

## Hollywood and History: The Holocaust (History 270-02)

Fall 2018

Meeting Room: 135 OSH

Meeting Times: 2:00-3:15 PM Tu/Th

(2471)

Syllabus updated on 26 August 2018

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### Office Hours:

Mondays: 10:00-11:00 AM; 4:00-4:30 PM

Tuesdays: 10:00-11:00 AM

Wednesdays: 10:00-11:00 AM; 4:00-4:30 PM

Thursdays: 10:00-11:00 AM

Fridays: 10:00-11:00 AM

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

### Email Etiquette:

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

### 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.

**Rationale for this course:** Films and documentaries are the most frequent contact that you (and the general 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 are at odds. Filmmakers must invent characters, dialogues, events; they must compress timelines; they must displace and alter events and characters. The medium of film demands these adaptations; film tells stories through visual representation. On the other hand, historians' written text is based on archival research and their publications offer heavily documented footnote trails. Films and documentaries are works of art that bring filmmakers into conflict with the ethos of professional historians, who reject invention that inevitably occur in films and (even) documentaries. What is more, filmmakers offer interpretations of history that are far less complex and yet easy to consume, and historians fear losing control of the content to audiences who think that they have learned all there is to know. 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 documentaries, 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.

## Communication:



All course materials are found in **BOLT** <https://bolt.bloomu.edu>. All written communication is completed through your BU email address so you must access that account routinely. Any alterations to the course syllabus, meeting times, etc will be announced as a news item in BOLT and with a group email @huskies.bloomu.edu. Please ask questions if any instruction is ever unclear. I maintain a web site on learning and teaching history: <http://facstaff.bloomu.edu/lstallba>. You will find 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 BOLT.



## Technology Requirements & Policies



- If you struggle accessing material through one browser, try a different one. (Safari is notoriously unreliable; Chrome tends to work best.)
- If you are sent video feedback, I use Screencast.com, note that some web browsers will block this content. Know how to change these settings to unblock.
- Be sure you routinely update Java script and internet browsers.
- High-speed internet (no dial up) to stream recorded lectures and view documentaries. Be aware that wireless connections can be slower.
- You need to know how and are able to access all course materials from BOLT.
- Use **Microsoft Word** to upload all written work to BOLT or to me (i.e. file extension is a .doc or .docx) or use rtf/odt. Failure to upload written work that I can open with ODT or .doc or .docx will result in withholding your grade for that item until you correct the error.



### Mobile Technology Policy

**Put your cell phone** in silent mode upon beginning class and keep it in your pocket, purse or school bag or place face down on your desk. By the way, leaving class to answer a cell phone call or to text a message is an equally inappropriate use of class time. You are demonstrating an inability to exercise self-control and prioritize. Cut the cords, be independent and avoid addictive behavior! (If you are on-call for your job, you need to make me aware of that.)

Attempting to multi-task is not possible to accomplish successfully; from my perspective, it shows a lack of engagement in the subject matter. In short, it is not conducive to learning.

**You should not need a laptop while attending class.** Lecture notes and readings are in the photocopy packet or distributed in advance. While screening films, you should have your eyes on the movie, not your laptop. (Usually my policy is: If you bring a laptop, tablet, etc., please have a G-rated screen saver. You should not access games, check or send emails, tweet, Instagram, check facebook, etc. If I even SUSPECT from your facial features that you are multitasking or not paying attention to the course, I will ask you to never bring it again. Of course, you are permitted to use them for class related activities.)

**Consequences?** You may be asked to leave the class if you are suspected or 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.



## Required Texts

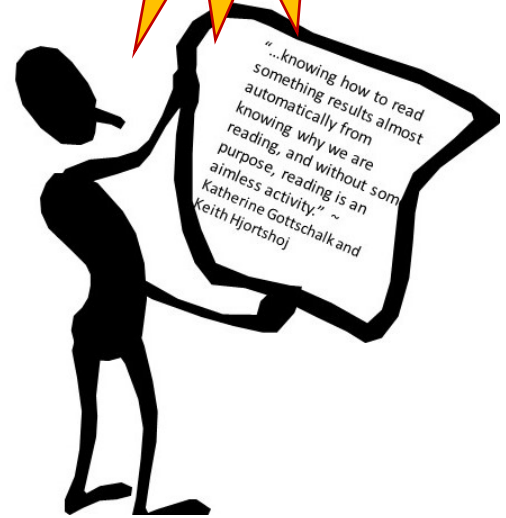
Szpilman, Wladyslaw. *The Pianist*. With extracts from the diary of Wilm Hosenfeld; Foreword by Andrzej Szpilman. Trans. Anthea Bell. New York: Picador, 1999.

## Required Readings in Photocopy Packet

- Robert Rosenstone, *Visions of the Past*
- Syd Field, "Screenwriting" and "Adaptation"
- Alison Landsberg, "Prosthetic Memory"
- Carl Plantinga, "Introduction: Affect and the Movies"

## Required Readings Distributed in Class

- **Wannsee Conference Sources**
- **Rescue of Danish Jews, 1943** includes:
  - Leo Goldberger, "The Rescue of the Danish Jews: An Overview"
  - Herbert Pundik, "The Days of Rescue"
- **Defiance: The Bielski Otriad** includes:
  - Historical Introduction to Defiance
  - "The Big Hunt" in *Defiance* (Nechama Tec)
  - "Women in the Bielski Otriad" in *Defiance* (Nechama Tec)
  - "Social Relations in the Bielski Otriad" in *Defiance* (Nechama Tec)
- **Gisella Perl, *I Was a Doctor in Auschwitz*** (memoir excerpts)
- **Sonderkommando Revolt, Auschwitz, 1944**
  - Auschwitz-Birkenau: The Revolt (JewishVirtualLibrary Encyclopedia Article)
  - Miklos Nyszli's Account of the Sonderkommando Uprising, 7 October 1944
  - Shlomo Venezia, Sonderkommando and Revolt



## Legal Access to Films

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

**Always read from a hard copy of the materials!**

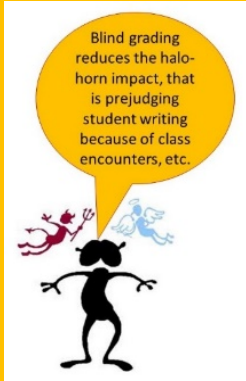
**Always bring a hard copy to class!**

**It improves your learning and hence your grade!**

As you contribute to discussion, you are going to be asked to share page numbers, read passages, etc.

## Assessment of Student Learning





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

- Submit all assignments as a hard copy and upload to the BOLT assignment folders.
- Never write your name on the pages that I read.
- Do not waste paper with a cover page.

**Attendance**



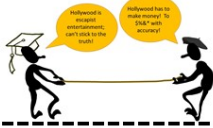
You are expected to attend class but you earn no points simply for being present. Consult the policies section for more about attendance and excused absences.

**History Film Rating Guide (10 points)**

**Scenario:** you are an intern for PBS.org, and they want you to develop a History Film Rating Guide that helps their internet audience decide which historical films (theatrical releases, made-for-television or -for-streaming) merit their attention. By way of examples, think about the Motion Picture Association of America's (MPAA) rating system or the Entertainment Software Rating Board. **Caution:** your rating guide has to be useful and relevant to PBS, not just a personal preference. At the end of the semester, you will be asked to apply your criteria and evaluate films screened in our course.

**How to develop your criteria?**

Develop a set of questions or qualities that you would want answered or addressed in a historical film. A range of questions you might ponder:

- ❖ Quality of screenwriting and dialogue?
- ❖ Must a film have an uplifting lesson or message? Must the audience learn history?
- ❖ Must a film be easy to follow?
- ❖ Must a film be entertaining?... raise serious questions?... make you laugh?
- ❖ Must a film be age appropriate? (e.g. exposure to violence, cognitive development of targeted audiences)

- ❖ Should props, costumes, settings, locations be accurate?
- ❖ How should cinematography influence your criteria (lighting, camera angles, editing, transitions, etc.)?
- ❖ How important is sound (diegetic and non-diegetic) in shaping your criteria?
- ❖ What about the casting decisions and quality of acting?

- ❖ How important is historical accuracy (people, chronology, historical context)?
- ❖ How important is authenticity? What makes some movies more authentic than others?
- ❖ What level of historical inaccuracies are acceptable? At what point might the filmmaker risk trivializing?
- ❖ What details should the filmmakers privilege?
- ❖ Must a historical film be based on actual events and people? Can novels set in historical reality be the source for films?
- ❖ Are there limits to the using the past to explore current events (a.k.a. presentism)?
- ❖ Can characters, events, dialogue that did not exist be created?
- ❖ Should the historical outcome in the film be the same as the event?
- ❖ Are true and/or false inventions acceptable (see Rosenstone)?


**Developing your Criteria**

**Questions to Ponder**

**History Film Rating Guide**

- ❖ How essential is a film's affective or emotional impact?... develop empathy or respect?
- ❖ Is it important for a film to allow audiences to live vicariously in the historical past?

- ❖ What makes some historical movies more appealing than others? Is it simply interest or qualitative differences?
- ❖ What is a "historical" film?
- ❖ What are the consequences of seeing history through a Hollywood lens and will these considerations influence your criteria?



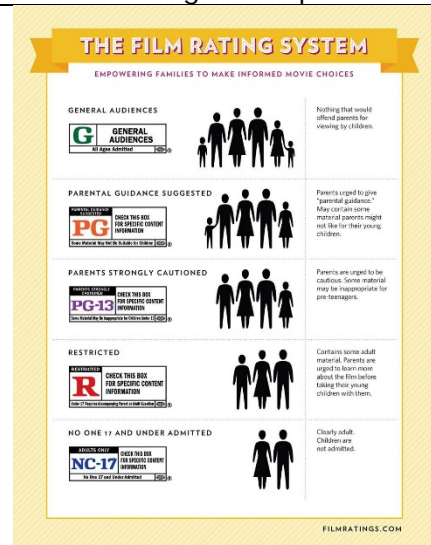
**Your Guide must include the following:**

- A minimum of three scales.
- Criteria clearly communicated through words and visuals.
- Useful and comprehensible to PBS's diverse audience with a broad range of interest levels in historical films (i.e. casual movie-goer, history nerd, etc.)
- Professional in appearance.
- Submission:**
  - **May have to submit as a PDF or else use Microsoft Word** to upload all written work to BOLT (i.e. file extension is a .doc or .docx; odt or pdf also acceptable)
  - Submit a copy to **BOLT → Assignment Folder** by the time indicated in the course calendar.







**How will this be graded? (New assignment; rubric is a draft)**

8.5-10 points	7-8.5 points	Below 7 points
<b>Meets the minimum:</b>		
Three scales	Uses words and visuals	
PBS audience	Professional in appearance	
<ul style="list-style-type: none"> <li>• Outsider, unfamiliar with course, could use your rating guide to make decisions about watching historical films, not just Holocaust films.</li> <li>• Very little revision necessary beyond fixing a typo.</li> <li>• Insider can see the influence of the course, thoughtful.</li> </ul>	<ul style="list-style-type: none"> <li>• Insider, familiar with the course, could use your rating guide to make decisions about watching historical films, not just Holocaust films.</li> <li>• Insider could make suggestions on how to improve, while the outsider may struggle.</li> </ul>	<ul style="list-style-type: none"> <li>• Levels not clearly different.</li> <li>• Word choice undermines clarity; questions raised.</li> <li>• Lacking three levels.</li> <li>• Failing to think about the range of viewers who would consult PBS for a History Film Rating Guide.</li> </ul>

Just two image examples found through a google image search of rating systems.



Source: <https://filmratings.com/RatingsGuide>; See also: <https://www.mpa.org/>

	<p><b>EARLY CHILDHOOD</b> Titles rated <b>EC (Early Childhood)</b> have content that may be suitable for ages 3 and older. Contains no material that parents would find inappropriate.</p>		<p><b>EVERYONE</b> Titles rated <b>E (Everyone)</b> have content that may be suitable for ages 6 and older. Titles in this category may contain minimal cartoon, fantasy or mild violence and/or infrequent use of mild language.</p>
	<p><b>EVERYONE 10+</b> Titles rated <b>E10+ (Everyone 10 and older)</b> have content that may be suitable for ages 10 and older. Titles in this category may contain more cartoon, fantasy or mild violence, mild language and/or minimal suggestive themes.</p>		<p><b>TEEN</b> Titles rated <b>T (Teen)</b> have content that may be suitable for ages 13 and older. Titles in this category may contain violence, suggestive themes, crude humor, minimal blood, simulated gambling, and/or infrequent use of strong language.</p>
	<p><b>MATURE</b> Titles rated <b>M (Mature)</b> have content that may be suitable for persons ages 17 and older. Titles in this category may contain intense violence, blood and gore, sexual content and/or strong</p>		<p><b>ADULTS ONLY</b> Titles rated <b>AO (Adults Only)</b> have content that should only be played by persons 18 years and older. Titles in this category may include prolonged scenes of intense violence and/or</p>

Source: <http://www.esrb.org/>

### Discussion grade (3 points for each discussion)

- 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. Naturally, you are expected to have studied, not just read the material assigned.
- Discussion allows students to think through the material with their classmates; the professor serves as a facilitator to keep students on track.
- Questions to guide your reading of document collections can be found in the syllabus calendar below and in the document log entry assignments. Discussion is not limited to those questions.
- Always have the discussion material in front of you; be prepared to explain how you arrived at an interpretation or why you are raising questions by making reference to specific documents, page numbers, paragraphs.
- In order for everyone to benefit from discussion, everyone should 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.
- How is discussion graded? Participation can take the form of responding to questions posed by the professor or your classmates; asking questions to clarify any confusion that you have about the content of the readings or the ideas they generate; offering your interpretation of questions and documents.
  - 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 ;
  - 2.25 points if you make at least one relevant contribution that is informed by the readings;
  - 2.5 points if you make at least two relevant contributions that is informed by the readings;
  - 3 points if you make three or more relevant contributions that are informed by the readings.

**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.

### Ticket Out (2 points each)

- Each time we screen a film in class (even if we do not finish it), we not only have discussion, but you are asked to complete a "Ticket Out".
- You respond to questions posed and you earn 2 points if you have made a good faith effort to respond to the questions by supporting your claims with examples from the film.
- The Tickets are collected upon completing the film (or the next class meeting in cases if you finish the film outside of class).
- These Tickets will be returned to you at the next class meeting. They are intended to refresh your memory about the films.
- Drop the lowest grade (either a 0 or a non-attendance).

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

### Reading Quizzes (between 20-25 points)

Some combination of multiple choice, fill-in-the-blank, short answer, matching. Consult calendar for quiz schedule.

Testing ability to retrieve essential content from the following:

- **Reading Quiz 1** (about 10 points)
  - Robert Rosenstone, *Visions of the Past*
  - Syd Field, "Screenwriting" and "Adaptation"
  - Alison Landsberg, "Prosthetic Memory"
  - Carl Plantinga, "Introduction: Affect and the Movies"
- **Reading Quiz 2** (between 5-10 points): Szpilman, Wladyslaw. *The Pianist The Pianist*. With extracts from the diary of Wilm Hosenfeld; Foreword by Andrzej Szpilman. Trans. Anthea Bell. New York: Picador, 1999.
- **Reading Quiz 3** (about 5 points)
  - Auschwitz-Birkenau: The Revolt (JewishVirtualLibrary Encyclopedia Article)
  - Miklos Nyszizli's Account of the Sonderkommando Uprising, 7 October 1944
  - Shlomo Venezia, Sonderkommando and Revolt

### Writing to Learn (WTL) (5 points each; total of 10 points)

#### General Guidelines:

<sup>1</sup> Katherine Gottschalk and Keith Hjortshoj, *Elements of Teaching Writing: A Resource for Instructors in all Disciplines* (New York: Bedford/St. Martins, 2003), 124.

- 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:**
  - Your response to the questions offer interpretations that are supported with evidence from the assigned readings.
  - 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:**

- Your responses should be written so that any intelligent person, possessing a limited understanding of the subject matter, could comprehend. In short, 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.

#### **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. Note: parenthetical citations are not usually used by historians; consult the Writing Manual in photocopy packet.)
- Cite even if you are paraphrasing or summarizing.
- 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.

#### **Details for Format and Submission:**

- **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 copy to BOLT before class begins that day as a word document (ending in .doc or .docx) or as ODF/rtf. Failure to submit to BOLT in the word document or ODT format will lead to your grade being withheld. Mac/Apple users are responsible for resolving the obstacles created by not using a PC.
- Length: Single Spaced, about 1 page in length, not to exceed 2 pages single-spaced
- Number the questions to organize your responses.
- Font: (Typed, single-spaced, Verdana 10 point font; Calibri 11 point font; or Times New Roman 10 point font.)

#### **WTL 1**

The Wannsee Conference, January 1942, marked a turning point in the evolution of the Holocaust. It has been made into two movies: *Die Wannseekonferenz* (1984 East German production) and *Conspiracy* (2001 BBC/HBO production). The only written documentation that the filmmakers could utilize are what we call the "Wannsee Conference Minutes" which were "edited" by Adolf Eichmann before being disseminated to attendees. By the time the



meeting had occurred in January 1942, Jews were being systematically killed largely in open air-shootings, but also through experimentations with gas and toxic chemicals. Historians know who attended the meeting; we know that food and drinks were served, but we can only imagine the dialogue that took place at the table and the variety of side conversations from having studied the meeting minutes, knowing the biographies of those involved, and being aware of the larger context of events up to this point in time. In the film, these side conversations are not simply banter, but create context. In creating the props and set location, filmmakers were on more solid ground even filming for several days at the Wannsee mansion, where the meeting occurred. Knowing then that the screenwriter, director, and actors of *Conspiracy* had to imagine and create most of the dialogue and all the interaction, I want you to evaluate how well they did knowing that professional historians would be equally in the dark about the details of that fateful day. (Consult the Writing Manual on how to cite film frames.)

1. How well did the filmmakers do in their translating the meeting minutes on screen? (support your claims with examples)
2. As part of the audience, what did you learn about the origins of the “final solution” from viewing the film?
3. To complete the History Film Rating Guide, you are asked to ponder your criteria for judging and recommending historical films. What criteria is emerging as most essential at present? How did *Conspiracy* measure up?

## WTL 2

Upon reading Gisella Perl's *I Was a Doctor in Auschwitz*, respond to these questions:

1. *Out of the Ashes* was an original Showtime film and inspired by Gisella Perl's memoir, *I was a Doctor in Auschwitz*. In the memoir, Perl labels several chapters with satirical titles provoking readers to rethink their vocabulary. As a reader, how did those titles shape your expectations and how did you feel upon completing the chapters? Discuss two examples.
2. Locate examples where Perl uses “we” and “I” and discuss why you believe she shifts between those two voices in her memoir.
3. Should Perl's story about “childbirth” be shared with a film audience? Discuss.

## WTL Holistic Rubric

(updated 25 August 2018)

5 points	<input type="checkbox"/> Corroborates response with two examples <input type="checkbox"/> Does not ignore examples that might undermine your response <input type="checkbox"/> Responds to all questions evenly and thoughtfully <input type="checkbox"/> Supports with examples from relevant written text <input type="checkbox"/> Reader has no difficulty comprehending the substance of ideas, no need to clarify <input type="checkbox"/> Student responses are insightful and creatively thinking about the essential questions shaping the assignments/course and goal of the WTL <input type="checkbox"/> Cites quotations, paraphrases, summaries; uses quotation marks around verbatim passages
4 points	<input type="checkbox"/> Reader might ask for clarification but not be confused <i>per se</i> <input type="checkbox"/> Supports with examples from relevant written text, but perhaps not the best examples to illustrate claims <input type="checkbox"/> Corroborates response with two examples but may not fully explain what the examples prove <input type="checkbox"/> Response to all questions but perhaps a bit uneven <input type="checkbox"/> Cites quotations, paraphrases, summaries; uses quotation marks around verbatim passages

3.5 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 film or but not explained convincingly or clearly <input type="checkbox"/> Corroboration is weak or unconvincing <input type="checkbox"/> Still not misrepresenting/misinterpreting relevant film or text <input type="checkbox"/> Cites quotations, paraphrases, summaries; uses quotation marks around verbatim passages		
3.25 points or lower	<table border="0" style="width: 100%;"> <tr> <td style="width: 50%; vertical-align: top;"> <input type="checkbox"/> Does not answer each question  <input type="checkbox"/> Does not corroborate with examples  <input type="checkbox"/> Does not explain examples  <input type="checkbox"/> Empty claims  <input type="checkbox"/> Response uninformed by relevant text  <input type="checkbox"/> Misrepresenting/misinterpreting relevant text  <input type="checkbox"/> Incoherent                             </td> <td style="width: 50%; vertical-align: top;">                             Fails to  <input type="checkbox"/> Cites page numbers when paraphrasing, summarizing, or quoting  <input type="checkbox"/> Fails to cite film frames.  <input type="checkbox"/> Verbatim language from film or text are placed in quotation marks  <input type="checkbox"/> Authentically paraphrases                             </td> </tr> </table>	<input type="checkbox"/> Does not answer each question <input type="checkbox"/> Does not corroborate with examples <input type="checkbox"/> Does not explain examples <input type="checkbox"/> Empty claims <input type="checkbox"/> Response uninformed by relevant text <input type="checkbox"/> Misrepresenting/misinterpreting relevant text <input type="checkbox"/> Incoherent	Fails to <input type="checkbox"/> Cites page numbers when paraphrasing, summarizing, or quoting <input type="checkbox"/> Fails to cite film frames. <input type="checkbox"/> Verbatim language from film or text are placed in quotation marks <input type="checkbox"/> Authentically paraphrases
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**Two Film Reviews**  
(20 points each; total of 40 points)

**General Guidelines for Film Reviews**

- Audience? Readers of the *American Historical Review*. This journal is published by the American Historical Association, the largest organization representing professional historians. The journal editors have solicited your review because of your expertise in studying film (i.e. not necessarily a professional historian like the reading audience).
  - Film Review 1: *The Pianist*
  - Film Review 2: *Defiance*
- A review should possess the following qualities: entice, examine, elucidate, and evaluate knowing the intended audience’s expectations.
  - **Entice:** catch your reader’s attention so that s/he will want to read (found in the introductory paragraph).
  - **Examine:** provide sufficient information about the film and the director’s goals so the reader has a capsule summary (may be found in the introductory or first body paragraph).
  - **Elucidate:** The body of your review makes claims about the quality of the film substantiated with discussion of the film. If some of your evaluation is shaped by the content of written sources that inspired the movie, then you may also need to compare the film to the text.
  - **Evaluate:** you are being asked to evaluate the film for a reading audience that subscribes to the AHA. These individuals are mostly professional historians and graduate students in history, whose professional ethos differs significantly from filmmakers. Yet these readers have a broad range of expectations: on one end of the spectrum are the hyper-critical who have an incredibly low threshold of tolerance for invention and inaccuracies; many probably share Robert Rosenstone’s views that inaccuracies are inevitable, but authenticity can be achieved and a film achieve goals that a book cannot; a minority might conclude that filmmakers provide “historytainment.” Your review is being solicited because you understand the film industry and are knowledgeable about the subject content from having read the text upon which the film is based. So your opinion should

be informed by a careful analysis of the film and be professional in tone. Your opinion of the film may differ sharply from your reading audience. What matters is how convincingly you have substantiated the claims in your review (integrated into the body paragraphs as you examine and elucidate then restated briefly in the concluding paragraph), not if your reading audience agrees with you.

- Professional in appearance and tone.
- Standard written English.
- A title that captures the essence of your review.
- Be creative, but not verbose.
- Avoid misrepresenting the film or written texts upon which the film is based.
- Cite and use quotation marks around verbatim passages from any text or dialogue quoted
- Citing film frames when describing or making note of particular scenes.
- About 3-5 pages, double-spaced, 1-inch margins, Verdana, 10 point font; Calibri, 11 point font; Times New Roman, 10 point font.

**Film Review Rubric**

(updated 25 August 2018)

<b>Content</b> (does not replace reading the assignment guidelines; read both)	Ready for publication! (A range)	Minor Revisions before publication (B and C)	Major Revisions (D and F Range)		
Clearly written for the rhetorical audience, and does not assume that the professor is the reader who knows the course	Yes or No				
Provides sufficient factual information about the film (and if relevant text that inspired it) (title of film, director, screenwriter, year released, potentially major actors, 1-2 sentence synopsis)	Yes or No				
Entices the reader in the first paragraph	5	4	3	2	1
Recommendations are substantiated by offering specific examples from the film that are illustrative	5	4	3	2	1
Reviews, evaluates, does not report	5	4	3	2	1
Examines the film within the context of the filmmakers' goals (the filmmakers' goals may not be stated but reviewer infers them from the content of the film and additional research such as DVD features, interviews)	5	4	3	2	1
Appreciates, though does not have to agree with, the professional historian's professional ethos and range of opinions about historical films (e.g. the audience will be a mix of readers, some of whom expect historical accuracy, complexity, while others hope the film achieves some sort of authenticity and/or makes an emotional connection, etc.)	5	4	3	2	1
Facilitates the reading audience's decision to watch the movie given their interest in the subject and dedication to professional history	5	4	3	2	1
Focuses on the essential elements of the movie; sorts the valuable information from the trivial	5	4	3	2	1
Avoids misrepresenting or misinterpreting movie or text that inspired	5	4	3	2	1
Appreciates the complexity of the assignment (no film can be historically accurate given the nature of the medium, but the filmmakers might achieve authenticity; even if they achieve authenticity, historical inaccuracies may or may not undermine your evaluation)					

<b>Composition Standard Written English</b>	A to B+: Always effective or errors could be chalked up to typos, not a pattern	B and C level work: Causes the reader to struggle or moments of confusion; errors suggest a pattern that writer needs to address	D and F level work: Interferes with clarity and becomes a chore to read
<b>Room to improve:</b> <input type="checkbox"/> limit use of first person <input type="checkbox"/> fix verb tense <input type="checkbox"/> reduce wordiness <input type="checkbox"/> improve word choice (repetitious, inaccurate) <input type="checkbox"/> fix word usage (wo, wordy) <input type="checkbox"/> pronouns with clear antecedents <input type="checkbox"/> fix punct. (commas; semicolon; colon; poss. case) <input type="checkbox"/> follow rules of capitalization <input type="checkbox"/> fix spelling errors <input type="checkbox"/> fix sentence segues <input type="checkbox"/> fix paragraph topic sentences <input type="checkbox"/> fix paragraph transitions <input type="checkbox"/> fix paragraph breaking or organization within paragraphs <input type="checkbox"/> framing quotations <input type="checkbox"/> improve framing of quotations <input type="checkbox"/> italicize book & film titles <input type="checkbox"/> use first and last name on first reference to authors, directors, actors, etc <input type="checkbox"/> refers to authors or filmmakers by their last names to maintain professional tone			
<b>Academic Integrity</b>	Yes   No ___   ___ paraphrases authentically ___   ___ cites page numbers when summarizing, paraphrasing or quoting dialogue or written text ___   ___ verbatim passages from text or film dialogue are put in quotation marks ___   ___ cites film frames when summarizing, describing, quoting dialogue		
<b>Professional Appearance</b>	Clean copy quality suggests student took time to proofread and edit	Take more time to proofread	Did you proofread? Or "one and done"!
<b>Reader experience</b>	Flow between sentences and paragraphs, paragraph topic sentences and transitions stay focus on film recommendations, logical paragraph breaks, coherent, pleasant experience, articulate, creative, not verbose	Reader might struggle a bit with an occasional jump in logic between sentences or paragraphs, get confused because an isolated word or passage lacks clarity, word order or passive voice makes sentences difficult to follow, yet reader will be able to decide if s/he wants to watch the movie	Difficult to follow because goals never clarified, report or describes but does not review, poorly organized, goal of paragraphs unclear, lacks flow, weak vocabulary, punctuation errors that interfere with meaning, cumbersome word order or passive voice makes it a chore to read

**Two Film Proposals/Treatments & Post Film Reflections**  
 (20 points each; total of 40 points for the Proposals)  
 (5 points each; total of 10 points for the Reflection)

A **film proposal or treatment** is a pitch to producers to secure funding either to write a screenplay or direct a film for a completed screenplay. Our goal in undertaking this assignment is to develop an appreciation for how filmmakers, specifically the screenwriters and directors who dedicate themselves to historical, non-fictional events, must navigate the complex history in order to create a film that will sell. As you compose your proposal you must navigate the competing ethos of historian, who rejects invention, and the filmmaker, who must invent. What characters and events will you invent to tell the story? (Remember that the creators of historical films as opposed to fictional stories, is making some claim to truth.) In a follow-up **Reflection**, now having attempted to develop a project from the filmmaker's perspective, you will be asked to respond to three evaluative, open-ended questions.

- o **Film Proposal/Treatment 1:** Rescue of Danish Jews
- o **Film Proposal/Treatment 2:** Sonderkommando Revolt/Uprising in Auschwitz (Oct 1944)

The proposal must be persuasive, informed, professional, and include the following:

**Reading tips for assigned sources:**

- Create a timeline
- Index as you read (use post it notes or note cards of events or people that appear important and record page numbers)
- When reading about people, develop a sense of their character, what they believe about themselves, others, and the situation they are in.
- As you read, look for breaks in the narrative that might help you divide the content into three acts and identify events that might serve as plot twists.

**Working title:**

**Logline:** a single sentence that describes the film’s essence. Upon reading the logline, we should know who the main character is? What s/he wants? Who or what is standing in the way of the main character (the origins of drama)? What makes the story unique?

**Spine of the Story:** What is message/lesson that creates coherency in the film?

**Introduces key characters:** What is their personality? What are their beliefs? Past experiences shaping their beliefs? What do they think of other characters and why? Key characters should include at least the main protagonist and antagonist and other essential characters

**Describes Acts One, Two, and Three** (usually films develop in three acts)

**Act One (Set Up):** Set the scene, dramatize the main conflicts by introducing the situation, characters (characters can be composites, completely fictional, or real) and conflict (10-30 minutes); ends in a plot twist that throws the protagonist into an unexpected direction

**Act Two (Conflict):** dramatize how the conflicts introduced into Act One leads to a crisis (60-90 minutes); describe a series of challenges thrown at the protagonist culminating in a crisis that must be resolved. These challenges are obstacles preventing the protagonist from achieving the goal (how true they are to the historical sources is left to you); ends with a plot twist that throws the protagonist into an unexpected direction and resolution

**Act Three (Resolution):** Dramatize the final conflict and resolution (5-30 minutes)

**In addition,** though not usually found in a proposal, you must fulfill one more requirement:

**Cite ideas** that you have summarized, paraphrased or quoted using footnotes (see Writing Guide) so your professor can retrace your work.

\*\*\*\*\*

**Academic Integrity:**

- Authentically paraphrased and summarized
- Cite with footnotes any ideas not your own and verbatim passages that you quote

- Use quotation marks around verbatim passages
- Frame quotations to guide the reader (see Writing Guide)
- Cite the time stamp of film scenes that you analyze (see Writing Guide)

**Format:**

- Professional in appearance and tone
- Each section labeled in bold print: Working Title; Logline: Spine of the Story; Key Characters; Act One; Act Two; Act Three
- Standard written English
- Keep first person to a minimum or avoid all together
- Avoid wordiness and passive voice
- Citation style: Footnotes as outlined in Writing Guide
- No parenthetical or endnote citations (see Writing Guide)
- 1-inch margins
- Page numbers in top left
- Fonts: Verdana, 10 point font; Calibri, 11 point font; Times New Roman, 10 point font.
- Length: perhaps 3-5 pages, double-spaced

**Submission:**

- Bring a hard copy to class (unless instructed otherwise) PLUS upload to BOLT by the deadline indicated in Course Calendar.
- Do NOT write your name in headers, footers, etc. ONLY write your name on the back of the last page so I may grade blindly.

\* \* \* \* \*

**Reflection Piece (5 points):**

By working through a film proposal and having screened the film inspired by historical sources, what have you learned about the competing ethos of filmmakers and historians? Respond to the following questions:

1. What was the spine of the story in the movie?
2. Were the characters in the movie "unnecessarily simplified or modernized"?
3. Were the challenges that propelled the drama forward and thrown at the protagonist(s) believable given your knowledge of the history?

**How will your reflection piece be graded?**

- Your evaluation should be claims that are supported with specific, detailed reference to the film and cite film frames.
- Your reflection should demonstrate an appreciation for the complexity of telling history on film.
- Your ability to avoid misrepresenting the history or the film.

**Submission:**

- Bring a hard copy to class (unless instructed otherwise) PLUS upload to BOLT by the deadline indicated in Course Calendar.
- Do NOT write your name in headers, footers, etc. ONLY write your name on the back of the last page so I may grade blindly.

<b>RUBRIC</b>				(Updated 19 March 2018)
<b>Working Title</b>		___ <b>Yes</b>	___ <b>No</b>	___ Captures Audience Attention
<b>Logline (one or two sentences)</b>		5	3	1
<input type="checkbox"/> Tells us who the main character(s) is? <input type="checkbox"/> What s/he wants? <input type="checkbox"/> Who or What is standing in the way? <input type="checkbox"/> What makes the story unique? <input type="checkbox"/> Logline, not only present, but captures readers' attention; engaging				
<b>Spine of the Story:</b>		5	3	1
<input type="checkbox"/> Will create coherency for audience members <input type="checkbox"/> Message or lesson makes sense given the historical topic/sources <input type="checkbox"/> Message or lesson provides meaningful experience for audience				
<b>Key characters</b>		5	3	1
<input type="checkbox"/> At least three characters including the main protagonist <input type="checkbox"/> Key characters' personality, beliefs and thoughts <input type="checkbox"/> Key characters' relations with other key characters <input type="checkbox"/> Key characters appear authentic, believable given historical sources				
<b>Act One (Set Up):</b>		5	3	1
<input type="checkbox"/> Realistic problem to solve for protagonist knowing history <input type="checkbox"/> Introduces key characters (at least the protagonist) <input type="checkbox"/> Ends in a plot twist that throws protagonist in unexpected direction <input type="checkbox"/> Characters' actions, reactions, and interactions are authentic <input type="checkbox"/> Invention is authentic/believable given the historical sources				
<b>Act Two (Conflict):</b>		5	3	1
<input type="checkbox"/> Describes at least two challenges for the protagonist that propels drama forward in authentic ways <input type="checkbox"/> Challenges believable and meaningful given historical sources <input type="checkbox"/> Ends in a plot twist that throws protagonist in unexpected direction and towards resolution <input type="checkbox"/> Characters' actions, reactions, and interactions are believable <input type="checkbox"/> Invention is authentic/believable given the historical sources				
<b>Act Three (Resolution):</b>		5	3	1
<input type="checkbox"/> Protagonist meets with resolution <input type="checkbox"/> Characters' actions, reactions, and interactions are authentic <input type="checkbox"/> Ends in a result that accurately reflects the history				
<b>The details of acts 1-3 will fulfill the spine of the story; easy to follow and imagine.</b>				
Appreciates the complexity of the assignment (balances the screenwriter's ethos and goal of creating a historical film; alters, compresses, invents; remains true to the event and authentic given historical sources)				
Creative, Imaginative (Because the goal is the creation of a historical film, not costume drama, the screen proposal should be true to the end result and aspire to authenticity, not accuracy, and explore meaningful questions about the historical topic)				
<b>Composition Standard</b>	A level work: Always effective or errors could be chalked up to typos, not a pattern	B and C level work: Causes the reader to struggle or moments of confusion;	D and F level work: Interferes with clarity and becomes a chore to read	
Written English				

		errors suggest a pattern that writer needs to address	
<b>Room to improve:</b> <input type="checkbox"/> limit use of first person <input type="checkbox"/> fix verb tense <input type="checkbox"/> reduce wordiness <input type="checkbox"/> written in active voice <input type="checkbox"/> fix word usage (wo, wordy) <input type="checkbox"/> improve word choice (repetitious, inaccurate) <input type="checkbox"/> pronouns with clear antecedents <input type="checkbox"/> fix punctuation (commas; semicolon; colon; poss. case) <input type="checkbox"/> follow rules of capitalization <input type="checkbox"/> fix spelling errors <input type="checkbox"/> fix sentence segues <input type="checkbox"/> improve framing of quotations (might quote if using verbatim language from historical sources)			
<b>Academic Integrity</b>	<b>Yes N/A No</b> ___ ___ ___ paraphrases and summarizes authentically ___ ___ ___ cites with footnotes any ideas not your own and verbatim passages that you quote ___ ___ ___ verbatim passages from text are put in quotation marks ___ ___ ___ if quoting from text, frames quotations to guide the reader		
<b>Professional Appearance</b>	Clean copy quality; very user-friendly; readable	Take more time to proofread; a bit of a chore to read.	Leaves the impression of "one and done"!
<b>Overall Impact</b>	Fund this project! It promises to be an engaging exploration of the questions revolving around the historical events or people!	Funding will depend upon revisions in the following: Characters; Obstacles; Believable/Authentic Invention; Plot Twists; Creativity	Back to the "drawing board" b/c <input type="checkbox"/> Basic errors in history <input type="checkbox"/> Simply summarizing history <input type="checkbox"/> Not informed by the readings <input type="checkbox"/> Unbelievable inventions <input type="checkbox"/> _____

**Final Exam (approximately 30 points)**

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

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

**Part II: History Film Rating Guide (10 points)**

You have composed a History Film Rating Guide as an intern for PBS. Now they want you to evaluate films using your rating guide and make recommendations to the staff. You must rate each of the films, using your guide, and explain your recommendations. (I will distribute a crib sheet on which you can record essential data about each movie.) You must discuss the following films:

- Conspiracy*
- The Pianist*
- Defiance*
- Out of the Ashes*
- Mystery Movie 1: \_\_\_\_\_
- Mystery Movie 2: \_\_\_\_\_

**Part III: Essay (10 points)**

What have learned about how historians "do history" and how filmmakers translate history into film? How will these lessons shape your approach to 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 add up to \_\_\_\_). A letter grade will be based on the percentage of total points earned. I try to update the BOLT gradebook periodically.

<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%		



## Policies



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

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 [http://www.bloomu.edu/policies\\_procedures/3512](http://www.bloomu.edu/policies_procedures/3512)

### Student Disruptive Behavior Policy

[http://www.bloomu.edu/policies\\_procedures/3881](http://www.bloomu.edu/policies_procedures/3881)

### Attendance Policy

[http://www.bloomu.edu/policies\\_procedures/3506](http://www.bloomu.edu/policies_procedures/3506)



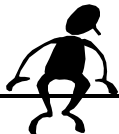
### Dr. Stallbaumer's Attendance and Assignment Deadlines' Policies

- ✘ Regular classroom attendance is expected. There is a direct corollary between attendance and doing well in the course.
- ✘ An absence is excused if you have a varsity sports event, religious holy days, military and military reserve activity, illness that is documented by the health center or a doctor, and funerals. You must provide documentation that allows me to verify that your excuse is legitimate.
- ✘ There is no makeup for unexcused absences; examples include court dates, sleeping in, studying for other classes, leaving campus early or arriving late because of ride-sharing, family vacations, even tending to a sick relative, etc. By the way, **falsely representing** why you are absent is a violation of academic integrity.
- ✘ If you missed a discussion due to an excused absence, you may make this up by responding in writing to the discussion questions listed in the Calendar on the day that you missed; your response to the questions must demonstrate that you have completed the readings and pondered them. These are due at our next class meeting with the excuse. **Do not wait until the next class meeting to discuss how you can make-up the work.** If you are in doubt, email me.

**Stuff Happens Option:** Recognizing that stuff happens that could interfere with submitting written work on time, you are allowed to use the "stuff happens" excuse **once**. 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 so that I can keep records. You will be asked to submit the hard copy unless the new deadline hits on a weekend. Only be used once on Film Proposals/Treatments and Film Reviews.

### Need help with study skills and writing?

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### 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 both easing the writing process for all students of every major and also helping students develop strategies to help them read and make sense of course and research material. We are a free resource for undergraduate and graduate students. Our diverse staff 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. Students set the agenda for each appointment—whether they're concerned about getting started on a writing project, or about improving clarity, grammar, organization, citations or any other aspect of writing or the English language. Appointments are highly recommended, but walk-ins are welcome.

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

#### WALES hours for Fall 2018

- In Bakeless 206, Mon.—Thurs. from 9:00 am to 7:00 pm and Fridays from 9:00 am to 4:00 pm.
- In the Elwell lobby area, Sun.—Thurs. from 7:00 pm to 11:00 pm.
- In Andruss (Schweiker Room), Sun.—Thurs. from 7:00 pm to 9:00 pm.

You can drop in to Bakeless 206 or request an appointment through email: [wales@bloomu.edu](mailto:wales@bloomu.edu). Visit their website ([www.bloomu.edu/wales](http://www.bloomu.edu/wales)) for more information.

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

#### Accommodative 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 Office of Accommodative 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 Accommodative Services Office, please contact this office in the Warren Student Services Center, Room 043 as soon as possible to establish your eligibility.

## Reading the Course Calendar

According to the schedule below, you should have studied, not just read, by the date of the class meeting the assigned readings and be prepared to discuss them. Please note when assignments are due.

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

Class Meeting Dates	Schedule of Assignment Deadlines, Readings, Class Meetings
Tues, 28 Aug	<p><b>Goals:</b></p> <ul style="list-style-type: none"> <li>▪ What are the course expectations?</li> <li>▪ What are student motivations for taking the course?</li> <li>▪ What is Hollywood's power to shape popular memory?</li> <li>▪ In class take Holocaust knowledge "quiz".</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> in Photocopy Packet</li> </ul>
Thu, 30 Aug	<p><b>Lecture:</b> Working Assumptions about Hollywood and History</p> <p>Discussion: Questions about syllabus? Assignments? Deadlines? Submission?</p>
Between classes do the following	<ul style="list-style-type: none"> <li><input type="checkbox"/> <b>Continue reading</b> Robert Rosenstone, <i>Visions of the Past</i> in Photocopy Packet</li> <li><input type="checkbox"/> <b>Review</b> History Film Rating Guide Assignment</li> </ul>
Tue, 4 Sep	<p><b>Lecture:</b> Historians and Hollywood: the Clash of Professional Ethos?</p> <p>Introduce History Film Rating Guide Assignment</p>
Between classes do the following	<ul style="list-style-type: none"> <li><input type="checkbox"/> <b>Finish reading and prepare to discuss</b> Robert Rosenstone, <i>Visions of the Past</i> in photocopy packet</li> </ul>
Thu, 6 Sep	<p><b>Discussion:</b> Consult Rosenstone and Lecture Notes</p> <ol style="list-style-type: none"> <li>1. Why might historians, especially "Dragnet historians," dislike Hollywood's versions of history?</li> <li>2. What should historians understand about how movies get made? What are specific techniques discussed by Rosenstone that filmmakers use to make movies out of history?</li> <li>3. What is a historical film?</li> <li>4. Can history be told through film?</li> <li>5. What are "true" and "false" inventions?</li> <li>6. What is the "Hollywood tradition" and how does it affect filmmakers and their work?</li> </ol>
Between classes do the following	<ul style="list-style-type: none"> <li><input type="checkbox"/> <b>Read</b> Wannsee Conference Sources</li> <li><input type="checkbox"/> Be prepared to discuss how you would turn the Wannsee Conference into a movie</li> </ul>
Tue, 11 Sep	<p><b>Discussion: Turning Murder Plans into a Movie</b></p> <ol style="list-style-type: none"> <li>1. What happened at Wannsee?</li> <li>2. How do you imagine that meeting?</li> <li>3. How would you turn it into a movie?</li> </ol>

Between classes do the following	<input type="checkbox"/> <b>Finish screening</b> <i>Conspiracy</i> on your time. <input type="checkbox"/> <b>Submit hard copy</b> of WTL 1 <b>in class</b> Thursday, 13 September <b>PLUS upload to BOLT Coursework by 2:00 PM</b>
Thu, 13 Sep	<b>Lecture:</b> Making Movies
Between classes do the following	<input type="checkbox"/> <b>Read and make notes:</b> Syd Field, <i>Screenplay</i> (excerpts from "Screenplay" and "Adaptation")
Tue, 18 Sep	<b>Discussion:</b> <ol style="list-style-type: none"> <li>1. In learning about the defining features of writing screenplays, what patterns in a film would you expect to find?</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. What are the causes of the clash between their professional ethos?</li> <li>4. What are your opinions about how Hollywood does history?</li> </ol>
Between classes do the following	<input type="checkbox"/> <b>Read and make notes:</b> <ul style="list-style-type: none"> <li><input type="checkbox"/> Alison Landsberg, "Prosthetic Memory"</li> <li><input type="checkbox"/> Carl Plantinga, "Introduction: Affect and the Movies"</li> </ul>
Thu, 20 Sep	<b>Discussion:</b> <ol style="list-style-type: none"> <li>1. Has a film ever had a profound affect upon you? Compelled you to new thoughts? ... actions?</li> <li>2. How might movies shape collective memory?</li> <li>3. Why do audiences pay to experience a range of emotions at the movies especially when those are negative emotions such as fear and sadness?</li> <li>4. What does Landsberg mean by "prosthetic memory"? Is the concept useful in understanding emotional engagement with film?</li> </ol>
Between classes do the following	<input type="checkbox"/> <b>Read and make notes in preparation to complete the first Film Proposal/Treatment:</b> <ul style="list-style-type: none"> <li><input type="checkbox"/> Leo Goldberger, "The Rescue of the Danish Jews: An Overview"</li> <li><input type="checkbox"/> Herbert Pundik, "The Days of Rescue"</li> </ul> <input type="checkbox"/> <b>Review</b> notes of readings and lectures taken up to this time to <b>prepare for a Reading Quiz 1</b> on Rosenstone, Field, Landsberg, Plantinga
Tue, 25 Sep	<b>TAKE READING QUIZ 1</b> <b>Discussion:</b> <ol style="list-style-type: none"> <li>1. What questions do you have about the histories told about the rescue of Danish Jews given the accounts by Pundik and Goldberger?</li> <li>2. The features of a proposal include: Working Title; Logline; Spine of the Story; Key Characters; Act One; Act Two; Act Three. What are your plans?</li> </ol>
Between classes do the following	<input type="checkbox"/> <b>Submit hard copy</b> of First Film Proposal/Treatment <b>in class</b> Thursday, 27 September <b>PLUS upload to BOLT Coursework by 2:00 PM</b>
Thu, 27 Sep	<b>Screen:</b> <i>A Film Unfinished</i>

Between classes do the following	<input type="checkbox"/> <b>View and contemplate</b> Mystery Movie #1. The film is 1 ½ hours in length and will be available through BOLT. It is a film about the rescue of Danish Jews. <input type="checkbox"/> <b>Submit hard copy of Reflection Piece Mystery Movie 1 in class</b> Tuesday, 2 October <b>PLUS upload to BOLT Coursework by 2:00 PM</b> <input type="checkbox"/> <b>Complete reading and making notes:</b> Wladyslaw Szpilman, <i>The Pianist</i> , foreword and pp. 1-60.
Tue, 2 Oct	<b>Discussion:</b> How did Wladyslaw Szpilman translate his experiences? 1. How do you imagine the memoir being turned into a movie? 2. If you were the screenwriter, what characters, events and themes would you prioritize given the spine of your story?
Between classes do the following	<input type="checkbox"/> <b>Read and make notes:</b> Wladyslaw Szpilman, <i>The Pianist</i> , foreword and pp. 61-222 <input type="checkbox"/> Read the assignment guidelines for the Film Review in order to discuss in class <input type="checkbox"/> <b>Prepare for Reading Quiz 2</b> of Szpilman's <i>The Pianist</i>
Thu, 4 Oct	<b>TAKE READING QUIZ 2</b> <b>Discussion:</b> How did Wladyslaw Szpilman translate his experiences? 1. Why did Szpilman write his memoir, <i>The Pianist</i> ? Does he provide any insight into what the spine of the story should be? What should Polanski do? 2. What do we learn about his experiences in the Warsaw Ghetto? What should Polanski highlight? 3. How would you divide the memoir into three acts? What would be your plot twists? 4. Who are the key characters?
Between classes do the following	<input type="checkbox"/> <b>Review</b> the memoir, <i>the Pianist</i> and all reading and lecture notes thus far <input type="checkbox"/> <b>Read</b> the assignment guidelines for the Film Review in order to discuss in class
Tue, 9 Oct	<b>Screen:</b> <i>The Pianist</i>
Between classes do the following	<input type="checkbox"/> <b>Be contemplating</b> how you will compose your review of <i>The Pianist</i>
Thu, 11 Oct	<b>Screen:</b> <i>The Pianist</i>
Between classes do the following	<input type="checkbox"/> Complete watching <i>The Pianist</i> on your own <input type="checkbox"/> <b>ReView</b> the film to develop a deeper understanding <input type="checkbox"/> Be composing Film Review I: <i>The Pianist</i> <input type="checkbox"/> Consult WALES for help <input type="checkbox"/> Consult professor for help
Tue, 16 Oct	<b>Q &amp; A</b> about Film Review 1 <b>Begin screening</b> <i>Defiance</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?"

	<ol style="list-style-type: none"> <li>Has the compression of events or condensed timeline <i>significantly</i> altered the results of the events? Was it necessary?</li> <li>Given that invention and alterations occur in every frame, "What alternatives might have been considered?"</li> </ol>
Between classes do the following	<input type="checkbox"/> <b>Submit hard copy of Film Review 1: <i>The Pianist</i> in class Thursday, 18 October PLUS upload to BOLT Coursework --&gt; Assignment Submission Folder by 2:00 PM</b>
Thu, 18 Oct	<b>Continue screening <i>Defiance</i></b> <ol style="list-style-type: none"> <li>What is the history of resistance and the Bielksi otriad portrayed in the film?</li> <li>How are the brothers portrayed in comparison to the Jews whom they rescue?</li> </ol>
Between classes do the following	<input type="checkbox"/> If we do not finish <i>Defiance</i> in class, finish watching it on your own time. The Film is in BOLT Content. <input type="checkbox"/> <b>Read and make notes:</b> Historical Introduction to <i>Defiance</i> <input type="checkbox"/> <b>Read and make notes:</b> "The Big Hunt" in <i>Defiance</i>
Tue, 23 Oct	<b>Discussion:</b> How does the portrayal of the Bielksi brothers in the film <i>Defiance</i> , compare to their portrayal in the film? <ol style="list-style-type: none"> <li>"Have the characters been <i>unnecessarily</i> simplified or modernized?"</li> <li>Has the compression of events or condensed timeline <i>significantly</i> altered the results of the events? Was it necessary?</li> <li>Given that invention and alterations occur in every frame, "What alternatives might have been considered?"</li> </ol>
Between classes do the following	<input type="checkbox"/> <b>Read and make notes:</b> on either Women in the Bielski Otriad or Social Relations in the Bielski Otriad (these two topics will be randomly assigned)
Thu, 25 Oct	<b>Discussion:</b> How does the portrayal of the Bielksi brothers in the film <i>Defiance</i> , compare to their portrayal in the film? <ol style="list-style-type: none"> <li>"Have the characters been <i>unnecessarily</i> simplified or modernized?"</li> <li>Has the compression of events or condensed timeline <i>significantly</i> altered the results of the events? Was it necessary?</li> <li>Given that invention and alterations occur in every frame, "What alternatives might have been considered?"</li> </ol>
Between classes do the following	<input type="checkbox"/> Be composing Film Review 2
Tue, 30 Oct	<b>Lecture:</b> Heroes and Villains in Holocaust films
Between classes do the following	<input type="checkbox"/> <b>Submit hard copy of Film Review 2: <i>Defiance</i> in class Thursday, 1 Nov PLUS upload to BOLT Coursework --&gt; Assignment Submission Folder by 2:00 PM</b>
Thu, 1 Nov	<b>Lecture:</b> Auschwitz in Historical Context

Between classes do the following	<input type="checkbox"/> <b>Read and make notes:</b> Gisella Perl, <i>I was a Doctor at Auschwitz</i> (memoir excerpts) <input type="checkbox"/> <b>Submit hard copy of WTL 2 in class Tuesday, 6 November PLUS upload to BOLT Coursework --&gt; by 2:00 PM</b>
Tue, 6 Nov	<b>Discussion:</b> 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	
Thu, 8 Nov	<b>Begin Screening:</b> <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	
Tue, 13 Nov	<b>Finish Screening:</b> <i>Out of the Ashes</i>
Between classes do the following	<b>Read and Study</b> in order to complete Film Proposal/Treatment 2: <input type="checkbox"/> Auschwitz-Birkenau: The Revolt (JewishVirtualLibrary Encyclopedia Article) <input type="checkbox"/> Miklos Nyszli's Account of the Sonderkommando Uprising, 7 October 1944 <input type="checkbox"/> Shlomo Venezia, Sonderkommando and Revolt <input type="checkbox"/> <b>Prepare for in class reading quiz 3</b> on the three items listed here.
Thu, 15 Nov	<b>TAKE READING QUIZ 3</b> <b>Discussion:</b> 1. What questions do you have about the memoir accounts and history told about the Sonderkommando Uprising/Revolt of October 1944? 2. The features of a proposal include: Working Title; Logline; Spine of the Story; Key Characters; Act One; Act Two; Act Three. What are your plans?
Tue, 20 Nov Thu, 22 Nov	Reading Day- No classes and Thanksgiving
Between classes do the following	<input type="checkbox"/> <b>Submit hard copy</b> of the Second Film Proposal/Treatment about the Sonderkommando <b>in class</b> Tuesday, 27 November <b>PLUS upload to BOLT Coursework by 2:00 PM</b>
Tue, 27 Nov	Screen: Begin Mystery Movie 2

Between classes do the following	
Thu, 29 Nov	Screen: Continue Mystery Movie 2
Between classes do the following	<input type="checkbox"/> If we do not complete Mystery Movie #2 in class, finish. The film is 1 ½ hours in length and will be available through BOLT. It is a film about the Sonderkommando revolt. <input type="checkbox"/> <b>Submit hard copy of Reflection Piece Mystery Movie 2 in class Tuesday, 4 December PLUS upload to BOLT Coursework by 2:00 PM</b>
Tue, 4 Dec	Lecture: Ha! Is there room for humor about the Holocaust?
Between classes do the following	<input type="checkbox"/> Be preparing for your final exam <input type="checkbox"/> Submit hard copy of History Film Rating Guide Due, <b>in class Thursday, 6 December PLUS upload to BOLT Coursework by 2:00 PM</b>
Thu, 6 Dec	Review for final exam
Between classes do the following	<input type="checkbox"/> Be preparing for your final exam
Thursday, 13 December, 8:00-10:00 AM  FINAL EXAM	<p><b>Part I: Objective/Short Answer (10 points)</b></p> <ul style="list-style-type: none"> <li>• Readings and lecture content</li> <li>• Short answer, multiple choice, matching, fill-in-the-blank</li> </ul> <p><b>Part II: Rate and Recommend Films (10 points)</b></p> <p>You have composed a History Film Rating Guide as an intern for PBS. Now they want you to evaluate films using your rating guide and make recommendations about each film to the staff. You must rate each of the films, using your guide, and explain your recommendations. (I will distribute a crib sheet on which you can record essential data about each movie.) You must discuss the following films:</p> <ul style="list-style-type: none"> <li><input type="checkbox"/> <i>Conspiracy</i></li> <li><input type="checkbox"/> <i>The Pianist</i></li> <li><input type="checkbox"/> <i>Defiance</i></li> <li><input type="checkbox"/> <i>Out of the Ashes</i></li> <li><input type="checkbox"/> Mystery Movie 1: _____</li> <li><input type="checkbox"/> Mystery Movie 2: _____</li> </ul> <p><b>Part III: Essay (10 points)</b></p> <p>What have you learned about how historians “do history” and how filmmakers translate history into film? How will these lessons shape your approach to historical films in the future?</p>