Revision to Syllabus Begins 23 October through end of semester.

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

General Guidelines:
- 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.
- Length: does not mean slip-shod 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.)

Commented [SLM1]: Total point account has changed: WTL 1 (5 points); WTL 2 (5 points); WTL 3 (5+5 points); WTL 4 (5 points)

Commented [SLM2]: Rubric in original syllabus.
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.

After reading Sonderkommando Revolt, Auschwitz, 1944 that includes a short encyclopedia article, Miklos Nyiszli’s memoir account, and Shlomo Venezia’s account of being “Inside the Sonderkommando” and “Revolt,” please respond to the following questions and support your responses with examples from the written text.

1. Miklos Nyiszli writes in his memoir as a witness to the Sonderkommando Revolt of 7 October 1944. What are three most memorable details of his account that you read which must be incorporated into a movie about the revolt? Explain why.
2. Shlomo Venezia describes the horrific details of the “work” that he did as a member of the Sonderkommando. If you were advising a filmmaker, how much of this detail would you recommend putting on the screen (assume a theatrical release and a very large screen)? Explain your recommendations.
3. Shlomo Venezia appears to have played a “minor” role in the Sonderkommando Revolt. What are three most memorable details of his account that you read which must be incorporated into a movie about the revolt? Explain why.

Between classes do the following

- If we do not finish Defiance in class, finish watching it on your own time. The Film is in BOLT Content.
- Read and make notes: Historical Introduction to Defiance
- Read and make notes: “The Big Hunt” in Defiance

Tue, 23 Oct

Discussion: How does the portrayal of the Bielski brothers in the film *Defiance*, compare to their portrayal in the film?

1. “Have the characters been unnecessarily simplified or modernized?”
2. Has the compression of events or condensed timeline significantly altered the results of the events? Was it necessary?
3. Given that invention and alterations occur in every frame, “What alternatives might have been considered?”

Between classes do the following

- Read and make notes: on either Women in the Bielski Otriad or Social Relations in the Bielski Otriad (these two topics will be randomly assigned)
<table>
<thead>
<tr>
<th>Date</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>Thu, 25 Oct</td>
<td><strong>Discussion:</strong> How does the portrayal of the Bielski brothers in the film <em>Defiance</em>, compare to their portrayal in the film? 1. “Have the characters been <em>unnecessarily</em> simplified or modernized?” 2. Has the compression of events or condensed timeline <em>significantly</em> altered the results of the events? Was it necessary? 3. Given that invention and alterations occur in every frame, “What alternatives might have been considered?”</td>
</tr>
<tr>
<td></td>
<td><strong>Between classes do the following:</strong> □ Be composing Film Review 2</td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td>Tue, 30 Oct</td>
<td><strong>Lecture:</strong> Heroes and Villains in Holocaust films</td>
</tr>
<tr>
<td></td>
<td><strong>Between classes do the following:</strong> □ Be composing Film Review 2</td>
</tr>
<tr>
<td>Thu, 1 Nov</td>
<td><strong>Lecture:</strong> Ha! Is there room for humor about the Holocaust?</td>
</tr>
<tr>
<td></td>
<td><strong>Between classes do the following:</strong> □ Submit hard copy of Film Review 2: <em>Defiance</em> in class Tuesday, 6 Nov PLUS upload to BOLT Coursework --&gt; Assignment Submission Folder by 2:00 PM</td>
</tr>
<tr>
<td>Tue, 6 Nov</td>
<td><strong>Lecture:</strong> Auschwitz in Historical Context</td>
</tr>
<tr>
<td></td>
<td><strong>Between classes do the following:</strong> □ Read and make notes: <em>Gisella Perl, I was a Doctor at Auschwitz</em> (memoir excerpts)</td>
</tr>
<tr>
<td>Thu, 8 Nov</td>
<td><strong>Discussion:</strong> 1. How does Perl translate her imprisonment at Auschwitz for readers? 2. What experiences should be highlighted if you were the screenwriter or director?</td>
</tr>
<tr>
<td></td>
<td><strong>Between classes do the following:</strong> □ Submit hard copy of WTL 2 in class Tuesday, 13 November PLUS upload to BOLT Coursework --&gt; by 2:00 PM</td>
</tr>
<tr>
<td>Tue, 13 Nov</td>
<td><strong>Begin Screening:</strong> <em>Out of the Ashes</em> 1. What is the filmmaker’s translation of the past and the message/lesson being conveyed? 2. “Have the characters been <em>unnecessarily</em> simplified or modernized?” 3. Has the compression of events or condensed timeline <em>significantly</em> 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?”</td>
</tr>
<tr>
<td></td>
<td><strong>Between classes do the following:</strong> □ Be seriously contemplating your History Film Rating Guide o <strong>HOW?</strong> Develop language, vocabulary, criteria, examples by reviewing readings, films, etc.</td>
</tr>
<tr>
<td>Thu, 15 Nov</td>
<td><strong>Finish Screening:</strong> <em>Out of the Ashes</em></td>
</tr>
<tr>
<td>Tue, 20 Nov</td>
<td>Reading Day- No classes and Thanksgiving</td>
</tr>
<tr>
<td>Thu, 22 Nov</td>
<td></td>
</tr>
</tbody>
</table>

Copyright 2018 Lisa M. Stallbaumer-Beishline as to this syllabus and all lectures. During this course students are prohibited from selling notes to or being paid for taking notes by any person or commercial firm without the express written permission of the professor teaching this course. The syllabus is subject to change.
### Between classes do the following

<table>
<thead>
<tr>
<th>Read and Study in order to complete WTL 4:</th>
</tr>
</thead>
<tbody>
<tr>
<td>□ Auschwitz-Birkenau: The Revolt (JewishVirtualLibrary Encyclopedia Article)</td>
</tr>
<tr>
<td>□ Miklos Nysizli’s Account of the Sonderkommando Uprising, 7 October 1944</td>
</tr>
<tr>
<td>□ Shlomo Venezia, Inside the Sonderkommando and Revolt</td>
</tr>
<tr>
<td>□ Submit hard copy of WTL 4 (see above) in class Thursday, 15 November PLUS upload to BOLT Coursework by 2:00 PM</td>
</tr>
</tbody>
</table>

### Discussion:

1. What questions do you have about the memoir accounts and history told about the Sonderkommando Uprising/Revolt of October 1944? 
2. What are the limits and possibilities of learning about the past through eyewitness accounts?

### Between classes do the following

- Be seriously contemplating your History Film Rating Guide
  - HOW? Develop language, vocabulary, criteria, examples by reviewing readings, films, etc.

### Thu, 29 Nov

**Screen:** Begin Mystery Movie 2

### Between classes do the following

- 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.
- Be finishing your History Film Rating Guide

### Tue, 4 Dec

**Screen:** Continue Mystery Movie 2

### Between classes do the following

- Be preparing for your final exam
- Submit hard copy of History Film Rating Guide Due, in class Thursday, 6 December PLUS upload to BOLT Coursework by 2:00 PM

### Thu, 6 Dec

Review for final exam

### Thursday, 13 December, 8:00-10:00 AM

**FINAL EXAM**

#### Part I: Objective/Short Answer (10 points)
- Readings and lecture content
- Short answer, multiple choice, matching, fill-in-the-blank

#### Part II: Rate and Recommend Films (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 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:

- [Conspiracy](#)
- [The Pianist](#)
- [Defiance](#)
- [Out of the Ashes](#)
- [Mystery Movie 1: Miracle at Midnight](#)
- Mystery Movie 2: _________________
Part III: Essay (10 points)
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?