

# Calendar of Learning & Teaching Activities

## Hollywood and History: Nazi Germany (History 270-02)

Fall 2023

Meeting Room: t.b.a.

Meeting Times: 3:30-4:45 PM Tu/Th

(31798) Calendar updated on 2 August 2023

[Hollywood & History Webpage](#)

Dr. Stallbaumer-Beishline

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### Student Drop-in Hours (251 AAB)

Mondays: 1:30-2:45 PM

Tuesdays: 2:00-3:15 PM

Wednesdays: 1:30-2:45 PM

Thursdays: 2:00-3:15 PM

Happy to schedule appointments outside these times as well; just contact me.

### Email Etiquette:

- always include the topic of your email in the memo line
- never send an assignment by email unless specifically instructed to do so
- never assume that I read my email more than once a day, or that I will respond immediately when you send a message
- the lack of planning on your part does not constitute an emergency on my part

According to the schedule below, you should have studied, not just read, by the date of the class meeting the assigned readings to be discussed. Please note when assignments are due. Any revisions that I make on the calendar will be made in the Content modules, placed in announcements, and sent to your school email. It is your responsibility to check for these notifications. If in doubt, please do not hesitate to contact me.

All assignment guidelines are explained in the document entitled "Syllabus Details," and located in BRIGHTSPACE Content Modules. A brief overview of everything is explained in an infographic.

If we are forced online, our scheduled class meetings will be held via Zoom. If we were to watch a film or listen to a lecture, you will be asked to complete those before class, and we will discuss in class. If we already were planning to have a discussion, this can easily occur via Zoom.

**Estimated Reading or Study Times** (ERT or EST) are just that – an estimate. When we encounter people, places, and concepts that are unfamiliar to us, reading takes longer. What is more, the reading times do not account for short breaks or time taken to make notes.

"...knowing how to read something results almost automatically from knowing why we are reading, and without some purpose, reading is an aimless activity." ~ Katherine Gottschalk and Keith Hjortshoj<sup>1</sup>



### This Syllabus is subject to Change

Class Meeting Dates

#### Schedule of Assignment Deadlines, Readings, Class Meetings

- All readings are in the photocopy packet, purchased at the University Store
- All page numbers are inserted into top right corner of the PDF.
- Skeletal Lecture Outlines are found in section 2 of the Photocopy Packet

Copyright 2023 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. The syllabus is subject to change.

Tues, 22 Aug	<p><b>Goals:</b></p> <ul style="list-style-type: none"> <li>▪ What do you know about the History of the Nazi era?</li> <li>▪ What are the course expectations?</li> <li>▪ What are student motivations for taking the course?</li> <li>▪ How might this course contribute to your education?</li> </ul>
Between classes do the following	<ul style="list-style-type: none"> <li><input type="checkbox"/> <b>Review</b> syllabus and bring questions to class.</li> <li><input type="checkbox"/> <b>Begin reading</b> Robert Rosenstone, <i>Visions of the Past</i>, PDF p. 9-41 (ERT: 3 hours)</li> </ul>
Thu, 24 Aug	<p><b>Lecture:</b> Working Assumptions about Hollywood and History PDF p. 219-226</p> <p><b>Discussion:</b> Questions about syllabus? Assignments? Deadlines? Submission?</p>
Between classes do the following	<ul style="list-style-type: none"> <li><input type="checkbox"/> <b>Be reading</b> Robert Rosenstone, <i>Visions of the Past</i>, PDF p. 9-41 (ERT: 3 hours)</li> <li><input type="checkbox"/> <b>Preview</b> WTL 1</li> <li><input type="checkbox"/> <b>Before 14 September</b>, screen <b>either</b> <i>Hitler: The Last Ten Days</i> (1 hr, 48 min, 1973, starring Alec Guinness) <b>or</b> <i>The Bunker</i> (2 hr, 34 min, 1981, starring Anthony Hopkins) and compose WTL 1.</li> </ul>
Tue, 29 Aug	<p><b>Lecture:</b> Historians and Hollywood: The Clash of Professional Ethos? PDF p. 227-250</p>
Between classes do the following	<ul style="list-style-type: none"> <li><input type="checkbox"/> <b>Finish reading</b> Robert Rosenstone, <i>Visions of the Past</i>, PDF p. 9-41 (ERT: 3 hours)</li> <li><input type="checkbox"/> <b>Prepare for in-class quiz</b> to be administered at beginning of class. <b>Content:</b> Robert Rosenstone, <i>Visions of the Past</i></li> <li><input type="checkbox"/> <b>Before 14 September</b>, you need to screen <b>either</b> <i>Hitler: The Last Ten Days</i> (1 hr, 48 min, 1973, starring Alec Guinness) <b>or</b> <i>The Bunker</i> (2 hr, 34 min, 1981, starring Anthony Hopkins)</li> </ul>
Thu, 31 Aug	<p><b>5 point in-class Quiz</b> on Rosenstone and Lecture Content up to this point</p> <p><b>Discussion:</b> Consult Rosenstone and Lecture Notes</p> <ol style="list-style-type: none"> <li>1. Why might historians, especially "Dragnet historians," dislike Hollywood's versions of history?</li> <li>2. What should historians understand about how movies get made? What are specific techniques discussed by Rosenstone that filmmakers use to make movies out of history?</li> <li>3. What is a historical film?</li> <li>4. Can history be told through film? Can we learn history through film?</li> <li>5. What are "true" and "false" inventions?</li> <li>6. What does Rosenstone mean by "discourse of history"?</li> <li>7. What is the "Hollywood tradition" and how does it affect filmmakers and their work?</li> </ol>
Between classes do the following	<ul style="list-style-type: none"> <li><input type="checkbox"/> <b>Before 14 September</b>, screen <b>either</b> <i>Hitler: The Last Ten Days</i> (1973, starring Alec Guinness) <b>or</b> <i>The Bunker</i> (1981, starring Anthony Hopkins) and be composing <b>WTL 1</b></li> <li><input type="checkbox"/> <b>Begin Reading:</b> <ul style="list-style-type: none"> <li><input type="checkbox"/> Syd Field, <i>Screenplay</i> (chapters entitled "Screenplay" and "Adaptation"), PDF p. 43-57 (ERT: 60 min)</li> </ul> </li> </ul>

Tue, 5 Sep	<b>Lecture:</b> Finish lecture content for Historians and Hollywood and Begin Making Movies PDF p. 251-270
Between classes do the following	<input type="checkbox"/> <b>Before 14 September</b> , screen <b>either</b> <i>Hitler: The Last Ten Days</i> (1973, starring Alec Guinness) <b>or</b> <i>The Bunker</i> (1981, starring Anthony Hopkins) to compose <b>WTL 1</b> .
Thu, 7 Sep	<b>Lecture:</b> Finish lecture on Making Movies
Between classes do the following	<input type="checkbox"/> <b>Read and make notes:</b> Syd Field, <i>Screenplay</i> (chapters entitled "Screenplay" and "Adaptation"), PDF p. 43-57 (ERT: 60 min) <input type="checkbox"/> <b>Prepare for in-class quiz</b> to be administered at beginning of class. Content: Syd Field
Tue, 12 Sep	<b>5 point in-class Quiz</b> on Field, <i>Screenplay</i> (chapters entitled "Screenplay" and "Adaptation") and Lecture Content up to this point  <b>Discussion:</b> 1. In learning about the structure of a screenplay, how do you imagine that this will shape the contents of a historical screenplay? 2. Given Field's advice on adapting novels, historical events, biographies etc., how will that impact accuracy and authenticity in historical films? 3. We have now studied filmmaking from two professional perspectives: professional historians and a screenwriter. What are the causes of the clash between their professional ethos? 4. What are your opinions about how well Hollywood might be able to do history given Syd Field's advice to screenwriters?
Between classes do the following	<input type="checkbox"/> <b>Read and make notes:</b> <input type="checkbox"/> Joachim Fest's <i>Inside Hitler's Bunker</i> , PDF p 61-120 (ERT: 3 hours)
Thu, 14 Sep	<b>Discussion:</b> 1. How does Fest's account compare to either <i>Hitler: The Last Ten Days</i> (1973) or <i>The Bunker</i> (1981)? 2. Joachim Fest's <i>Inside Hitler's Bunker</i> was a major source for the screenwriter and director of <i>Downfall</i> . If you were advising the screenwriter, what would be an essential message that could be teased out from the book that could shape the story choices in the movie? 3. What would you advise the screenwriter is essential to include in the movie? What could end up on the editing floor? Why? 4. Fest's work might be categorized as amateur or popular history. What are the strengths and weaknesses of using this source to write the screenplay?
Between classes do the following	<input type="checkbox"/> <b>Submit hard copy of WTL 1 in class</b> Tuesday, 19 September, <b>PLUS upload to BRIGHTSPACE by 3:30 PM</b> <input type="checkbox"/> <b>Foundational Online Quiz Opens</b> at 5:00 PM on Tuesday, 19 September
Tue, 19 Sep	<b>Lecture:</b> Hitler in Movies and History PDF p. 271-281 1. What are the pitfalls of only portraying Hitler as evil, all-powerful, monstrous, dictator?

	2. In humanizing Hitler, do we risk normalizing monstrous crimes against humanity?
Between classes do the following	<input type="checkbox"/> <b>Read:</b> History Film Essay Assignment Guidelines
Thu, 21 Sep	<b>Discussion:</b> Writing History Film Essays
Between classes do the following	<input type="checkbox"/> <b>Read and make notes:</b> <input type="checkbox"/> Traudl Junge, <i>Hitler's Last Secretary</i> , PDF p. 125-151 (ERT: 2 hours)
Tue, 26 Sep	<b>Discussion: Hitler's Last Days</b> 1. What are limits and possibilities of a historical interpretation of Hitler's last days from an eyewitness account? 2. What impressions are you left with about Hitler from Traudl Junge? 3. How should Hitler be portrayed in film?
Between classes do the following	<input type="checkbox"/> <b>Foundational Online Quiz Closes on Thursday, 28 Sep, 11:59 PM</b> <input type="checkbox"/> <b>Be pondering History Film Essay #1</b> and your composition of it
Thu, 28 Sep	<b>Begin Screening:</b> <i>Downfall</i>
Between classes do the following	<input type="checkbox"/> <b>Be pondering History Film Essay #1</b> and your composition of it
Tue, 3 Oct	<b>Continue Screening:</b> <i>Downfall</i> We will not be able to complete our screening of <i>Downfall</i> in class, so expect to finish watching it on your time.
Between classes do the following	<input type="checkbox"/> <b>Finish Screening on your own time:</b> <i>Downfall</i> <input type="checkbox"/> <b>Complete Ticket Out</b> and bring to next class meeting <input type="checkbox"/> Contemplate Normalization in <i>Downfall</i> PDF p. 121-123 <input type="checkbox"/> <b>Be composing</b> History Film Essay 1: <i>Downfall</i> o Consult WALES for help o Consult professor for help
Thu, 5 Oct	<b>Lecture:</b> Why are films about Nazi Germany popular? PDF p. 283-296
Between classes do the following	<input type="checkbox"/> <b>Be composing</b> History Film Essay 1: <i>Downfall</i> o Consult WALES for help o Consult professor for help
Tue, 10 Oct	<b>Begin Screening:</b> <i>Eichmann</i>
Between classes do the following	<input type="checkbox"/> <b>Submit hard copy</b> of History Film Essay #1 <b>in class</b> on <b>Thursday 12 October, PLUS upload to BRIGHTSPACE Coursework by 3:30 PM</b>
Thu, 12 Oct	<b>Continue Screening:</b> <i>Eichmann</i>

Between classes do the following	<input type="checkbox"/> <b>Finish Screening:</b> <i>Eichmann</i> (if we have not completed in class) <input type="checkbox"/> Bring Ticket Out for <i>Eichmann</i> to Next Class Meeting if I did not collect it in class on 17 October <input type="checkbox"/> <b>Read:</b> Eichmann: A Source, PDF p.153-175 (ERT: 2 hours)
Tue, 17 Oct	<b>Discussion:</b> <ol style="list-style-type: none"> <li>1. What do we learn about Eichmann from Avner Less and the Interrogation records?</li> <li>2. What are challenges that we face interpreting Eichmann from the textual sources?</li> </ol>
Between classes do the following	<input type="checkbox"/> <b>Submit hard copy of WTL 2 in class</b> Thursday, 19 October <b>PLUS upload to BRIGHTSPACE by 3:30 PM</b>
Thu, 19 Oct	<b>Lecture:</b> Ordinary Germans, Consent, & Resistance PDF p. 297-308
Between classes do the following	<input type="checkbox"/> <b>Read:</b> Sophie Scholl: The Sources, PDF p. 176-210 (ERT: 3 hours) <input type="checkbox"/> Review and consult with professor about strengths and weaknesses of History Film Essay 1 and discuss strategies for composing History Film Essay 2
Tue, 24 Oct	<b>Discussion:</b> <ol style="list-style-type: none"> <li>1. What are the limits and possibilities of trying to learn what happened to Sophie Scholl from the time she was caught distributing pamphlets to her murder?</li> <li>2. How would you tell her story if you were a filmmaker?</li> </ol>
Between classes do the following	<input type="checkbox"/> Review and consult with professor about strengths and weaknesses of History Film Essay 1 and discuss strategies for composing History Film Essay 2
Thu, 26 Oct	<b>Begin Screening:</b> <i>Sophie Scholl</i>
Between classes do the following	<input type="checkbox"/> <b>Be contemplating</b> History Film Essay #2: <i>Sophie Scholl</i> <ul style="list-style-type: none"> <li>o Consult WALES for help</li> <li>o Consult professor for help</li> </ul>
Tue, 31 Oct	<b>Finish Screening:</b> <i>Sophie Scholl</i>
Between classes do the following	<input type="checkbox"/> <b>Be composing</b> History Film Essay #2: <i>Sophie Scholl</i> <ul style="list-style-type: none"> <li>o Consult WALES for help</li> <li>o Consult professor for help</li> </ul> <input type="checkbox"/> <b>Read:</b> Coming Attractions "My family resisted the Nazis'...Vince Perez (Director of <i>Alone in Berlin</i> , <i>The Guardian</i> , 6 February 2016), PDF p. 211-214 (ERT: 20 min)
Thu, 2 Nov	<b>Demonstration:</b> Coming Attractions PDF p. 309-317 <b>Q&amp;A:</b> History Film Essay #2
Between classes do the following	<input type="checkbox"/> <b>Be composing</b> History Film Essay 2: <i>Sophie Scholl</i> <ul style="list-style-type: none"> <li>o Consult WALES for help</li> <li>o Consult professor for help</li> </ul>
Tue, 7 Nov	<b>Begin Screening:</b> <i>Alone in Berlin</i>

Between classes do the following	<input type="checkbox"/> <b>Ponder:</b> how is the film meeting expectations created by the "coming attractions"? <input type="checkbox"/> <b>Submit hard copy of History Film Essay #2 in class</b> Thursday, 9 November <b>PLUS upload to BRIGHTSPACE by 3:30 PM</b>
Thu, 9 Nov	<b>Finish Screening:</b> <i>Alone in Berlin</i> 1. How does the film compare to <i>Sophie Scholl</i> and the expectations created by the trailer and Vince Perez interview? 2. Be prepared to submit ticket out.
Between classes do the following	<input type="checkbox"/> <b>WTL 3 assignment</b> requires that you watch films outside of class <input type="checkbox"/> <b>Screen:</b> <i>Valkyrie</i> (2 hours, 2008, dir. Bryan Singer) on your own time (if you have seen the movie before, watch it again.)
Tue, 14 Nov	<b>Begin Screening:</b> <i>Operation Valkyrie</i> (1 hr, 32 min, 2004, dir. Jo Baier) 1. Are the two interpretations of <i>Operation Valkyrie</i> the same story? 2. Were both versions necessary?
Between classes do the following	<input type="checkbox"/> Finish watching <i>Operation Valkyrie</i> <input type="checkbox"/> <b>Submit hard copy of WTL 3 in class</b> Thursday, 16 November <b>PLUS upload to BRIGHTSPACE by 3:30 PM</b>
Thu 16, Nov	<b>Lecture:</b> Germans as Victims, Collective Guilt, and Responsibility PDF p. 318-330
	<b>FALL Break 21-24 Nov</b>
Between classes do the following	<input type="checkbox"/> <b>Be studying for the final exam.</b>
Tue, 28 Nov	<b>Begin Screening:</b> <i>Labyrinth of Lies</i> (2 hrs, 4 min, 2014, dir. Giulio Ricciarelli) (You may be asked to finish watching this film on your time.)
Between classes do the following	<input type="checkbox"/> <b>Be studying for the final exam</b>
Thu, 30 Nov	<b>Finish Screening:</b> <i>Labyrinth of Lies</i> <b>Discuss</b> final exam
Between classes do the following	<input type="checkbox"/> <b>Be studying for the final exam</b>
Tue, 5 Dec, 12:30-2:30 PM	Final Exam