

# Assignment Guidelines & Course Policies

## Hollywood and History: Nazi Germany (History 270-03)

Fall 2024

Meeting Room:

Meeting Times: Tu & Th, 3:30-4:45 PM

(30970)

[Hollywood & History Webpage](#)

Syllabus updated 22 May 2024

Dr. Stallbaumer-Beishline

Office: 251 AAB

Phones: 570-389-4979 (AAB)

Email: [lstallba@commonwealthu.edu](mailto:lstallba@commonwealthu.edu)

### 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

## Career-Readiness – yes, “even in a history course” 😊

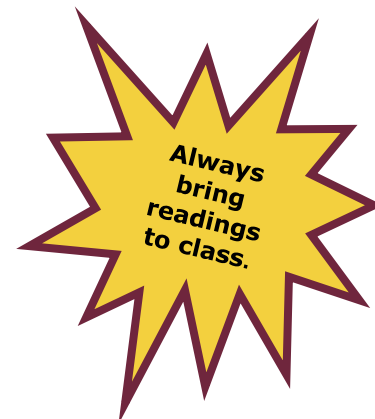
Career-ready skills are developed in a general education course if you actively engage with the lectures, readings, discussions, and assessments. The National Association of Colleges and Employers (NACE), identifies eight career readiness competencies that **employers** look for in university graduates. In this course, several behaviors that you can develop that improve your career-readiness are “display curiosity; seek out opportunities to learn;” “understand the importance of and demonstrate verbal, written, non-verbal/body language, abilities;” “Employ active listening, persuasion and influencing skills;” “Be present and prepared;” “Plan, initiate, manage, complete and evaluate projects” i.e. assignments; “Consistently meet or exceed goals and expectations;” “Show a high level of dedication toward doing a good job;” “Have an attention to detail, resulting in few if any errors in their work;” and “Accurately summarize and interpret data [i.e. historical evidence and interpretations] with an awareness of personal biases that may impact outcomes.”<sup>1</sup>

## Learning and teaching is a shared responsibility between the professor and the students. My responsibility as the teacher is to provide

expert knowledge and a stimulating environment in which to learn, identify learning goals and help you achieve them, and to offer timely, useful feedback on your progress as you test your competencies. **Your responsibility as the learner** is to always be prepared for class, successfully complete assignments in a *timely and thoughtful manner*, and to learn, that is to create new pathways in your brain that allow you to recall lessons and apply to real life situations years into the future.

<sup>1</sup> <https://www.naceweb.org/career-readiness/competencies/career-readiness-defined/> accessed on 23 January 2022

**Rationale for this course:** Films and documentaries are the most frequent contact that you (and the public) have with history. Filmmakers, therefore, have a tremendous influence on public understanding of historical events and individuals, thereby shaping collective, public memories. The making of film and the study of history appear at odds. Filmmakers must invent characters, dialogues, events; they must compress timelines; they must displace, alter, and eliminate events and characters. The medium of film demands these adaptations; films tell stories through visual representation. On the other hand, historians' written text is based on archival research and their publications offer heavily documented footnote trails. If they omit essential facts or ignore evidence, they are violating the standards of their profession. Films and documentaries are works of art that bring filmmakers into conflict with the ethos of professional historians; historians reject inventions that inevitably occur in films and documentaries. What is more, filmmakers offer interpretations of history that are far less complex, even misleading, though easy to consume. Historians fear losing control of the content to audiences who think that they have learned all there is to know from having watched a feature film or documentary.



The conflict between the professional ethos of filmmakers and historians drives the analysis built into the course. We will "read" historical interpretations in dramatic films, and compare them to the historical record, to develop appreciation for the limits and possibilities of "Hollywood's" artistic interpretation of the past. To analyze artistic expressions that make a claim to be "doing history" and have the power to shape the collective, public memory of the past is a life-long learning skill. To make this "reading" possible, we will often read sources that inspired filmmakers to contemplate and evaluate their artistic choices.

### Communication:



All course materials are found in **Brightspace**

<https://commonwealthu.brightspace.com/d2l/login>. 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 BRIGHTSPACE 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 useful tutorials about how to write history essays, reading tips, etc. In addition, I will have the most updated syllabus available there in case you are having difficulty accessing it through BRIGHTSPACE.



### Required Text

Photocopy packet, Hollywood and History, History 270, Nazi Germany in University Store listed under Stallbaumer-Beishline, Lisa M. **MAKE SURE TO PICK UP THE CORRECT ONE.** You are enrolled in **HISTORY 270 Hollywood and History-Nazi Germany.**

**Effective Reading:** "...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>2</sup>

<sup>2</sup> Katherine Gottschalk and Keith Hjortshoj, *The Elements of Teaching 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 Cohn<sup>3</sup>



- Because our readings are available in a photocopy packet, bring the relevant readings to class. Feel free to mark up the pages since you won't be able to sell it back to the store.
- Numerous studies show that reading from print increases retention. However, I will make these readings available as a PDF in BRIGHTSPACE out of convenience, and if you read digitally, develop a system of making notes and close all other browsers on your device to reduce distractions.
- Always bring a hard copy to class! Discussions are facilitated by getting us “all on the same page.” As you contribute to discussion, you are going to be asked to share page numbers, read passages, etc.

### Legal Access to Films

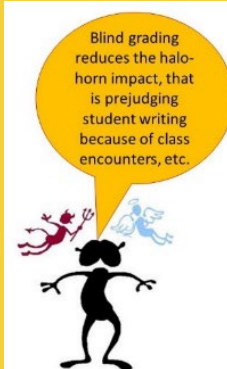
- Some assignments require you to view or complete viewing **movies outside of class**. These films are available through **BRIGHTSPACE**. (The movies available through BRIGHTSPACE require a good internet connection with powerful streaming.) However, you may also have access to these films through streaming services to which you subscribe.
- **Viewer suggestion:** video streaming on small laptops, smart phones, etc. is becoming quite popular, yet be aware how the device may affect your experience. Some films should just be seen on a big screen especially if that was how they were originally released!

## Assessment of Student Learning



### Deadlines are listed in the Calendar of Learning & Teaching Activities

- Submit all assignments as a hard copy and upload to the BRIGHTSPACE assignment folders.
- Never** write your name on the pages that I read. I prefer to read assignments blindly.
- See Dr. Stallbaumer's Attendance and Assignment Deadlines' Policies in the policy section of this syllabus.
- Avoid cover pages or using a sheet of paper for your name; it's a waste of paper.



### Overview of Assessment

<sup>3</sup> Jenae Cohn, *Skim, Dive, Surface: Teaching Digital Reading* (Morgantown, WV: West Virginia University Press, 2021), 128.

<p><b>Attendance &amp; Participation Grades</b> – attend; contribute to discussion of readings; learn by advancing claims and by hearing a variety of perspectives.</p>	<p><b>Writing to Learn (WTLs)</b> – informal writing that asks you to write through to think through; total of three.</p>	<p><b>Ticket Outs</b> – collected when completing a film; asks open-ended questions about film perceptions; approximately seven.</p>
<p><b>Online Foundational Quizzes</b> Ask you to recall essential foundational knowledge for practicing history and filmmaking gained from readings and lectures</p>	<p><b>Two History Film Analyses</b> – these are more challenging, higher stake; you are being asked to address a specific rhetorical audience which means developing an ability to speak about the concepts and history found in film, source material, and lecture.</p>	<p><b>Final exam</b> – cumulative; the essay portions are already provided below; the objective part will be the only unknown but drawn from lectures and readings.</p>

### Attendance

(½ point each class meeting; 13 points)

**Purpose & Task:**

There is a direct corollary between doing well in the course and being present mentally and physically. This is an in-person class.

- Students are expected to attend every class meeting; attendance is taken.
- Students earn ½ point for each class attendance.
- Whether your absence is excused or not, you have two freebies before you start losing points.
- If you add the class after meetings have begun, you will not lose points.
- If I forget to take attendance or class is canceled, then we reduce the total number of points.
- Please consult absentee and make up policy below.

### Participation Grade

(3 points for each discussion; 21-24 points approximate)

**Purpose & Task:**

- We will discuss the meaning and interpretation of primary (documentary) and secondary (historical interpretations) sources on specific subjects that are either controversial or deserve in-depth attention. These create a basis for evaluating films. Naturally, you are expected to have studied, not just read the material assigned.
- We will also pause films to discuss filmmakers' techniques and the portrayal of history.
- Discussion allows students to think through the material with their classmates; the professor serves as a facilitator so that we get the most out of this activity.
- Questions to guide your reading can be found in the syllabus calendar and in the writing-to-learn assignments. Discussion is not limited to those questions. Bring your questions to discussion!
- Always have the discussion material in front of you. Underline passages that intrigue or confuse you.
- For everyone to benefit from discussion, everyone should be engaged. If you have a serious and legitimate problem with shyness, you should discuss this with me at the beginning of the semester. Or if you tend to learn best by listening, then we need to discuss this. If we are forced into remote learning, we will use Zoom, and you are

expected to have cameras on. Not because I want to police your presence but to create community.

- How is participation graded? It 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 or the ideas they generate; **offering** your interpretation of questions posed, source material, and film.
  - 0 points if you are absent.
  - 1.5-2 points if you attend discussion but never speak; if what you say is totally irrelevant or clearly un-informed by having read the primary and secondary sources.
  - 2.5 points if you make at least one relevant contribution that is informed by the readings and other relevant materials.
  - 2.75 points if you make at least two relevant contributions that is informed by the readings and other relevant materials.
  - 3 points if you make three or more relevant contributions that are informed by the readings and other relevant materials.

**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 unless your reason is illness.

#### **Makeup Discussion**

**Option 1:** Schedule a one-on-one discussion with instructor.

**Option 2:** Take the questions posed in the calendar on the day you missed, compose written responses with answers supported by the readings and/or films being discussed. Upload to Discussion makeup folder in Brightspace within one week of missing class.

### **Ticket(s) Out**

(3 points each; 15 points)

#### **Purpose & Task**

- Each time we screen a film in class (even if we do not finish it), we discuss the film, but I want to know more about your perceptions.
- Each ticket asks questions that require you provide examples from the film.
- These Tickets might refresh your memory about the films as you review for the final.
- Writing through is thinking through, which might improve your ability to recall the film.

#### **Criteria**

- Each Ticket Out is worth 3 points if you have made a good faith effort to respond.
- A **good faith effort means** you support your responses by elaborating upon examples from the film.
- **When to submit?** If we finish the film in class, you can either submit it that day or in the next class meeting if you want more time to contemplate. When we watch films that are subtitled, it can be difficult to make notes while reading subtitles.
- No Tickets will be accepted after seven days of when you were expected to complete the film (i.e. don't turn them in the last week of class to grab points).

**Stuff happens option:** Drop the lowest grade (either a 0 or a non-submission).

“...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>4</sup>

### Online Foundational Quizzes

(Quizzes 1-3 are 5 points each; Quiz 4 is 10 points = 25 points)

#### Purpose & Task:

My goal in quizzing you on foundational knowledge is to encourage you to deepen your familiarity with the “language” of the course, which allows you to write and speak knowingly about course. The science of learning informs the practice of quizzing. To help move information from working memory into long-term memory, we must practice retrieving that information, which will take the form of quizzing. How well the information sticks depends upon whether you cram, in which case, the information is less likely to stick, or space out your study, which makes the information more sticky. In preparation for the quizzes, take time to review notes, memorize essential details, and test your ability to recall, and you will likely do well. More importantly, you will learn the content which in turn improves your ability to write about and discuss course topics.

#### Three Quizzes

- **Quiz 1** (10 minutes, 5 points) will ask you to recognize essential ideas from Robert Rosenstone, *Visions of the Past* and lecture entitled Working Assumptions and Historians and Hollywood.
- **Quiz 2** (10 minutes, 5 points) will ask you to recognize essential ideas from Syd Field, “Screenplay” and “Adaptation” and lecture: Hollywood and History: The Clash of Professional Ethos?
- **Quiz 3** (10 minutes, 5 points) will review Syd Field, Robert Rosenstone, earlier lectures and the lecture: Making Movies through the Eyes of Historians: The Screenwriters and Directors
- **Quiz 4** (20 minutes, 10 points) reviews all potential content listed below.

#### How?

- I build my quiz bank questions around essential ideas and facts that will help students develop an ability to speak about the practice of history and filmmaking.
- The quizzes will be open for several days but do have a time limit. Students must begin the quiz before the deadline.
- Consult the Calendar of Learning and Teaching Activities for the dates on which the quiz is open.
- Time limits are set to discourage students from relying heavily upon their notes and encourage you to retrieve them from your memory.
- The Quiz will include any combination of matching; true/false that requires explanation; multiple choice; fill-in-the-blank; and open-ended, short answers.
- There are no quiz make ups unless you have a medical reason for missing the quiz.

#### Testing ability to retrieve essential content from the following:

<sup>4</sup> Katherine Gottschalk and Keith Hjortshoj, *Elements of Teaching Writing: A Resource for Instructors in all Disciplines* (New York:Bedford/St. Martins, 2003), 124.

- Course lectures:
  - Working Assumptions about Hollywood and History
  - Historians and Hollywood: The Clash of Professional Ethos?
  - Making Movies Through the Eyes of a Historian: The Screenwriters and Directors
  - Hitler in Movies and History
  - Why are films about Nazi Germany Popular?
- Robert Rosenstone, *Visions of the Past*
- Syd Field, "Screenplay" and "Adaptation"

### General Guidelines for ALL written assignments:

- See the AI (i.e. Chat GPT, Google Bard, etc. policy below).
- These are informal writing assignments in which you respond to the questions posed and support with examples from the assigned materials.
- Corroborate response to each question with two examples and do not ignore examples that might undermine your response
- **Informal does not mean slipshod work thrown together at the last minute, nor random thoughts nor stream of consciousness.**
- **Informal means:**
  - As a reader, I focus on the substance of your ideas.
  - Your response to the questions offers interpretations that are supported with evidence from the assigned readings, lecture content, and/or references to films.
  - Do NOT write intros or conclusions; do not get hung up on word choice, segues, or topic sentences though you probably should not submit your first draft.

#### Know your Audience:

- Do not assume the reader knows the course, its content, or the reading assignment. On another level, understand that the primary reader of your WTLs, me, knows what kind of sources you had at your disposal to support your interpretation.
- This assignment is based on the premise that writing about what you have read is a means of thinking through the material. Often the process of writing generates new thoughts when not completed in haste.

#### Should you cite your sources?

- Any idea not your own, and that is not common knowledge (stated by three or more people; routinely found in textbooks or encyclopedias) should be cited in parenthesis (to maintain informality) so that your work can be retraced.
- Quotation marks must encase verbatim passages to signal the reader that these are not your words.
- You must authentically paraphrase; do not patch write by changing every third or fifth word.
- Cite even when you are paraphrasing or summarizing.

#### How should I cite?

- Students may use either parenthetical citations or footnotes and include the following information:
  - If it is a source material, author's last name and page number.
  - If it is a film scene, film title and beginning-ending time stamp for film segment. [the number range marks the beginning and end of a scene; hour:minute:second-hour:minute:second]
- **Sample Parenthetical Citation** from a text, source material, or lecture notes:

Robert Rosenstone shares his interpretation of RJ Raack and Ian Jarvie's evaluation of history on film to critique the expectation that film should include historians' debates. Rosenstone writes, "... we all know many excellent narrative histories and biographies that mute (or even moot) debates by ignoring them, relegating them to appendices, or burying them deep within the storyline." (Rosenstone, p. 29)

- **Sample Parenthetical Citation** for referencing film scenes.  
In *Downfall*, we see Alexandra Maria Lara playing Traudl Junge appearing cautious then excited to hear that Adolf Hitler has hired her for secretarial work which suggests that she had no moral compunction about working for the *Führer*. (*Downfall*, 0:03:08-0:06:21)
- If you make use of DVD extras or videos about the making of a film, these should be cited as well.
- Footnote references would include the same information but appear as a footnote.

#### **Details for Format, Submission, and Writing Conventions:**

- **No late assignments accepted.**
- Bring a hard copy to class with your name written on the back of the page so that I may **grade blindly**.
- Also, upload a word version to BRIGHTSPACE before class begins that day as a word document (ending in .doc or .docx). Mac/Apple users have access to Office 365 through the university. Please note that Turn-it-In Similarity Report is activated for each submission.
- No PDFs should be submitted.
- If you do not attend class on the day an assignment is due, and you are not using a "stuff happens" option, you are responsible for **getting a hard copy to me**. I do not check the Brightspace submission folder until after I have read and graded your work blindly.
- Always italicize film titles and the titles of source materials.
- Upon the first reference to an actor, author, director, screenwriter, refer to them by their first and last name.
- Never refer to actors, authors, directors, screenwriters by their first names (sometimes it's appropriate to refer to a film character by their first name)
- When speaking of a character in a film, upon first reference include the actor's name in parenthesis. E.g. Wladyslaw Szpilman (Adrien Brody).
- Approximate Length: Single Spaced, about 1-2 pages in length (and assuming you do not copy and paste the questions into your work).
- Number the questions to organize your responses; avoid pasting the questions into your response.
- Suggested Fonts: Verdana 10-point font or Calibri 11-point font.

**Stuff Happens Option:** Recognizing stuff happens that could interfere with submitting written work on time, you are allowed to use the "stuff happens" excuse **once** for a WTL and once for a Historical Film Analysis. This provides you with an additional 72 hours beyond the deadline to complete your assignment. To use your "stuff happens option," you need to email me before the assignment is due, so that I can keep records. Notes:

- 72 hours from the original deadline which means 3:30 PM.
- Usually this 72-hour extension lands on a weekend. In which case, I print your essays.

**Need help with writing? Here is my YouTube channel on a variety of relevant topics:**  
**Keeping it Lively**

[Writing a Thesis](#) (4:43)



[Writing Lively Sentences](#) (5:08)

### All About Paragraphs

[Writing Paragraphs: A Definition](#) (1:59)

[Writing Paragraphs: Unity and Coherency](#) (1:49)

[Writing Paragraphs: Segues](#) (1:26)

[Writing Paragraphs: Proving Claims](#) (1:49)

[Writing Paragraph: Concluding a Paragraph](#) (0:37)

[Writing Paragraphs: Proofreading](#) (1:18)

[Writing Paragraph: Diagnosing Problems](#) (3:23)

### Citing and Quoting

[Citing Sources](#) (2:45) (please note that I am not requiring conventional footnotes, but allowing a parenthetical citation explained above)

[Quotations: When and How](#) (4:31)

[Quotations: Framing](#) (1:44)

### History Writing Conventions

[Epistemology and Writing Conventions](#) (1:27)

[Writing Conventions: Avoid First Person](#) (1:56)

[Writing Conventions: Personal Pronouns](#) (0:40)

[Writing Conventions: Past Tense](#) (1:26)

[Writing Conventions: Avoid Vernacular](#) (2:36)

[Writing Conventions: Sweeping Generalizations](#) (0:49)

[Writing Conventions: Avoid Global Statements](#) (1:15)

## Writing to Learn (WTL)

(10 points each; total of 30 points)

### WTL 1

Several films have been dedicated to Hitler's last days, from his birthday 20 April through his suicide ten days later. They include *Death of Adolf Hitler* (1972); *Hitler: The Last Ten Days* (1973); *The Bunker* (1981); *Der Untergang* (2004); and *Die Letzte Schlacht* (2005). Why have filmmakers revisited this topic so frequently? What impressions are we left with about Hitler, his entourage, Berlin, and Berliners in the last weeks of war? Have portrayals of Hitler changed over time?

We will begin this exploration by asking you to view with engagement (i.e. screen) either *Hitler: The Last Ten Days* (1973, starring Alec Guinness) or *The Bunker* (1981, starring Anthony Hopkins).

To complete WTL 1, respond to the following questions after having screened either *Hitler: The Last Ten Days* or *The Bunker*.

1. What impressions are we left with about Hitler and his entourage? (Substantiate claims by describing scenes that exemplify and be sure to name character (actor) and cite film frames.)
2. What do we learn, if anything, about Berlin and its inhabitants from the film? (Substantiate claims by describing examples in the film and cite film frames if you speak about a specific scene.)
3. One goal of the film was to bear witness, yet what lesson or lessons (a.k.a. messages) might the film provide to audiences? Be aware that neither film was a German production.
4. Discuss one scene that was most authentic and one that was least believable or authentic about the film? Explain **why**. Note: A scene is a "specific unit of action";

every scene has a place and time, and if either time or place change, then there is a new scene. Scenes are the fragments that make up the whole.<sup>5</sup> Avoid discussing surface errors such as wrong uniforms, minute details, etc.

### WTL 2

Adolf Eichmann has evoked considerable interest in Hollywood. In the **2007 film, *Eichmann***, which we will watch, he is the antagonist. Eichmann is a major character in *Conspiracy* (2001) played by Stanley Tucci. Eichmann's capture is explored in several films: *Operation Finale* (2018), played by Ben Kingsley; *The Man who Captured Eichmann* (1996); *Der Staat gegen Fritz Bauer* (2015); *Die Akte General* (German television, 2016); In some of these films, Eichmann is only mentioned, never seen. In addition, the *Eichmann Show* (2015) gives us a behind-the-scenes look into debates about televising the trial. In your WTL, respond to these four questions and support your claims with evidence.

1. Adolf Eichmann epitomizes the evil Nazi. How well did the director, Robert Young, and the actor, Thomas Kretschmann, do in avoiding caricature which was discussed in lecture?
2. What are some essential details that we learn about the Eichmann interrogations from Avner Less' introduction and the interrogation excerpts?
3. What alterations and compressions occurred in this film compared to what you have learned from the source material? Did these undermine the authenticity of the film?
4. The filmmakers engaged in inventions. Do these inventions lead you to recommend *Eichmann* as a historical film? (Avoid making a recommendation based on oversimplifying or overgeneralizing from a single scene but be sure to support with specific examples.)

### WTL 3

*Operation Valkyrie* was a plan to assassinate Hitler, overthrow the Nazi regime, and install a conservative German government in his place. The plans were developed by a group of conspirators, some of whom had been plotting for several years. They came from the private sector and military. Out of all the resistance efforts, this group of conspirators had the potential for success because many were well-placed and had worked in government. Claus von Stauffenberg joined this group of resisters in 1943; he would plant the bomb to kill Hitler and trigger the overthrow of the Nazi regime. In the first decade after Germany's defeat, three German directors made films about this July 1944 assassination attempt. They were *Canaris* (dir. Alfred Weidenmann, 1954, BDR); *Es geschah am 20. Juli (Jackboot Mutiny)*, dir. George Pabst, 1955); *Der 20. Juli (Plot to Assassinate Hitler)*, dir. Falk Harnack, 1955). None of these met with box office success, perhaps for several reasons, but most important many Germans did not see the conspirators as heroes. Critics either concluded that the attempt had risked undermining the war effort; conspirators had "soiled their own nest;" or they had engaged in an illegal act to overthrow a legitimate government. The assassination plot would largely go unnoticed by filmmakers until the release of the televised German production in 2004, *Stauffenberg* (in US market called *Operation Valkyrie*), and the theatrical release of *Valkyrie* in 2008 which garnered considerable publicity with its all-star cast including Tom Cruise playing von Stauffenberg.

Screen *Operation Valkyrie*, a 2004 made for television German production and *Valkyrie*, a Hollywood production theatrical release in 2008, and respond to the following questions:

<sup>5</sup> Syd Field, *Screenplay: The Foundations of Screenwriting*, 3<sup>rd</sup> ed. (New York: Dell, 1994), 132-134.

1. What are the major lessons (a.k.a. messages) that audiences would learn from *Operation Valkyrie* (2004)?
2. What are the major lessons (a.k.a. messages) that audiences would learn from *Valkyrie* (2008)?
3. Discuss at least two strengths and two weaknesses of both the 2004 and 2008 productions. Then respond to the following question: Was the 2008 redundant or a welcome addition to film history?
4. Which production, if either, would you recommend to a historian wanting to show their students a film about resistance and the July 1944 plot? Explain why.

<b>WTL Holistic Rubric</b>		(updated 8 May 2024)
9 points	<input type="checkbox"/> Convincing, plausible examples <input type="checkbox"/> Responds to all questions evenly and thoughtfully <input type="checkbox"/> Supports with requisite number of examples from relevant written source material or film <input type="checkbox"/> Uses quotations persuasively <input type="checkbox"/> Reader, even one without insider perspective, has no difficulty comprehending the substance of ideas, little to no need to clarify <input type="checkbox"/> Creatively thinking about the essential questions shaping the assignment and course goals <input type="checkbox"/> Correctly uses specialized language/vocabulary expressed in course readings and lectures for Hollywood and History	<p>Academic Integrity:</p> <input type="checkbox"/> Cites page numbers when paraphrasing, summarizing, or quoting <input type="checkbox"/> Cites film frames <input type="checkbox"/> Places verbatim language from film or text in quotation marks <input type="checkbox"/> Paraphrases authentically
8 points	<input type="checkbox"/> Reader might ask for clarification in isolated places <input type="checkbox"/> Supports claims from relevant source material and/or film, but an insider could think of better examples <input type="checkbox"/> Quotations would have made the response more persuasive <input type="checkbox"/> Provides requisite examples but not effectively explained (perhaps assumes insider knowledge) <input type="checkbox"/> Response to all questions but perhaps a bit uneven (an insider could suggest ways to elaborate and make claims more plausible)	
7 points	<input type="checkbox"/> Reader might be confused and definitely ask for clarification, though an insider could tease out the meaning <input type="checkbox"/> Responds but not even or thoughtful <input type="checkbox"/> Supports with examples from relevant source material and/or film but not explained convincingly or clearly <input type="checkbox"/> Corroboration through requisite examples is weak or unconvincing <input type="checkbox"/> Still not misrepresenting/misinterpreting relevant film or source material <input type="checkbox"/> Student's language suggest they are struggling with understanding the historical context of the film or source material <input type="checkbox"/> Student's language suggests they are struggling with specialized vocabulary expressed in course readings or lectures	
6.9 points or lower	<input type="checkbox"/> Does not answer each question <input type="checkbox"/> Does not corroborate claims with examples <input type="checkbox"/> Does not explain examples used to support claims <input type="checkbox"/> Empty claims <input type="checkbox"/> Appears to be written by AI <input type="checkbox"/> Response uninformed by relevant source material or film	

	<input type="checkbox"/> Misrepresenting/misinterpreting relevant source material or film <input type="checkbox"/> Incoherent	material in quotation marks <input type="checkbox"/> Paraphrase authentically
--	--	--

## Two Historical Film Analyses

(20 points each; total of 40 points)

### Purpose

In some cases, filmmakers have acknowledged the influence of historical source material in their interpretation of an event. This is the case with *The Pianist* and *Defiance*. This assignment asks you to engage in a comparative analysis of these films in order to answer the questions.

### First Historical Film Analysis – *Downfall* (20 points)

Screenwriters and directors must invent characters, dialogues, events, compress timelines, alter, or eliminate events and historical figures to tell a story that entertains and communicates visually. Many historians fear that this has the potential to misrepresent or oversimplify. Respond to the following questions by drawing upon source material, Traudl Junge’s memoir excerpt, the film *Downfall* (Director Oliver Hirschbiegel; Screenwriter: Bern Eichinger), and the ideas that you have learned about how films are made and how historians might evaluate films from lectures and readings.

1. *Downfall*, a German production, was originally intended for German audiences. What lessons might Germans have “received” from this film? Discuss at least one lesson and be sure to support with a description and analysis of two examples from the film.
2. Explain what historians mean when they evaluate films for authenticity and engaging in the discourse of history. Then apply these ideas to an analysis of the following three themes by making use of the memoir and the film:
  - A. How Junge (played by Alexandra Maria Lara) portrays herself in the memoir compared to how the film creates her character.
  - B. How Junge describes Adolf Hitler compared to the film.
  - C. How Junge describes Hitler’s relationships with the others in the Bunker (you can decide who to compare)
  - D. **Now respond to the question:** Did the filmmakers achieve authenticity **and** engage in the “discourse of history” (Rosenstone) given your analysis?

### Select either 3 or 4:

3. Compared to *Hitler: The Last Ten Days* (1973) and *The Bunker* (1981), *Downfall* explores far more of what Berliners were experiencing. What did the filmmakers seek to accomplish in doing so? This requires inference based upon your analysis of film scenes.
4. Why does *Downfall* choose to begin the story on 20 April 1945? Does this lead to the normalization of leading Nazis (not including Hitler) and perpetuate a myth that Germans were victims? Consult lecture content on normalization and compare to character portrayal.

### Second Historical Film Analysis – *Sophie Scholl* (20 points)

*Sophie Scholl: The Final Days* (Director Marc Rothemund; Screenwriter Fred Breinersdorfer) is inspired by a variety of source materials. You were asked to read excerpts from Sophie Scholl's interrogation-confession, leaflet six, and a letter written from Else Gebel to Inge Scholl. In addition, you have learned more about how films are made and how historians might evaluate film from lectures and readings. Use these sources to respond persuasively to the following questions. The best responses will show that they understand and persuasively apply the ideas of authenticity and "discourse of history" to their analysis of the source material and the film.

1. *Sophie Scholl* was originally intended for German audiences. What lessons (or messages) might Germans have "received" from this film? Discuss at least one lesson (or message) and be sure to support with a description and analysis of two examples from the film.
2. Explain what historians mean when they evaluate films for authenticity and engaging in the discourse of history. Then apply these ideas to an analysis of the following three themes by making use of the source material and the film:
  - A. How Sophie Scholl is portrayed by Else Gebel
  - B. What motivated Sophie Scholl to engage in resistance
  - C. How Sophie handles herself in the interrogations
  - D. **Now respond to the question:** Did the filmmakers achieve authenticity **and** engage in the "discourse of history" (Rosenstone) given your analysis?
3. Given the source material that you read, the greatest inventions in the movie revolve around the character, Robert Mohr (played by Alexander Held), was involved in the interrogation of Sophie Scholl. Does this character emerge as authentic and complex, not a caricature? Substantiate your claims by discussing at least two scenes and if relevant compared to the source material.

### Holistic Rubric for Historical Film Analyses

(updated 8 May 2024)

18-20 points

- Knowledgeable summary of what historians mean by authenticity and engagement with the "discourse of history"
- Analysis of film scenes compared to source material is persuasive
- Responds to all questions evenly and thoughtfully
- Examples from relevant source material and film is described so an outside can imagine
- Describes and evaluates relevant examples from film and source material
- Uses quotations persuasively to substantiate claims
- Reader, even one without insider perspective, has no difficulty comprehending the substance of ideas
- Little to no need to clarify
- Correctly uses specialized language/vocabulary expressed in course readings and lectures for Hollywood and History
- Correctly portrays the history of the events

#### Academic Integrity:

- Cites page numbers when paraphrasing, summarizing, or quoting
- Cites film frames
- Places verbatim language from film or text in quotation marks
- Paraphrases authentically

#### Writing conventions:

- Provides actors' names in parentheses when

16-17.9 points	<input type="checkbox"/> May struggle a bit to explain authenticity and/or engagement with the “discourse of history,” but an insider can tease out meaning or examples show competency <input type="checkbox"/> Reader will ask for clarification in isolated places <input type="checkbox"/> Supports claims from relevant source material and film, but an insider could think of better examples <input type="checkbox"/> Quotations: an insider can think of more effective passages or know that a quotation would have made claims more persuasive <input type="checkbox"/> Requisite examples are provided but not completely linked to the prompt <input type="checkbox"/> Response to all questions but perhaps a bit uneven (an insider could suggest ways to elaborate and make claims more plausible)	naming film characters <input type="checkbox"/> Italicizes film titles and titles of source material <input type="checkbox"/> Always refers to authors, actors, directors, screenwriters by their last names after first use
14-15.9 points	<input type="checkbox"/> Struggles to explain authenticity and “discourse of history”-evident in word choice or examples from source material and film do not support claims <input type="checkbox"/> Reader might be confused and definitely ask for clarification, and an insider might have isolated struggles <input type="checkbox"/> Responds but not even or thoughtful <input type="checkbox"/> Supports with examples from relevant source material and/or film but not explained convincingly or clearly <input type="checkbox"/> Examples originate from isolated portions of source material or film <input type="checkbox"/> Still not misrepresenting/misinterpreting relevant source material or text <input type="checkbox"/> Student’s language suggest they are struggling with understanding the historical events <input type="checkbox"/> Student’s language suggests they are struggling with specialized vocabulary expressed in course readings or lectures <input type="checkbox"/> Fails to adopt writing conventions	
13.9 points or lower	<input type="checkbox"/> Does not answer each question <input type="checkbox"/> Does not corroborate claims with examples when prompted <input type="checkbox"/> Does not explain examples used to support claims <input type="checkbox"/> Empty claims <input type="checkbox"/> Appears to be written by AI <input type="checkbox"/> Response uninformed by relevant text or film <input type="checkbox"/> Misrepresenting/misinterpreting relevant text or film <input type="checkbox"/> Incoherent	<b>Fails to</b> <input type="checkbox"/> Cite page numbers when paraphrasing, summarizing, or quoting <input type="checkbox"/> Cite film frames <input type="checkbox"/> Place verbatim language from film or text in quotation marks <input type="checkbox"/> Paraphrase authentically

### Final Exam (40 points)

#### Part I: Objective/Short Answer (10 points)

- Readings and lecture content
- Short answer, multiple choice, matching, fill-in-the-blank

#### Part II (15 points):

Respond to the following scenario be sure to support claims with explanations and evidence or examples that are persuasive. The caller is not interested in your personal feelings or reactions.

**Scenario:** You work for a call center that sells historical films and provides guidance on what films to purchase. While chatting with the caller, Terry Green, a historian, who teaches colleges students, they want to consider teaching with historical films that engage with the “discourse of history,” a concept they discovered by reading Robert Rosenstone, and “capture the spirit of the times” (or achieve authenticity). Knowing Dr. Green’s goals and being familiar with these concepts, you tell them that you have seen a few films about Nazi Germany and can make some recommendations. Dr. Green wants to know which films are so essential to teaching that they should buy the DVD, which should stream (though risk losing access), which, if any, they should not bother with and why? You offer the following advice given the films that you have watched (you should discuss six films). I do not need to agree with your recommendations, but that you are taking into consideration the caller’s needs and applying course concepts to your recommendations.

- |  |   |   |
|--|---|---|
| <input type="checkbox"/> <i>Downfall</i>                                   | <input type="checkbox"/> <i>Eichmann (2007)</i> | <input type="checkbox"/> <i>Alone in Berlin</i>   |
| <input type="checkbox"/> <i>Either Hitler: Last Ten Days or The Bunker</i> | <input type="checkbox"/> <i>Sophie Scholl</i>   | <input type="checkbox"/> <i>Labyrinth of Lies</i> |

### Part III (15 points):

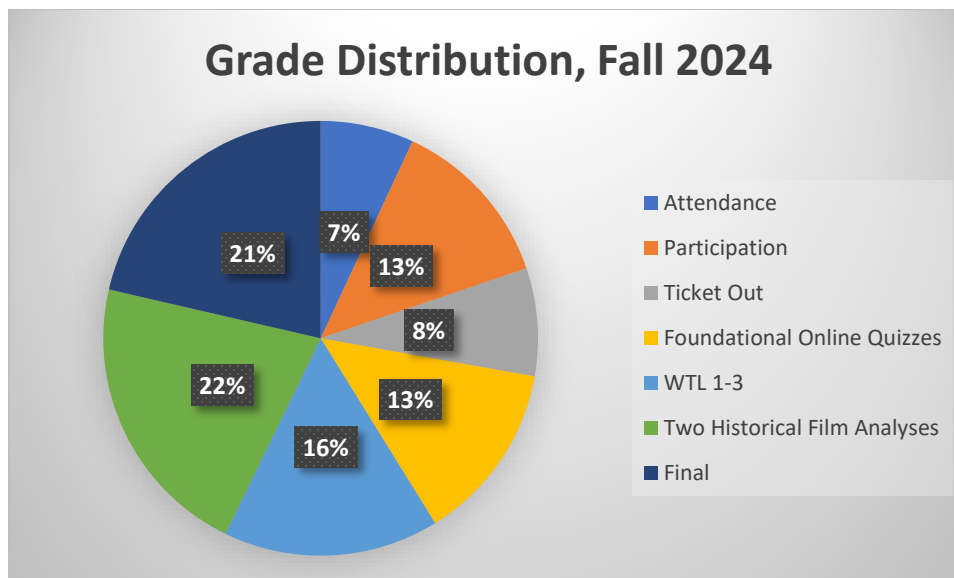
Compose an essay that responds to the questions below. Your essay should include an introduction with thesis; body paragraphs making claims that support the thesis and corroborated with examples, evidence; concluding paragraph. You should be drawing upon readings, lectures, and discussion to respond.

Write an essay that responds to the following questions: What have you learned about how historians “do history” (their professional ethos)? What have you learned about how directors and screenwriters make historical films (their professional ethos)? Given the potential your discoveries about professional ethos of historians and filmmakers, what lessons will you take with you as you watch historical films in the future?

### 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 approximately be 187 points). A letter grade will be based on the percentage of total points earned.

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



### Technology Requirements & Policies

- The most reliable internet browsers are Google Chrome and Mozilla Firefox. If you struggle accessing material through one browser, try a different one.
- Be sure you routinely update internet browsers and other apps.
- 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 BRIGHTSPACE.
- **Use Microsoft Word** to upload all written work to BRIGHTSPACE or to me (i.e. file extension is a .doc or .docx).
- Every student has access to **Office 365** through the University – Even Mac users!



#### Device Policy and Digital Reading

- **Put your cell phone** in silent mode upon beginning class and squirrel it away somewhere so you won't be tempted to check your phone.
- Leaving class to answer your phone or text a message is an inappropriate use of class time.
- If you bring a laptop, please have a G-rated screen saver. Turn off all notifications and close all windows.
- Research shows that using a device in class can distract people around you. If you must have a laptop or tablet to facilitate your learning in this course, close all apps and alerts, so you and others will not be distracted. Distractions are not conducive to learning. Even when our phones buzz in silent mode, some individuals are distracted.
- Laptops will not be necessary when we are watching a film.
- Accessing reading material through BRIGHTSPACE is an appropriate use of a device, however, research shows that most students read more effectively when they read from hard copy. **Why?** When we read digital sources, we often follow a pattern to create shortcuts to the information. The reading that you will complete for this course "is ultimately an encounter between [you] and another mind [the author of the text or document]" and making shortcuts undermines your engagement.
- If you read digitally, you need to develop a note-making system that deepens your learning and turn-off pop ups and notifications to reduce distractions.



- There will be times when I will simply tell you to close your laptop unless you have an accommodation.

**Consequences?** You may be asked to leave the class if you are found to be violating the above policies. 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.

**You are expected to be familiar with the following university policies:**

### **Academic Integrity**

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 dishonesty, consult Bloomsburg University's: <https://www.bloomu.edu/prp-3512-academic-integrity-policy>

### **Artificial Intelligence, Chatbots and Academic Integrity**

- I have no interest in reading something created by AI. I want to know what you think. So, do not use it.
- Learning requires struggle, and using AI as a short cut undermines learning.
- Study the assigned sources, watch the films, attend class meetings, and engage with the course material, then you will not need to resort to getting "help" from AI.
- Much like I cannot prevent a student from Googling to look for "inspiration" in their writing, students can also use Chat GPT, Google Bard, etc. If students are resorting to these web-based tools because they have not been engaged in the course readings and discussion, missing class meetings and lecture, or are desperately completing work in haste, then drawing upon AI is a violation of academic integrity. You are not engaged in the learning process, but simply trying to complete an assignment to earn points.
- Be aware that the material generated by AI may be inaccurate, incomplete, and otherwise problematic. It especially fails to address the assignment prompts for the course using the assigned textual sources and films.
- Most written work for the course lacks absolute right or wrong answers, and chatbots and googling do not handle ambiguity well.
- A gray area in the use of AI to improve what you have already written or to help organize your thoughts even though you have engaged with the course content. In these cases, it makes more sense to consult the professor for additional support or visit WALES and seek help on writing, than using AI or Googling. But if you resort to AI or Googling, you must submit the chatbot text as a separate file with the assignment in Brightspace.
- The goal of the course is to get you to think, not to earn a passing grade *per se*, and having played with Chat GPT and Google Bard, the AI results are inferior to the assigned materials. The chat is predictable, common, and does not make effective, persuasive use of the assigned readings, films, and lectures. Indeed, the vocabulary is atypical for most undergraduates.
- Every assignment submission requires that you upload to a Brightspace folder and bring a hard copy to class. If you do not upload your assignment as a word document to Brightspace, you will not be given a grade or have your work returned.
- If I find an AI report of thirty percent or more, I will assume that you have violated my academic integrity policy.
- Every student will be asked to sign a statement indicating that they understand my academic integrity policy.

**Student Code of Conduct**

<https://www.bloomu.edu/documents/student-code-conduct>

**Student Disruptive Behavior Policy**

<https://www.bloomu.edu/prp-3881-student-disruptive-behavior-policy>

**University Attendance Policy**

<https://www.bloomu.edu/prp-3506-class-attendance-policy>

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

- ✘ Regular in-person classroom attendance is expected.
- ✘ When students have more than three absences during the semester, I find that many of them do not do well. **Why?** In-person class sessions make learning a community effort. You may miss details that cannot be explained in the syllabus. You are not engaged in the learning.
- ✘ An absence is excused if you have a varsity sports event, religious holy days, military and military reserve activity, illness.
- ✘ An absence is excused if you suspect that you may have COVID, or if you suspect having been exposed to COVID and must quarantine.
- ✘ I will not ask for documentation for excused absences. It creates a burden for students to get the documentation, and because I hope that every student will behave honorably. **Falsely representing** your absence is a violation of academic integrity.
- ✘ There is no makeup for unexcused absences; examples include but not limited to court dates, sleeping in, studying for other classes, leaving campus early or arriving late because of ridesharing, family vacations, and seeking to remote in because you do not feel like walking to class. In short, activities within your control that prompt you to choose to skip class.
- ✘ 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 hard copies of your assignments and upload to Brightspace on time, unless you have an excused absence as defined in the policies above. In which case, contact me to arrange to print your submission. Another option is to ask a classmate to bring your printed work to class.
  - **Late work** is simply not accepted.
  - Students are offered "stuff happens" to provide some flexibility which are explained in the assignments.
- ✘ Online quizzes are open for several days, and so students should have no expectation that they will be re-opened.
- ✘ You should always keep an electronic "mail trail" that indicates you have submitted your assignments to the BRIGHTSPACE Coursework → Assignment Submission Folder.
- ✘ You should always have backup copies of your files, so you do not lose your work.

[Food Assistance](#), [Counseling and Human Development](#), [Husky Success](#), which allows you to request help, are just three of the major ways the university can help students who struggle, pandemic or no pandemic.



### Need Help with Study Skills and Writing?

#### **BU's Writing and Literacy Engagement Studio (WALES) Support for Writing and Reading**

The Writing and Literacy Engagement Studio (WALES), supports students' growth as writers and readers. We enjoy easing the writing process for all students from any background working in any major. We also enjoy helping students develop strategies for reading and making sense of research and course material. Students set the agenda for each appointment—whether they're concerned about their reading material, about getting started on a writing project, about improving clarity, grammar, organization, or citations, or about any other aspect of reading, writing, or the English language. Our diverse group of WALES Consultants represent a variety of majors and share the common goal of working with students to develop skills and strategies that help them grow as readers and writers.

WALES will be open in BAKELESS 206 and also available online via ZOOM.

To make a WALES appointment, either come to BCH 206 or use your Huskies email to contact [wales@bloomu.edu](mailto:wales@bloomu.edu). You might also be able to just drop in to BCH 206 and work with the first available consultant, often immediately.

Please see the WALES website <https://www.bloomu.edu/offices-directory/writing-and-literacy-engagement-studio-wales> for more information.

#### **Hours**

- WALES Consultants can work in person or via Zoom during most of our hours, but night and weekend hours are available only via Zoom.
- Saturdays and Sundays (Zoom only) 7:00 pm to 11:00 pm
- Mondays - Thursdays (in person or via Zoom) 10:00 am to 9:00 pm
- (Zoom only) from 9:00 pm to 11:00 pm
- Fridays (In person or via Zoom) 10:00 am to 3:30 pm

#### **University Learning Center (formerly Tutorial Services):**

If you feel you need extra help to improve your academic performance in this or any of your courses, please consider reaching out to the University Learning Center. The Learning Center offers peer tutoring, supplemental learning, and academic coaching at no charge to Bloomsburg University students. The ULC office is located in Warren Student Services Center, Room 119.

#### **University Disability Services**

- Any students eligible for classroom accommodations are invited to meet with me to discuss their concerns and to present their disclosure forms from the University Disability Services.
- Our university provides reasonable accommodations to students who have documented disabilities. If you have a documented disability that requires academic accommodations and are not registered with the University Disability Services, please contact this office in the Warren Student Services Center as soon as possible to establish your eligibility.

