does Hollywood make the Holocaust family friendly?  
                      **Family Friendly Film Sign Up:**  
                      - In advance, look up information on films and pick one from each category that interests you. |
<table>
<thead>
<tr>
<th>Date</th>
<th>Activity</th>
</tr>
</thead>
</table>
| Between class meetings | Study the films in preparation for your Dear PTO assignment (*Miracle at Midnight* and one film from group 1 and one film from group 2).  
Find and read reviews of the films to gain additional insight into their potential merits or weaknesses.  
Find news stories about the production of the family friendly films that will help you contemplate recommendations.  
Review lecture notes about “family friendly films” to refresh your memory about cognitive development and determining age appropriate material, etc. |
| 21 October | Discussion: Q & A about Dear PTO assignment  
Lecture:  
- Heroes and Villains in Holocaust films  
Preview and Discuss:  
- *The Twilight Zone: Deaths-Head Revisited* (time permitting) |
| Between class meetings | Submit Dear PTO to BOLT Dropbox by Wednesday, 28 October, at 5:59 PM; *Bring a Hard Copy to class that I can read and grade blindly* |
| 28 October | Preview: *Schindler’s List* |
| Between class meetings | Print, read and Study Mietek Pemper’s Account of the “THE List” |
| 4 November | Preview: *Schindler: The Documentary*  
- What do we learn about Schindler from the documentary in comparison to the film and the written text?  
- Getting on Schindler’s List “meant life”. How did the Mietek Pemper’s compare to the film and the documentary?  
- Are documentaries more accurate than Hollywood films? |
| Between class meetings | Submit Film Review #3 to BOLT Dropbox by Wednesday, 11 November, at 5:59 PM; *Bring a hard copy to class that I can read and grade blindly.* |
| 11 November | Lecture: Hollywood Documentaries of the Holocaust  
- Are documentaries objective interpretations of the past?  
- How do documentarians gain credibility with their audience? |
| Between class meetings | Print, Read and Study the following:  
- Gisella Perl, *I was a Doctor at Auschwitz* (memoir excerpts)  
- Newspaper Clippings about Gisella Perl  
Submit Memos to Directors #3 to BOLT Dropbox by Wednesday, 18 November, at 5:59 PM; *Bring a hard copy to class that I can read and grade blindly.* |
<table>
<thead>
<tr>
<th>Date</th>
<th>Activity</th>
</tr>
</thead>
</table>
| 18 November| **Preview and Discussion:** *Out of the Ashes*  
- What is Joseph Sargent’s goal for making this Showtime film?  
- How does the story that Sargent tells compare to events revealed in the memoir excerpts?  
- How do you create an annotated bibliography from the Newspaper Clippings about Gisella Perl? |
| 25 November| Thanksgiving break is approaching, but look ahead at your next assignment and start reading.                                                |
| 2 December | **Film Preview & Discussion:** *The Grey Zone*  
- How does Tim Blake Nelson’s portrayal of Sonderkommando 12 compare to Miklos Nyszil’s memoir account?  
- Is it possible to portray or explore the murderous, inhumane events of Auschwitz and be commercially successful? |
| 9 December 6:30-8:30 PM | **In class Final Exam Cumulative**  
There may be an “objective” portion to test your recall of content in lectures and film terms, and to test your recall of major historical events referenced in the readings and movies.  
Drawing upon everything that you have learned, providing specific examples from movies and readings, you will be asked to respond in essay format to the following question:  
- How well does Hollywood portray the Holocaust? |