

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
- **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.)

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.

WTL 1

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 3

WTL 4

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.

Commented [SLM3]: Completed already.

Commented [SLM4]: Deadline changed.

Commented [SLM5]: Completed already: Rescue of Danish Jews (replaced film proposal)

Commented [SLM6]: New and replacing Film Proposal Prequel and Sequel.

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"/> Read and make notes: Historical Introduction to <i>Defiance</i> <input type="checkbox"/> Read and make notes: "The Big Hunt" in <i>Defiance</i>
Tue, 23 Oct	<p>Discussion: How does the portrayal of the Bielski brothers in the film <i>Defiance</i>, compare to their portrayal in the film?</p> <ol style="list-style-type: none"> 1. "Have the characters been <i>unnecessarily</i> simplified or modernized?" 2. Has the compression of events or condensed timeline <i>significantly</i> 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	<input type="checkbox"/> 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)

Commented [SLM7]: Everyone reads to discuss. We will begin class by reviewing what happened in the last half of the film.

Commented [SLM8]: Randomly divided which group you are in; see BOLT where I listed the people in each group.

Thu, 25 Oct	<p>Discussion: How does the portrayal of the Bielksi brothers in the film <i>Defiance</i>, compare to their portrayal in the film?</p> <ol style="list-style-type: none"> 1. "Have the characters been <i>unnecessarily</i> simplified or modernized?" 2. Has the compression of events or condensed timeline <i>significantly</i> 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	<input type="checkbox"/> Be composing Film Review 2
Tue, 30 Oct	Lecture: Heroes and Villains in Holocaust films
Between classes do the following	<input type="checkbox"/> Be composing Film Review 2
Thu, 1 Nov	Lecture: Ha! Is there room for humor about the Holocaust?
Between classes do the following	<input type="checkbox"/> Submit hard copy of Film Review 2: <i>Defiance</i> in class Tuesday, 6 Nov PLUS upload to BOLT Coursework --> Assignment Submission Folder by 2:00 PM
Tue, 6 Nov	Lecture: Auschwitz in Historical Context
Between classes do the following	<input type="checkbox"/> Read and make notes: Gisella Perl, <i>I was a Doctor at Auschwitz</i> (memoir excerpts)
Thu, 8 Nov	<p>Discussion:</p> <ol style="list-style-type: none"> 1. How does Perl translate her imprisonment at Auschwitz for readers? 2. What experiences should be highlighted if you were the screenwriter or director?
Between classes do the following	<input type="checkbox"/> Submit hard copy of WTL 2 in class Tuesday, 13 November PLUS upload to BOLT Coursework --> by 2:00 PM
Tue, 13 Nov	<p>Begin Screening: <i>Out of the Ashes</i></p> <ol style="list-style-type: none"> 1. What is the filmmaker's translation of the past and the message/lesson being conveyed? 2. "Have the characters been <i>unnecessarily</i> simplified or modernized?" 3. Has the compression of events or condensed timeline <i>significantly</i> altered the results of the events? Was it necessary? 4. Given that invention and alterations occur in every frame, "What alternatives might have been considered?"
Between classes do the following	<input type="checkbox"/> Be seriously contemplating your History Film Rating Guide <ul style="list-style-type: none"> o HOW? Develop language, vocabulary, criteria, examples by reviewing readings, films, etc.
Thu, 15 Nov	Finish Screening: <i>Out of the Ashes</i>
Tue, 20 Nov Thu, 22 Nov	Reading Day- No classes and Thanksgiving

Commented [SLM9]: Changed the deadline to provide a few extra days so I can return Film Review 1 with feedback.

Commented [SLM10]: Plan ahead for your reading. This is about 50 pages and emotionally difficult.

Commented [SLM11]: Recall that I dropped the first film proposal and replaced it with WTL 3, so now we are doing WTL 2.

Between classes do the following	<p>Read and Study in order to complete WTL 4:</p> <ul style="list-style-type: none"> <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, Inside the Sonderkommando and Revolt <input type="checkbox"/> Submit hard copy of WTL 4 (see above) in class Thursday, 15 Nov November PLUS upload to BOLT Coursework by 2:00 PM
Tue, 27 Nov	<p>Discussion:</p> <ol style="list-style-type: none"> 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	<ul style="list-style-type: none"> <input type="checkbox"/> Be seriously contemplating your History Film Rating Guide <ul style="list-style-type: none"> o HOW? Develop language, vocabulary, criteria, examples by reviewing readings, films, etc.
Thu, 29 Nov	Screen: Begin Mystery Movie 2
Between classes do the following	<ul style="list-style-type: none"> <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"/> Be finishing your History Film Rating Guide
Tue, 4 Dec	Screen: Continue Mystery Movie 2
Between classes do the following	<ul style="list-style-type: none"> <input type="checkbox"/> Be preparing for your final exam <input type="checkbox"/> 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
Between classes do the following	<ul style="list-style-type: none"> <input type="checkbox"/> Be preparing for your final exam <input type="checkbox"/> How? Review films, review readings, applying your History Film Rating Guides to ponder movies, engage in pre-writing
Thursday, 13 December, 8:00-10:00 AM FINAL EXAM	<p>Part I: Objective/Short Answer (10 points)</p> <ul style="list-style-type: none"> • Readings and lecture content • Short answer, multiple choice, matching, fill-in-the-blank <p>Part II: Rate and Recommend Films (10 points)</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"> <input type="checkbox"/> <i>Conspiracy</i> <input type="checkbox"/> <i>The Pianist</i> <input type="checkbox"/> <i>Defiance</i> <input type="checkbox"/> <i>Out of the Ashes</i> <input type="checkbox"/> Mystery Movie 1: <i>Miracle at Midnight</i> <input type="checkbox"/> Mystery Movie 2: _____

Commented [SLM12]: New assignment to replace film proposal; WTL questions are listed above.

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?