

# Calendar of Learning & Teaching Activities

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

Fall 2024

Meeting Room:

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

(30970)

Syllabus updated 13 August 2024

[Hollywood & History Webpage](#)

Dr. Stallbaumer-Beishline

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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 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>1</sup>

<sup>1</sup> 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.

<b>This Syllabus is subject to Change</b>	
Class Meeting Dates	<p><b>Schedule of Assignment Deadlines, Readings, Class Meetings</b></p> <ul style="list-style-type: none"> <li>• All readings are in the photocopy packet, purchased at the University Store.</li> <li>• Students are expected to work from the readings found in the photocopy packet NOT work from internet sources.</li> <li>• Skeletal Lecture Outlines are found in section 2 of the Photocopy Packet though the most recent versions will always be available in Brightspace.</li> </ul>
Tues, 27 Aug	<p><b>Goals:</b></p> <ul style="list-style-type: none"> <li>▪ What are the course expectations?</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>, pp. 19-37, 45-61, 64-79 (ERT: 3 hours)</li> </ul>
Thu, 29 Aug	<p><b>Lecture:</b> Working Assumptions about Hollywood and History</p> <p><b>Discussion:</b> Questions about syllabus? Assignments? Deadlines?</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>, pp. 19-37, 45-61, 64-79 (ERT: 3 hours)</li> <li><input type="checkbox"/> <b>Preview</b> WTL 1</li> <li><input type="checkbox"/> <b>Before 10 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> </ul>
Tue, 3 Sep	<p><b>Lecture:</b> Historians and Hollywood: The Clash of Professional Ethos?</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>, pp. 19-37, 45-61, 64-79 (ERT: 3 hours)</li> <li><input type="checkbox"/> <b>Before 10 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>Review</b> lecture content for Online Quiz 1</li> </ul>
Thu, 5 Sep	<p><b>Discussion of Rosenstone:</b></p> <ol style="list-style-type: none"> <li>1. Why might historians, who demand accuracy in historical films, dislike Hollywood's versions of history?</li> <li>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?</li> <li>3. What is a historical film?</li> <li>4. Can history be told through film? Can we <u>learn</u> history through film?</li> <li>5. What are "true" and "false" inventions? Does evaluating films by how well they achieve authenticity provide sufficient criteria (see lecture notes)?</li> <li>6. What does Rosenstone mean by "discourse of history"?</li> </ol>

	7. What is the "Hollywood tradition" and how might it impact the historical veracity of films?
Between classes do the following	<input type="checkbox"/> <b>Submit hard copy of WTL 1 in class</b> 10 September, <b>PLUS upload to BRIGHTSPACE by 3:30 PM</b> <input type="checkbox"/> <b>Quiz 1 opens</b> Thursday, 5 September, 5 PM; Closes on Thursday, 12 September, 5 PM <input type="checkbox"/> <b>Begin Reading:</b> Syd Field, <i>Screenplay</i> (chapters "Screenplay" and "Adaptation"), pp. 7-16, 204-216 (ERT 60 minutes)
Tue, 10 Sep	<b>Collecting WTL 1 in class</b> <b>Finish Lecture:</b> Historians and Hollywood: The Clash of Professional Ethos? <b>Begin Lecture:</b> Making Movies through the Eyes of Historians: The Screenwriters and Directors
Between classes do the following	<input type="checkbox"/> <b>Read and make notes:</b> Syd Field, <i>Screenplay</i> (chapters "Screenplay" and "Adaptation"), pp. 7-16, 204-216 (ERT 60 minutes) <input type="checkbox"/> <b>Quiz 1 closes</b> on 12 September at 5 PM <input type="checkbox"/> <b>Review</b> for Online Quiz 2
Thu, 12 Sep	<b>Discussion of Syd Field:</b> <ol style="list-style-type: none"> <li>1. In learning about the structure of a screenplay, how do you imagine that this will shape the contents of a historical screenplay?</li> <li>2. Given Field's advice on adapting novels, historical events, biographies etc., how will that impact accuracy and authenticity in historical films?</li> <li>3. We have now studied filmmaking from two professional perspectives: professional historians and a screenwriter. Why might there be a clash between their professional ethos?</li> <li>4. What are your opinions about how well Hollywood might be able to do history given Syd Field's advice to screenwriters?</li> </ol>
Between classes do the following	<input type="checkbox"/> <b>Quiz 2 opens</b> Thursday, 12 September, 5 PM; Closes on Thursday, 19 September, 5 PM <input type="checkbox"/> <b>Preview</b> First Historical Film Analysis – <i>Downfall</i>
Tue, 17 Sep	<b>Finish Lecture:</b> Making Movies through the Eyes of Historians: The Screenwriters and Directors
Between classes do the following	<input type="checkbox"/> <b>Read and make notes:</b> Hitler's Last Days (ERT: 3 hours) <ul style="list-style-type: none"> <li><input type="checkbox"/> Joachim Fest, <i>Inside Hitler's Bunker</i> (pp. 24-32, 70-74, 143-144),</li> <li><input type="checkbox"/> Traudl Junge, <i>Hitler's Last Secretary</i> (1-4, 156-195), and</li> <li><input type="checkbox"/> Normalization</li> </ul> <input type="checkbox"/> <b>Preview</b> First Historical Film Analysis – <i>Downfall</i> <input type="checkbox"/> <b>Quiz 2 closes</b> on 19 September, 5 PM
Thu, 19 Sep	<b>Discussion Hitler's Last Days:</b> <ol style="list-style-type: none"> <li>1. What are limits and possibilities of a historical interpretation of Hitler's last days from an eyewitness account?</li> <li>2. What do you discover about what was happening to Berliners during the last days of the war?</li> <li>3. What impressions are you left with about Hitler from Traudl Junge?</li> <li>4. How should Hitler be portrayed in film?</li> </ol>

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Tue, 24 Sep	<b>Begin Screening:</b> <i>Downfall</i>
Between classes do the following	<input type="checkbox"/> <b>Quiz 3 Opens</b> at 5 PM on Thursday, 26 September; closes Thursday, 3 October at 5 PM <input type="checkbox"/> You are welcome to continue watching <i>Downfall</i> in your own time. <input type="checkbox"/> Begin working on First Historical Film Analysis - <i>Downfall</i>
Thu, 26 Sep	<b>Continue Screening:</b> <i>Downfall</i>
Between classes do the following	<input type="checkbox"/> You are welcome to continue watching <i>Downfall</i> on your own time. <input type="checkbox"/> Be working on First Historical Film Analysis - <i>Downfall</i>
Tue, 1 Oct	<b>Finish Screening</b> <i>Downfall</i> <b>Discuss:</b> Normalization of characters in <i>Downfall</i>
Between classes do the following	<input type="checkbox"/> <b>Quiz 3 Closes</b> Thursday, 3 October at 5 PM <input type="checkbox"/> Be working on First Historical Film Analysis - <i>Downfall</i>
Thu, 3 Oct	<b>Lecture:</b> Hitler in Movies and History
Between classes do the following	<input type="checkbox"/> <b>Submit hard copy</b> of First Historical Film Analysis - <i>Downfall</i> <b>in class on Tuesday, 8 October, PLUS upload to BRIGHTSPACE Coursework by 3:30 PM</b> <input type="checkbox"/> Review for Online Quiz 4
Tue, 8 Oct	Collecting First Historical Film Analysis in class <b>Lecture:</b> Why are films about Nazi Germany popular?
Between classes do the following	<input type="checkbox"/> <b>Quiz 4 opens</b> Tuesday, 8 October, 5 PM; <b>closes</b> on Tuesday, 15 October, 5 PM
Thu, 10 Oct	<b>Begin Screening:</b> <i>Eichmann</i>
Between classes do the following	<input type="checkbox"/> <b>Quiz 4 closes</b> on Tuesday, 15 October, 5 PM <input type="checkbox"/> <b>Begin Reading:</b> Eichmann: A Source (ERT: 2 hours) <input type="checkbox"/> Avner Less, "Introduction," (pp. v-xxii) and <input type="checkbox"/> Interrogation Excerpts (pp. 108-123, 154-159) <input type="checkbox"/> <b>Preview</b> WTL 2
Tue, 15 Oct	<b>Continue Screening:</b> <i>Eichmann</i>
Between classes do the following	<input type="checkbox"/> <b>Read and Make Notes:</b> Eichmann: A Source (ERT: 2 hours) <input type="checkbox"/> Avner Less, "Introduction," (pp. v-xxii) and <input type="checkbox"/> Interrogation Excerpts (pp. 108-123, 154-159) <input type="checkbox"/> <b>Be working on WTL 2</b>

Thu, 17 Oct	<p><b>Discussion Eichmann: A source</b></p> <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 source materials?</li> <li>3. How do the film and source materials compare?</li> <li>4. What adaptations were made by the filmmakers? Were they authentic and engaging in the "discourse of history"?</li> </ol>
Between classes do the following	<ul style="list-style-type: none"> <li><input type="checkbox"/> <b>Submit hard copy of WTL 2 in class</b> Tuesday, 22 October <b>PLUS upload to BRIGHTSPACE by 3:30 PM</b></li> <li><input type="checkbox"/> <b>Begin Reading: Read and Make Notes:</b> Sophie Scholl: The Sources (ERT: 2 hours) <ul style="list-style-type: none"> <li><input type="checkbox"/> Introduction,</li> <li><input type="checkbox"/> Interrogation (pp. 160-166, 170-176, 226-228)</li> <li><input type="checkbox"/> Else Gebel's Letter to Inge Scholl (pp. 138-147), and</li> <li><input type="checkbox"/> Leaflet Six (pp. 90-93)</li> </ul> </li> </ul>
Tue, 22 Oct	<p><b>Collecting</b> WTL 2 in class  <b>Lecture:</b> Ordinary Germans, Consent, &amp; Resistance</p>
Between classes do the following	<ul style="list-style-type: none"> <li><input type="checkbox"/> <b>Read and Make Notes:</b> Sophie Scholl: The Sources (ERT: 2 hours) <ul style="list-style-type: none"> <li><input type="checkbox"/> Introduction,</li> <li><input type="checkbox"/> Interrogation (pp. 160-166, 170-176, 226-228)</li> <li><input type="checkbox"/> Else Gebel's Letter to Inge Scholl (pp. 138-147), and</li> <li><input type="checkbox"/> Leaflet Six (pp. 90-93)</li> </ul> </li> <li><input type="checkbox"/> <b>Preview:</b> Second Historical Film Analysis – <i>Sophie Scholl</i></li> </ul>
Thu, 24 Oct	<p><b>Discussion of Sophie Scholl: The Sources</b></p> <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 until her murder?</li> <li>2. As a historian, what is the reliability and relevance of interrogation records, the leaflet, and Else Gebel's letter to Inge Scholl?</li> <li>3. How would you tell her story if you were a filmmaker given the sources available?</li> </ol>
Between classes do the following	<ul style="list-style-type: none"> <li><input type="checkbox"/> <b>Be Pondering</b> Second Historical Film Analysis – <i>Sophie Scholl</i></li> </ul>
Tue, 29 Oct	<p><b>Begin Screening:</b> <i>Sophie Scholl</i></p>
Between classes do the following	<ul style="list-style-type: none"> <li><input type="checkbox"/> Be working on Second Historical Film Analysis – <i>Sophie Scholl</i></li> </ul>
Thu, 31 Oct	<p><b>Finish Screening:</b> <i>Sophie Scholl</i></p>
Between classes do the following	<ul style="list-style-type: none"> <li><input type="checkbox"/> <b>Read: Coming Attractions</b> (ERT: 10 min) <ul style="list-style-type: none"> <li><input type="checkbox"/> Coming Attractions: Introduction and PDF Lecture slides</li> <li><input type="checkbox"/> "My family resisted the Nazis'...Vince Perez..." (Director of <i>Alone in Berlin</i>, <i>The Guardian</i>, 6 February 2016)</li> </ul> </li> </ul>
Tue, 5 Nov	<p><b>Demonstration:</b> Coming Attractions  <b>Begin Screening</b> <i>Alone in Berlin</i></p>

Between classes do the following	<input type="checkbox"/> <b>Submit hard copy of Second Historical Film Analysis - Sophie Scholl in class</b> Thursday, 7 November <b>PLUS upload to BRIGHTSPACE by 3:30 PM</b>
Thu, 7 Nov	Collecting Second Historical Film Analysis in class <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 the Vince Perez interview?
Between classes do the following	<input type="checkbox"/> <b>Preview</b> WTL 3 <input type="checkbox"/> <b>WTL 3 assignment</b> requires that you watch <i>Valkyrie</i> (2 hours, 2008, dir. Bryan Singer) on your own time (if you have seen the movie before, watch it again.)
Tue, 12 Nov	<b>Begin Screening:</b> <i>Operation Valkyrie</i> (1 hr, 32 min, 2004, dir. Jo Baier) 1. What motivated Claus von Stauffenberg? 2. What do we learn about Operation Valkyrie from the film directed by Jo Baier? 3. <i>Operation Valkyrie</i> is a German made-for-tv production. How might this have shaped the content of the film?
Between classes do the following	<input type="checkbox"/> Be working on WTL 3; it requires that you watch a film 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.)
Thu, 14 Nov	<b>Finish Screening:</b> Operation Valkyrie
Between classes do the following	<input type="checkbox"/> <b>Submit hard copy of WTL 3 in class</b> Tuesday, 19 November <b>PLUS upload to BRIGHTSPACE by 3:30 PM</b>
Tue, 19 Nov	<b>Collecting</b> WTL 3 in class <b>Lecture:</b> Germans as Victims, Collective Guilt, and Responsibility
Between classes do the following	Preview Final Exam to discuss in class
Thu, 21 Nov	<b>Begin Screening:</b> <i>Labyrinth of Lies</i> (2 hrs, 4 min, 2014, dir. Giulio Ricciarelli)
Between classes do the following	<input type="checkbox"/> <b>Be studying for the final exam.</b>
26 and 28 Nov	<b>Break – no class meetings</b>
Tue, 3 Dec	<b>Finish Screening:</b> <i>Labyrinth of Lies</i>
Between classes do the following	<input type="checkbox"/> <b>Be studying for the final exam</b>
Thu, 5 Dec	<b>Discuss</b> final exam

Between classes do the following	<input type="checkbox"/> <b>Be studying for the final exam</b>
Final Exam	Tuesday, 10 Dec, 12:30-2:30 PM