

## Hollywood and History: Nazi Germany (History 270-02)

Spring 2019

Meeting Room: G 31 OSH

Meeting Times: 3:00-4:15 PM M/W

(1687)

Syllabus updated on 17 January 2019

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### Office Hours:

Mondays: 2:00-3:00 PM

Tuesdays: 3:15-4:15 PM

Wednesdays: 2:00-3:00 PM

Thursdays: 3:15-4:15 PM

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

I will be serving the University as Interim Director of the TALE Center, located Andruss Library, Rooms 419-420; phone: 570-389-5244; I will largely be there in the mornings.

### 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

Photocopy packet in University Store listed under Stallbaumer, Lisa M.



### 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!



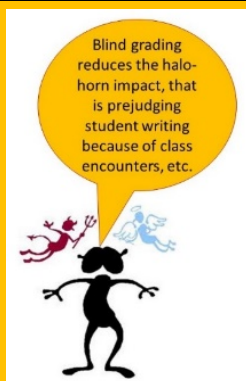
**Always read from a hard copy of the materials!**

**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.

### 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>

<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.

## Reading Quizzes

(total possible will range between 15-20 points)

Some combination of multiple choice, fill-in-the-blank, short answer, matching.

Consult calendar for quiz schedule; given at the beginning of a class meeting.

Testing ability to retrieve essential content from the following:

- Course Lecture Notes
- Robert Rosenstone, *Visions of the Past*
- Syd Field, "Screenwriting" and "Adaptation"
- Alison Landsberg, *Prosthetic Memory* (excerpts)
- Carl Plantinga, *Moving Viewers* (excerpts)

## Writing to Learn (WTL)

(5 points each; total of 15 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.)

### WTL 1

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

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

To complete WTL 1, respond to the following questions in preparation for comparing portrayals.

1. What impressions are we left with about Hitler, his entourage, Berlin, and Berliners in the last weeks of war? (Substantiate claims by describing examples in the film and cite film frames.)
2. One goal of the film was to bear witness, yet what lesson or lessons might the film provide to audiences?
3. What scene was most believable and least believable about the film? (A scene is a "specific unit of action"; every scene has a place and time, and if either time or place change, then there is a new scene. Scenes are the fragments that make up the whole.<sup>2</sup> So avoid discussing surface errors such as wrong uniforms, minute details, etc.)

### WTL 2

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

1. What emerges as the limits and possibilities of portraying Eichmann in film and written word? (Provide specific, corroborating examples from film and sources.)

<sup>2</sup> Syd Field, *Screenplay: The Foundations of Screenwriting*, 3<sup>rd</sup> ed. (New York: Dell, 1994), 132-134.

2. What can audiences learn from watching Eichmann compared to reading about him?
3. Syd Field advises historical screenplay writers that they do not need to be "accurate about the people involved, only to the historical event and the result of that event." Would the alterations and compressions (terms used by Robert Rosenstone) lead you to recommend *Eichmann* as a historical film? (Avoid oversimplifying, overgeneralizing from a single scene.)

**WTL 3**

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

Screen *Operation Valkyrie* (2004) and *Valkyrie* (2008), and respond to the following questions:

1. What will be the major lessons that audiences would learn from both films?
2. Was the 2008 production necessary? Explain by offering comparisons.
3. Which production, if either, would you recommend to a historian wanting to show her students a film about resistance and the July 1944 plot?

**WTL Holistic Rubric**

(updated 17 January 2019)

5 points	<input type="checkbox"/> Corroborates response with more than one example <input type="checkbox"/> Does not ignore examples that might undermine your response (judged from an insider's perspective) <input type="checkbox"/> Responds to all questions evenly and thoughtfully <input type="checkbox"/> Supports with examples from relevant written text or, if applicable, relevant films <input type="checkbox"/> Reader, even an outsider, 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"/> Word choice, phrasing demonstrates student understands historical events in text or film	<b>Academic Integrity:</b> <input type="checkbox"/> Cites page numbers when paraphrasing, summarizing, or quoting <input type="checkbox"/> Cites film frames (if films are discussed) <input type="checkbox"/> Places verbatim language from text or film in quotation marks <input type="checkbox"/> Paraphrases authentically
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	



	<p>OR perhaps could be articulated more clearly or persuasively (judged from an insider's perspective)</p> <ul style="list-style-type: none"> <li><input type="checkbox"/> Corroborates response with more than one example but may not fully explain what the examples prove</li> <li><input type="checkbox"/> Responds to all questions but perhaps a bit uneven</li> <li><input type="checkbox"/> Does not misrepresent text or film</li> </ul>	
3.5 points	<ul style="list-style-type: none"> <li><input type="checkbox"/> Reader might be confused and definitely ask for clarification, though an insider could tease out the meaning</li> <li><input type="checkbox"/> Responds but not even or thoughtful</li> <li><input type="checkbox"/> Supports with examples from relevant texts of film but not explained convincingly or clearly</li> <li><input type="checkbox"/> Corroboration is weak or unconvincing</li> <li><input type="checkbox"/> Still not misrepresenting/misinterpreting relevant film or text but might be struggling suggested by word choice</li> </ul>	
3.25 points or lower	<ul style="list-style-type: none"> <li><input type="checkbox"/> Does not answer each question</li> <li><input type="checkbox"/> Does not corroborate with examples</li> <li><input type="checkbox"/> Does not explain examples</li> <li><input type="checkbox"/> Empty claims</li> <li><input type="checkbox"/> Response uninformed by relevant text</li> <li><input type="checkbox"/> Misrepresenting/misinterpreting relevant text</li> <li><input type="checkbox"/> Incoherent</li> </ul>	<p>Fails to</p> <ul style="list-style-type: none"> <li><input type="checkbox"/> Cites page numbers when paraphrasing, summarizing, or quoting</li> <li><input type="checkbox"/> Cite film frames (if films are discussed)</li> <li><input type="checkbox"/> Place verbatim language from film or text in quotation marks</li> <li><input type="checkbox"/> Paraphrase authentically</li> </ul>

### Coming Attractions (10 points prequel; 5 points sequel)

How does Hollywood sell tickets or commercial time? They build desire for a movie and create expectations. They make film trailers, press kits, and send the directors, writers, and actors on press tours. They grab the attention of journalists, who then write stories in anticipation of the film's release or broadcast, followed by reviews. All of this in an effort to hook audiences or viewers. If the film is historical, filmmakers and actors may discuss their research, make note of historical consultants, point out the historical sources shaping the film, and claim that their film explores or portrays what "really happened." They may even turn the movie into an "event," complete with premier, panel discussions, educational website, and supplementary teaching materials.

Film trailers, whether shown in theaters or streamed online "get audiences to window shop." Producers of film trailers create expectations; they carefully select images "with a surface gloss of exaggerated spectacularity" that may intentionally mislead or at least not appear in the final cut. Lisa Kernan, who studies audience reception, writes, "The fast pace of most trailers accentuates the film's surface of cinematic spectacle, displaying the film's shiniest wares, or most *attractive* images, positioning it as a commodity for sale."<sup>3</sup> Have you ever experienced a trailer misleading you about a film? When trailers are made for historical films, what expectations are created? What cinematic images, narratives, and spectacle will draw audiences? When the historical topic is noteworthy for being violent,

<sup>3</sup> Lisa Kernan, *Coming Attractions: Reading American Movie Trailers* (Austin: University of Texas, 2004), 10. In comedies, we see the funniest parts, sometimes, the only funny parts!



terrifying, horrific, complex, how will the trailer be composed? What claims will the trailer make to lure audiences? In addition, the press is drawn into the spectacle to report upon the making of the movie and reviewing it. When the movie is historical, through the film's promotion, the filmmakers claim to be "doing history," yet sceptics might call it "historytainment."

This assignment has a **prequel** and a **sequel**:

**Prequel (10 points):** To develop an appreciation for how Hollywood creates expectations and makes claims to history, you should study the trailers and assigned newspaper sources and explain what your expectations are for the film. Specifically,

1. What do you expect to learn?
2. Why is the film important?
3. What images are meant to attract?
4. What claims are made to be doing history?

**Sequel (pass or fail-5 points):** Having screened the film, reflect upon the expectations created by trailers and the press, and respond to the following question(s):

1. What have you discovered about the promotion of this film?
2. How did it impact your expectations?
3. How did it impact your viewing experience?

**How to submit:**

- Provide essential information about the film (see Writing Manual).
- Be sure to label your responses as Prequel/Sequel and provide question numbers.
- Paragraph length responses to each question, not an essay.
- Responses to questions are illustrated with an example so an outsider can imagine.
- In the Sequel, you likely will describe or identify a scene to illustrate the example. Be sure to cite the frames. (See Writing Manual).
- Submitted in hard copy and BOLT; allow me to grade blindly.

## 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: *Downfall*
  - Film Review 2: *Sophie Scholl*
- 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 or exaggerate your claims.
- 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 17 January 2019)

<b>Review's Content</b> (does not replace reading the assignment guidelines; read both)	Ready for publication! (A range)	Minor or Significant Revisions before publication (B and C)	Reboot/ 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 (and if applicable text) 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)	5	4	3	2	1

from the content of the film and additional research such as DVD features, interviews)						
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 NA No <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> paraphrases authentically <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> verbatim passages from text or film dialogue are put in quotation marks <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> cites page numbers when summarizing, paraphrasing or quoting dialogue or written text <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> 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>	<b>Pleasant reader experience:</b> Flow between sentences and paragraphs, paragraph topic sentences and transitions stay focused on reviewing the film, logical paragraph breaks, coherent, articulate, creative, not verbose	<b>Reader might struggle</b> 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		<b>Difficult to follow</b> goals never clarified in thesis or paragraph topic sentences; reports or describes but does not review; poorly organized, lacks flow, weak vocabulary, punctuation errors that interfere with meaning, cumbersome word order or passive voice makes it a chore to read		
<b>Final Exam (approximately 30 points)</b>						
<b>Part I: Objective/Short Answer (approximately between 10 points)</b>						
<ul style="list-style-type: none"> <li>• Readings and lecture content</li> <li>• Short answer, multiple choice, matching, fill-in-the-blank</li> </ul>						

**Part II (10 points):**

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

**Scenario:** You work for a call center that sells historical films and provides guidance on what films to purchase. While chatting with the caller, they learn that you have seen many films about Nazi Germany and ask your advice: which films would you recommend they purchase, rent, or don't bother with and why? You offer the following advice given the films that you have watched (you should discuss nine films). (If it helps you to give a "backstory" to the caller, that would impact your recommendations, feel free to do so.)

- |   |   |
|---|---|
| <input type="checkbox"/> <i>Downfall</i>  | <input type="checkbox"/> <i>Sophie Scholl</i>             |
| <input type="checkbox"/> <i>Eichmann</i> (2007)   | <input type="checkbox"/> <i>Operation Valkyrie</i> (2004) |
| <input type="checkbox"/> <b>Either</b> <i>Hitler: The Last Ten Days</i> (1973) <b>OR</b> <i>The Bunker</i> (1981) | <input type="checkbox"/> <i>Valkyrie</i> (2008)           |
| <input type="checkbox"/> <i>Alone in Berlin</i>   | <input type="checkbox"/> <i>Lore</i>                      |
|   | <input type="checkbox"/> _____                            |

**Part III (10 points):**

Compose an essay that includes an introduction with thesis; body paragraphs making claims that support the thesis and corroborated with examples, evidence; concluding paragraph. You should be drawing upon readings, lecture, and discussion to respond.

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?

**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 about 90). 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:**

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### 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 Reviews.



### Need help with study skills and writing?

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

The Writing and Literacy Engagement Studio (WALES), supports students' growth as writers and readers. We enjoy 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 Spring 2019

- 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 9:00 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	<b>Schedule of Assignment Deadlines, Readings, Class Meetings</b>
Wed 23 Jan	<b>Goals:</b> <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> </ul>
Between classes do the following	<input type="checkbox"/> <b>Review</b> syllabus and bring questions to class. <input type="checkbox"/> <b>Begin reading</b> Robert Rosenstone, <i>Visions of the Past</i> in Photocopy Packet
Mon, 28 Jan	<b>Lecture:</b> Working Assumptions about Hollywood and History  <b>Discussion:</b> Questions about syllabus? Assignments? Deadlines? Submission?
Between classes do the following	<input type="checkbox"/> <b>Be reading</b> Robert Rosenstone, <i>Visions of the Past</i> in Photocopy Packet <input type="checkbox"/> <b>Preview</b> WTL 1 <input type="checkbox"/> <b>Before 11 February</b> , screen <b>either</b> <i>Hitler: The Last Ten Days</i> (1973, starring Alec Guinness) <b>or</b> <i>The Bunker</i> (1981, starring Anthony Hopkins) and compose WTL 1.
Wed, 30 Jan	<b>Lecture:</b> Historians and Hollywood: The Clash of Professional Ethos?
Between classes do the following	<input type="checkbox"/> <b>Finish reading</b> Robert Rosenstone, <i>Visions of the Past</i> in Photocopy Packet <input type="checkbox"/> <b>Prepare for in-class quiz to be administered at beginning of class. Content:</b> Robert Rosenstone and lecture notes <input type="checkbox"/> <b>Before 11 February</b> , screen <b>either</b> <i>Hitler: The Last Ten Days</i> (1973, starring Alec Guinness) <b>or</b> <i>The Bunker</i> (1981, starring Anthony Hopkins) and compose <b>WTL 1</b> .
Mon, 4 Feb	<b>Complete quiz</b> <b>Discussion:</b> Consult Rosenstone and Lecture Notes <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	<input type="checkbox"/> <b>Read and make notes:</b> Syd Field, <i>Screenplay</i> (excerpts from "Screenplay" and "Adaptation") <input type="checkbox"/> <b>Prepare for in-class quiz to be administered at beginning of class. Content:</b> Syd Field and lecture notes <input type="checkbox"/> <b>Before 11 February</b> , screen <b>either</b> <i>Hitler: The Last Ten Days</i> (1973, starring Alec Guinness) <b>or</b> <i>The Bunker</i> (1981, starring Anthony Hopkins) and compose <b>WTL 1</b> .
Wed, 6 Feb	<b>Complete quiz</b>



	<p><b>Discussion:</b></p> <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>Submit hard copy of WTL 1 in class Monday, 11 February PLUS upload to BOLT by 3:00 PM</b>
Mon, 11 Feb	<b>Lecture:</b> Making Movies
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> <input type="checkbox"/> <b>Prepare for in-class quiz to be administered at beginning of class. Content:</b> Landsberg and Plantinga
Wed, 13 Feb	<p><b>Complete quiz</b></p> <p><b>Discussion:</b></p> <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>Begin Reading:</b> Hitler's Last Days (sources)
Mon, 18 Feb	<p><b>Lecture:</b> Hitler</p> <ol style="list-style-type: none"> <li>1. What are the pitfalls of only portraying Hitler as evil, all-powerful, monstrous, dictator?</li> <li>2. In humanizing Hitler, do we risk normalizing monstrous crimes against humanity?</li> </ol>
Between classes do the following	<input type="checkbox"/> <b>Finish Reading:</b> Hitler's Last Days (sources) in preparation for discussion <ul style="list-style-type: none"> <li><input type="checkbox"/> <b>Screen on your own time:</b> <i>Hitler: The Rise of Evil</i> (part 1; watching part 2 is voluntary; in some ways, in my opinion, better than part 1)</li> </ul>
Wed, 20 Feb	<p><b>Discussion: Hitler's Last Days</b></p> <ol style="list-style-type: none"> <li>1. What are limits and possibilities of a historical interpretation of Hitler's last days from an eyewitness account?</li> <li>2. Jürgen Pelzer reports upon the popular reception of <i>Downfall</i> and how Joachim Fest's book by the same title influenced the</li> </ol>

	<p>filmmakers. What conclusions can you reach about Pelzer's interpretation of audience reception?</p> <p>3. What impressions are you left with about Hitler from Traudl Junge? How should Hitler be portrayed in film?</p>
Between classes do the following	<input type="checkbox"/> <b>Read:</b> Film Review Assignment Guidelines (in syllabus)
Mon, 25 Feb	<b>Begin Screening:</b> <i>Downfall</i>
Between classes do the following	<input type="checkbox"/> <b>Be pondering Film Review I</b> and your composition of it
Wed, 27 Feb	<b>Continue Screening:</b> <i>Downfall</i>
Between classes do the following	<input type="checkbox"/> <b>Finish Screening on your own time:</b> <i>Downfall</i> <input type="checkbox"/> <b>Complete Ticket Out:</b> Bring completed to next class meeting <input type="checkbox"/> Bring three copies of a body paragraph of your film review to class for peer review.
Mon, 4 Mar	<b>Q &amp; A:</b> Film Reviews Peer review of a body paragraph
Between classes do the following	<input type="checkbox"/> <b>Be composing</b> Film Review I: <i>Downfall</i> <input type="checkbox"/> Consult WALES for help <input type="checkbox"/> Consult professor for help <input type="checkbox"/> Be revising your film review. <b>Submit hard copy</b> of Film Review 1 by <b>Friday, 8 March, 2:00 PM</b> and <b>PLUS upload to BOLT Coursework by 2:00 PM</b>
Wed, 6 Mar	<b>Lecture:</b> "Desk Murderers" Working Towards the Führer
Between classes do the following	<b>Before you leave for spring break, a hard copy of Film Review I is due!</b>
	 <p style="text-align: center;"><b>Spring Break, 11-15 March</b></p>
Mon, 18 Mar	<b>Begin Screening:</b> <i>Eichmann</i>
Between classes do the following	<input type="checkbox"/> <b>Ticket Out will be completed when the film is finished.</b>
Wed, 20 Mar	<b>Continue Screening:</b> <i>Eichmann</i>
Between classes do the following	<input type="checkbox"/> <b>Finish Screening:</b> <i>Eichmann</i> (if we have not completed in class) <input type="checkbox"/> <b>Read:</b> Eichmann: The Sources
Mon, 25 Mar	<b>Discussion:</b> <ol style="list-style-type: none"> <li>1. What do we learn about Eichmann from the printed sources?</li> <li>2. What are challenges that we face interpreting Eichmann from the textual sources?</li> </ol>

Between classes do the following	<input type="checkbox"/> <b>Submit hard copy of WTL 2 in class</b> Wednesday, 27 March <b>PLUS upload to BOLT by 3:00 PM</b> <input type="checkbox"/> <b>Preview:</b> Coming Attractions assignment (in syllabus)
Wed, 27 Mar	<b>Lecture:</b> Ordinary Germans and Resistance <b>Q &amp; A:</b> Coming Attractions
Between classes do the following	<input type="checkbox"/> <b>First: Read and Study:</b> <i>Alone in Berlin</i> (trailers, previews, reviews) in BOLT <input type="checkbox"/> <b>Second: Compose</b> Prequel Phase of Coming Attractions <input type="checkbox"/> <b>Third: Submit hard copy of Prequel to Alone in Berlin in class</b> Monday, 1 April <b>PLUS upload to BOLT by 3:00 PM</b>
Mon, 1 Apr	<b>Begin Screening:</b> <i>Alone in Berlin</i>
Between classes do the following	<input type="checkbox"/> <b>Ponder: Sequel Phase</b> of Coming Attractions for <i>Alone in Berlin</i>
Wed, 3 Apr	<b>Finish Screening:</b> <i>Alone in Berlin</i>
Between classes do the following	<input type="checkbox"/> <b>Submit hard copy of Sequel to Alone in Berlin in class</b> Monday, 8 April <b>PLUS upload to BOLT by 3:00 PM</b> <input type="checkbox"/> <b>Read:</b> Sophie Scholl: The Sources
Mon, 8 Apr	<b>Discussion:</b> <ol style="list-style-type: none"> <li>1. What are the limits and possibilities of trying to learn what happened to Sophie Scholl from the time she was caught for distributing pamphlets to her murder?</li> <li>2. How would you tell her story if you were a filmmaker?</li> </ol>
Between classes do the following	
Wed, 10 Apr	<b>Begin Screening:</b> <i>Sophie Scholl</i>
Between classes do the following	<input type="checkbox"/> <b>Be composing</b> Film Review 2: <i>Sophie Scholl</i> <input type="checkbox"/> Consult WALES for help <input type="checkbox"/> Consult professor for help
Mon, 15 Apr	<b>Finish Screening:</b> <i>Sophie Scholl</i>
Between classes do the following	<input type="checkbox"/> <b>Be composing</b> Film Review 2: <i>Sophie Scholl</i> <input type="checkbox"/> Consult WALES for help <input type="checkbox"/> Consult professor for help
Wed, 17 Apr	<b>Begin Screening:</b> Operation Valkyrie (2004, dir. Jo Baier)
Between classes do the following	<input type="checkbox"/> <b>Submit hard copy of Film Review 2 in class</b> Monday, 22 April <b>PLUS upload to BOLT by 3:00 PM</b>
Mon, 22 Apr	<b>Finish Screening:</b> Operation Valkyrie (2004, dir. Jo Baier)
Between classes do the following	<input type="checkbox"/> <b>Screen:</b> Valkyrie (2008, dir. Bryan Singer) on your own time (if you have seen the movie before, watch it again.) <input type="checkbox"/> <b>Be Composing WTL 3</b>

	<input type="checkbox"/> <b>Submit hard copy of WTL 3 in class</b> Wednesday, 24 April <b>PLUS upload to BOLT by 3:00 PM</b>
Wed, 24 Apr	<b>Lecture:</b> Germans as Victims and Collective Guilt
Between classes do the following	<input type="checkbox"/> <b>Be studying for the final exam.</b>
Mon, 29 Apr	<b>Begin Screening:</b> <i>Lore</i>
Between classes do the following	<input type="checkbox"/> <b>Be studying for the final exam.</b>
Wed, 1 May	<b>Finish Screening:</b> <i>Lore</i>
Between classes do the following	<input type="checkbox"/> <b>Be studying for the final exam</b>
Mon, 6 May	t.b.a.
Between classes do the following	<input type="checkbox"/>
Friday, 10 May, 2:45-4:45 PM	Final Exam