

Calendar of Learning & Teaching Activities

Hollywood and History: The Holocaust (History 270-04)

Fall 2024

Meeting Room:

Meeting Times: Tu & Th, 9:30-10:45 AM

(30971)

Calendar updated 16 August 2024

[Hollywood & History Webpage](#)

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Student Drop-in Hours (251 AAB)

Mondays: 1:00-3:00 PM

Tuesdays: 3:00-3:30 PM

Wednesdays: 1:00-3:00 PM

Thursdays: 3:00 PM-3:30 PM

Happy to schedule appointments outside these times as well; just contact me. To meet by Zoom, please request.

Email Etiquette:

- Always include in which course you are enrolled
- Always include the topic of your email in the memo line
- 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. Revisions to the calendar are announced in emails, through the Announcement tool, and in the Brightspace→Daily Calendar of Learning and Teaching Activities. It is your responsibility to check your email regularly and log in to the course weekly to make yourself aware of any of these notifications. If in doubt, please do not hesitate to contact me.

All assignment guidelines are explained in the document entitled "Assignment Guidelines and Course Policies," and located in BRIGHTSPACE→Quick Access Assignment Guidelines. 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 were already planning to have a discussion, this can easily occur via Zoom.

So, be sure to look ahead at assignments



"...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, *The Elements of Writing* (2004)

Deep Reading in a Digital Age: "As Maryanne Wolf puts it, 'Reading is ultimately about an encounter between a reader and another mind that leads to thinking beyond ourselves.' When we read actively, we consider not just our own positionalities, but we imagine ourselves applying what we're learning perhaps to ourselves, but also to places beyond us." ~Jenae Cohn¹

¹ Jenae Cohn, *Skim, Dive, Surface: Teaching Digital Reading* (Morgantown, WV: West Virginia University Press, 2021), 128.

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.

This calendar is subject to change	
Class Meeting Dates	<p>Schedule of Assignment Deadlines, Readings, Class Meetings</p> <ul style="list-style-type: none"> • Except for Szpilman's <i>The Pianist</i>, all readings are in the photocopy packet, purchased at the University Store • Skeletal Lecture Outlines are found in section 2 of the Photocopy Packet; the
Tue, 27 Aug	<p>Goals:</p> <ul style="list-style-type: none"> ▪ What do you know about the History of the Holocaust? ▪ What are the course expectations? ▪ How might this course contribute to your education?
Between classes do the following	<ul style="list-style-type: none"> <input type="checkbox"/> Review syllabus and bring questions to class. <input type="checkbox"/> Begin reading Robert Rosenstone, <i>Visions of the Past</i>, pp. 19-37, 45-61, 64-79 (ERT: 3 hours) <input type="checkbox"/> Preview WTL 1 which requires that you watch a "family-friendly" movie outside of class
Thu, 29 Aug	<p>Lecture: Working Assumptions about Hollywood and History</p> <p>Discussion: Questions about syllabus? Assignments? Deadlines?</p>
Between classes do the following	<ul style="list-style-type: none"> <input type="checkbox"/> Be reading Robert Rosenstone, <i>Visions of the Past</i>, pp. 19-37, 45-61, 64-79 (ERT: 3 hours)
Tue, 3 Sep	<p>Lecture: Historians and Hollywood: The Clash of Professional Ethos?</p>
Between classes do the following	<ul style="list-style-type: none"> <input type="checkbox"/> Finish reading Robert Rosenstone, <i>Visions of the Past</i>, pp. 19-37, 45-61, 64-79 (ERT: 3 hours) <input type="checkbox"/> Quiz 1 Opens 5 Sep, 11:00 AM and closes on 12 Sep, 11:00 AM <input type="checkbox"/> Preview WTL 1 and General Guidelines for all Writing Assignments
Thu, 5 Sep	<p>Discussion: Consult Rosenstone and Lecture Notes</p> <ol style="list-style-type: none"> 1. Why might historians, who demand accuracy in historical films, dislike Hollywood's versions of history? 2. According to Rosenstone, 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? 3. What is a historical film? 4. Can history be told through film? Can we <u>learn</u> history through film? 5. What are "true" and "false" inventions? Does evaluating films by how well they achieve authenticity provide sufficient criteria (see lecture notes)? 6. What does Rosenstone mean by "discourse of history"? 7. What is the "Hollywood tradition" and how does it affect filmmakers and their work?

Between classes do the following	<input type="checkbox"/> Begin Reading Syd Field, "Screenplay" and "Adaptation", pp. 7-16, 204-216 (ERT 60 minutes) <input type="checkbox"/> Be working on WTL 1
Tue, 10 Sep	Lecture: Finish lecture content for Historians and Hollywood: The Clash of Professional Ethos
Between classes do the following	<input type="checkbox"/> Read and make notes: Syd Field, "Screenplay" and "Adaptation", pp. 7-16, 204-216 (ERT 60 minutes) <input type="checkbox"/> Quiz 1 Closes at 11:00 AM, 12 Sep <input type="checkbox"/> Be working on WTL 1
Thu, 12 Sep	Discussion: Drawing upon Syd Field and Lecture <ol style="list-style-type: none"> 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?
Between classes do the following	<input type="checkbox"/> Submit hard copy of WTL 1 in class Tuesday, 17 Sep, PLUS upload to BRIGHTSPACE by 9:30 AM <input type="checkbox"/> Quiz 2 Opens 17 Sep, 11:00 AM and closes on 24 Sep, 11:00 AM
Tue, 17 Sep	Collecting WTL 1 in class Lecture: Making Movies through the Eyes of Historians: The Screenwriters
Between classes do the following	<input type="checkbox"/> Begin reading and making notes: Wladyslaw Szpilman, <i>The Pianist</i> , foreword and pp. 1-115 (Foreword and chapters 1-10) (ERT: 3 hours) <input type="checkbox"/> See also study guide in Photocopy Packet and in Brightspace
Thu, 19 Sep	Lectures: <ul style="list-style-type: none"> • Making Movies through the Eyes of Historians: The Directors • Where do ghettos fit into Holocaust History?
Between classes do the following	<input type="checkbox"/> Read and make notes: Wladyslaw Szpilman, <i>The Pianist</i> , foreword and pp. 1-115 (Foreword and chapters 1-10) See also study guide in Photocopy Packet (ERT: 3 hours) <input type="checkbox"/> Preview First Historical Film Analysis <input type="checkbox"/> Quiz 2 Closes at 11:00 AM, 24 Sep
Tue, 24 Sep	Discussion: How did Wladyslaw Szpilman translate his experiences for readers? <ol style="list-style-type: none"> 1. How does Szpilman portray his relationship with his parents and siblings? 2. Does Szpilman portray his survival as heroic or at least intentional? 3. Szpilman wrote that "from November 1940 to July 1942, a period of almost two years, merge into a single image as if they had lasted only a single day." (p. 61-chapters 6-10) If you were to adapt these chapters to a film, what would be most important to portray and why? Discuss at least two examples. 4. What should be the message of the movie?

Between classes do the following	<input type="checkbox"/> Preview First Historical Film Analysis
Thu, 26 Sep	Begin Screening: <i>The Pianist</i>
Between classes do the following	<input type="checkbox"/> Read and Make Notes: Wladyslaw Szpilman, <i>The Pianist</i> , foreword and pp. 116-end of book (including extracts of Wilm Hosenfeld's diary and Epilogue) (ERT: 3 hours) <input type="checkbox"/> Quiz 3 Opens 1 Oct, 11:00 AM and closes on 8 Oct, 11:00 AM
Tue, 1 Oct	Discussion: <ol style="list-style-type: none"> 1. How does the first hour of the film compare to the memoir? 2. Szpilman might not have survived without the help of non-Jewish Poles who took considerable risks. He discusses his escape (circa February 1943) and life in hiding until January 1945 (chapters 12-18). If you were to adapt these chapters to a film, what would be most important to portray and why? Discuss at least two examples. 3. Does Szpilman portray his survival as heroic or at least intentional?
Between classes do the following	<input type="checkbox"/> Be working on First Historical Film analysis
Thu, 3 Oct	Continue Screening: <i>The Pianist</i>
Between classes do the following	<input type="checkbox"/> Finish Screening <i>The Pianist</i> on your own time <input type="checkbox"/> Complete Ticket Out and bring to next class meeting <input type="checkbox"/> Be working on First Historical Film analysis <input type="checkbox"/> Quiz 3 Closes at 11:00 AM, 8 Oct
Tue, 8 Oct	Lecture: Heroes and Villains in Holocaust films Field any questions about First Historical Film Analysis (<i>The Pianist</i>)
Between classes do the following	<input type="checkbox"/> Submit hard copy of First Historical Film Analysis (<i>The Pianist</i>) in class 10 October, PLUS upload to BRIGHTSPACE by 9:30 AM
Thu, 10 Oct	Collecting First Historical Film Analysis in class Begin Screening: <i>Defiance</i> <ol style="list-style-type: none"> 1. What is the history of resistance and the Bielksi otriad portrayed in the film? 2. How are the brothers portrayed in comparison to the Jews whom they rescue? 3. What is the filmmaker's translation of the past and the message/lesson being conveyed? 4. "Have the characters been <i>unnecessarily</i> simplified or modernized?"

Between classes do the following	<input type="checkbox"/> Sign up for one of two topics from <i>Defiance</i> by Nechama Tec <ul style="list-style-type: none"> <input type="checkbox"/> "Women in the Bielski Otriad," p. 218-238 <input type="checkbox"/> "Social Relations in the Bielski Otriad," p. 186-191, 193-202, 271-276 <input type="checkbox"/> Begin Reading and Making Notes: <i>Defiance: The Bielksi Otriad</i> by Nechama Tec (ERT: 90 minutes) <ul style="list-style-type: none"> <input type="checkbox"/> Historical Introduction to <i>Defiance</i> <input type="checkbox"/> "The Big Hunt" in <i>Defiance</i> by Nechama Tec pp. 149-152, 159-174 <input type="checkbox"/> "Last Night and Day" by Nechama Tec pp. 280-287 <input type="checkbox"/> Preview Second Historical Film Analysis (<i>Defiance</i>)
Tue, 15 Oct	Continue Screening: <i>Defiance</i> <ol style="list-style-type: none"> 1. What is the history of resistance and the Bielksi otriad portrayed in the film? 2. How are the brothers portrayed in comparison to the Jews whom they rescue?
Between classes do the following	<input type="checkbox"/> Finish Screening <i>Defiance</i> on your own <input type="checkbox"/> Turn in Ticket Out during next class meeting <input type="checkbox"/> Read and Make Notes: <i>Defiance: The Bielksi Otriad</i> by Nechama Tec (ERT: 90 minutes) <ul style="list-style-type: none"> <input type="checkbox"/> Historical Introduction to <i>Defiance</i> <input type="checkbox"/> "The Big Hunt" in <i>Defiance</i> by Nechama Tec pp. 149-152, 159-174 <input type="checkbox"/> "Last Night and Day" by Nechama Tec pp. 280-287 <input type="checkbox"/> Sign up for one of two topics from <i>Defiance</i> by Nechama Tec <ul style="list-style-type: none"> <input type="checkbox"/> "Women in the Bielski Otriad," pp. 218-238 <input type="checkbox"/> "Social Relations in the Bielski Otriad," pp. 186-191, 193-202, 271-276 <input type="checkbox"/> Preview Second Historical Film Analysis (<i>Defiance</i>)
Thu, 17 Oct	Discussion: We will be comparing the three sources (Historical Introduction, Tec's "The Big Hunt," and Tec's "Last Night and Day" that everyone should have read and compare to the film <ol style="list-style-type: none"> 1. What is the filmmaker's translation of the past and the message/lesson being conveyed? 2. How does it compare to the textual sources? 3. "Have the characters been <i>unnecessarily</i> simplified or modernized?"
Between classes do the following	<input type="checkbox"/> You should have Signed up for one of two topics from <i>Defiance</i> by Nechama Tec <input type="checkbox"/> Read and Make Notes for either: <ul style="list-style-type: none"> <input type="checkbox"/> "Women in the Bielski Otriad," pp. 218-238 (ERT: 45 minutes) or <input type="checkbox"/> "Social Relations in the Bielski Otriad," pp. 186-191, 193-202, 271-276 (ERT 45 minutes)
Tue, 22 Oct	Discussion: How does the portrayal of the Bielksi brothers in the film <i>Defiance</i> , compare to their portrayal in Nechama Tec's study? <p>Each group will first discuss their discoveries about the history as told by Nechama Tec, the two groups will exchange information, and then we will</p>

	hold a full-class discussion of how the historical accounts compare to the film interpretation.
Between classes do the following	<input type="checkbox"/> Be writing Second Historical Film Analysis (<i>Defiance</i>) <input type="checkbox"/> Read and Make Notes: Wannsee Conference Sources <input type="checkbox"/> Quiz 4 Opens 24 Oct, 11:00 AM and closes on 31 Oct, 11:00 AM
Thu, 24 Oct	Begin Screening: <i>Conspiracy</i> 1. How well did the filmmakers do in their translating the meeting minutes on screen? 2. As part of the audience, what did you learn about the origins of the "final solution" from viewing the film?
Between classes do the following	<input type="checkbox"/> Submit hard copy of Second Historical Film Analysis (<i>Defiance</i>) in class , 29 October, PLUS upload to BRIGHTSPACE by 9:30 AM
Tue, 29 Oct	Collecting Second Historical Film Analysis in class Finish Screening: <i>Conspiracy</i>
Between classes do the following	<input type="checkbox"/> Begin reading: Gisella Perl, <i>I was a Doctor at Auschwitz</i> , pp. 26-47, 56-65, 69-86, 116-123, 131-142 (ERT: 3 hours)
Thu, 31 Oct	Lecture: Auschwitz in Historical Context
Between classes do the following	<input type="checkbox"/> Read and Make Notes: Gisella Perl, <i>I was a Doctor at Auschwitz</i> pp. 26-47, 56-65, 69-86, 116-123, 131-142 (ERT: 3 hours) <input type="checkbox"/> Preview WTL 2 <input type="checkbox"/> Quiz 4 Closes at 11:00 AM on 5 Nov
Tue, 5 Nov	Discussion: Gisella Perl, <i>I Was a Doctor at Auschwitz</i> 1. How does Perl translate her imprisonment at Auschwitz for readers? 2. What experiences should be highlighted if you were the screenwriter or director?
Between classes do the following	<input type="checkbox"/> Complete WTL 2 following General Guidelines <input type="checkbox"/> Submit hard copy of WTL 2 in class 7 November PLUS upload to BRIGHTSPACE Coursework by 9:30 AM
Thu, 7 Nov	Collecting WTL 2 in class Begin Screening: <i>Out of the Ashes</i> 1. What is the filmmaker's translation of the past and the message/lesson being conveyed? 2. "Have the characters been <i>unnecessarily</i> simplified or modernized?" 3. Has the compression of events or condensed timeline <i>significantly</i> altered the results of the events? Was it necessary? 4. Given that invention and alterations occur in every frame, "What alternatives might have been considered?"

Between classes do the following	<input type="checkbox"/> Preview WTL 3 <input type="checkbox"/> Begin reading and making notes: <input type="checkbox"/> Sonderkommando Revolt, Auschwitz, 1944 (2 pages, ERT: 5 minutes) <input type="checkbox"/> Miklos Nyiszli, <i>Auschwitz: A Doctor's Eyewitness Account</i> , p. 152-162 (ERT: 30 minutes) <input type="checkbox"/> Shlomo Venezia, <i>Inside Gas Chambers</i> , p. 63-73, 113-121 (ERT 30 minutes)
Tue, 12 Nov	Finish screening: <i>Out of the Ashes</i>
Between classes do the following	<input type="checkbox"/> Preview WTL 3 <input type="checkbox"/> Begin reading and making notes: <input type="checkbox"/> Sonderkommando Revolt, Auschwitz, 1944 (2 pages, ERT: 5 minutes) <input type="checkbox"/> Miklos Nyiszli, <i>Auschwitz: A Doctor's Eyewitness Account</i> , p. 152-162 (ERT: 30 minutes) <input type="checkbox"/> Shlomo Venezia, <i>Inside Gas Chambers</i> , p. 63-73, 113-121 (ERT 30 minutes)
Thu, 14 Nov	Discussion: Based upon the Sonderkommando Sources 1. What questions do you have about the memoir accounts and history told about the Sonderkommando Uprising/Revolt of October 1944? 2. What are the limits and possibilities of learning about the past through eyewitness accounts?
Between classes do the following	<input type="checkbox"/> Submit hard copy of WTL 3 in class 19 November PLUS upload to BRIGHTSPACE by 9:30 AM
Tue, 19 Nov	Collecting WTL 3 in class Begin screening <i>The Grey Zone</i> 1. Director and Producer Tim Blake Nelson never intended this film to be commercially successful. What were his intentions for creating it? 2. What is the "grey zone"? Can the dehumanization, violence and death of the Holocaust ever be portrayed in an "artful, tasteful," meaningful way?
Between classes do the following	<input type="checkbox"/> Be preparing for final exam
Thu, 21 Nov	Finish Screening <i>The Grey Zone</i>
Between classes do the following	<input type="checkbox"/> Be preparing for final exam
	No classes 26 and 28 November
Tue, 3 Dec	Lecture: Ha! Is there room for humor about the Holocaust?

Between classes do the following	<input type="checkbox"/> Be preparing for the final exam <input type="checkbox"/> Bring questions about the final to class
Thu, 4 Dec	Discuss Final Exam
Between classes do the following	<input type="checkbox"/> Be studying for the final exam
Final Exam	In Class Final Exam, Tuesday, 10 December, 8:00-10:00 AM