

Hollywood and History: The Holocaust (History 270-01)

Spring 2019

Meeting Room: G 31 OSH

Meeting Times: 12:30-1:45 PM Tu/Th

(1680)

Syllabus updated on 17 January 2019

Dr. Stallbaumer-Beishline

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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 Andrus 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

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 Purchase at University Store (Search for Stallbaumer)

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

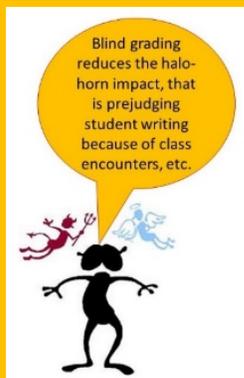
Always bring a hard copy to class!

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.

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 Hjortshoj¹

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"
- 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.

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 slip-shod work thrown together at the last minute, nor random thoughts nor stream of consciousness.**
- **Informal means:**

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

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- 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

You have learned about relief, rescue, and resistance in the Warsaw Ghetto through three sources:

- A. An essay from a rescuer, Irena Sendler, "The Valor of the Young"
- B. A Wikipedia entry about Irena Sendler, who helped rescue as many as 2,500 Jewish children from Warsaw
- C. Documentary, *Irena Sendler: In the Name of Their Mothers* which told the story of the Warsaw Ghetto and efforts to save children by Irena Sendler and her cohorts.

In making a film about the relief and rescue efforts in the Warsaw Ghetto, what advice would you give to the screenwriter and director regarding the following topics:

1. Is it wise to make Irena Sendler the hero of the film when from Irena's account it is clear that many Poles (Catholic and Jewish) were actively engaged in relief and rescue? Will audiences be misled irresponsibly?
2. What should be the major lesson(s) of the film?
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." What alterations and compressions (terms used by Robert Rosenstone) would be acceptable in telling the story about rescue and relief efforts in the Warsaw Ghetto?

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? Demonstrate you understand the content and explain your answer.

WTL 3

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.

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	Academic Integrity: <input type="checkbox"/> Cites page numbers when paraphrasing, summarizing, or quoting <input type="checkbox"/> Cites film frames (if films are discussed)
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	<input type="checkbox"/> Word choice, phrasing demonstrates student understands historical events in text or film	<input type="checkbox"/> Places verbatim language from text or film in quotation marks
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 OR perhaps could be articulated more clearly or persuasively (judged from an insider's perspective) <input type="checkbox"/> Corroborates response with more than one example but may not fully explain what the examples prove <input type="checkbox"/> Responds to all questions but perhaps a bit uneven <input type="checkbox"/> Does not misrepresent text or film	<input type="checkbox"/> Paraphrases authentically
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 texts of film 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 but might be struggling suggested by word choice	
3.25 points or lower	<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"/> Cite film frames (if films are discussed) <input type="checkbox"/> Place verbatim language from film or text in quotation marks <input type="checkbox"/> Paraphrase authentically

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 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)

Review's Content (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 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)						
Composition Standard Written English	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		
Room to improve: <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						
Academic Integrity	Yes NA No	<input type="checkbox"/> paraphrases authentically <input type="checkbox"/> verbatim passages from text or film dialogue are put in quotation marks <input type="checkbox"/> cites page numbers when summarizing, paraphrasing or quoting dialogue or written text <input type="checkbox"/> cites film frames when summarizing, describing, quoting dialogue				
Professional Appearance	Clean copy quality suggests student took time to proofread and edit	Take more time to proofread		Did you proofread? Or "one and done"!		
Reader experience	Pleasant reader experience: Flow between sentences and paragraphs, paragraph topic sentences and transitions stay focused on reviewing the film, logical paragraph breaks, coherent, 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 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		
Final Exam (approximately 30 points)						
Part I: Objective/Short Answer (approximately between 10 points)						
<ul style="list-style-type: none"> • Readings and lecture content • Short answer, multiple choice, matching, fill-in-the-blank 						

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 are in the Holocaust Museum and looking knowingly at Holocaust films, discussing them with a friend. A stranger approaches and solicits your advice: "Could you recommend which Holocaust films s/he might want to purchase, rent, or don't bother with?" You offer the following advice given the films that you have watched (you should discuss six films) and shaped by your evaluation of Hollywood portrayals of topics related to the Holocaust. (If it helps you to give a "backstory" to the stranger, that would impact your recommendations, feel free to do so.)

- Courageous Heart of Irena Sendler*
 The Pianist
 Conspiracy

- Defiance*
 Out of the Ashes
 _____ (mystery movie)

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 80). A letter grade will be based on the percentage of total points earned. I try to update the BOLT gradebook periodically.

A Range	B Range	C Range	D Range	F Range
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 Copyright 2019 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.

definitions of these examples of academic dishonesty, consult Bloomsburg University's http://www.bloomu.edu/policies_procedures/3512

Student Disruptive Behavior Policy

http://www.bloomu.edu/policies_procedures/3881

Attendance Policy

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. Visit their website (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, 22 Jan	<p>Goals:</p> <ul style="list-style-type: none"> ▪ What are the course expectations? ▪ What are student motivations for taking the course? ▪ What is Hollywood's power to shape popular memory?

Between classes do the following	<input type="checkbox"/> Review syllabus and bring questions to class. <input type="checkbox"/> Begin reading Robert Rosenstone, <i>Visions of the Past</i> in Photocopy Packet
Thurs, 24 Jan	Lecture: Working Assumptions about Hollywood and History Discussion: Questions about syllabus? Assignments? Deadlines? Submission?
Between classes do the following	<input type="checkbox"/> Continue reading Robert Rosenstone, <i>Visions of the Past</i> in Photocopy Packet
Tues, 29 Jan	Lecture: Historians and Hollywood: The Clash of Professional Ethos?
Between classes do the following	<input type="checkbox"/> Finish reading and prepare to discuss Robert Rosenstone, <i>Visions of the Past</i> in photocopy packet <input type="checkbox"/> Prepare for in-class quiz to be administered at beginning of class. Content: Robert Rosenstone and lecture notes
Thurs, 31 January	Complete quiz Discussion: To prepare consult Robert Rosenstone and Lecture Notes <ol style="list-style-type: none"> 1. Why might historians, especially "Dragnet historians," dislike Hollywood's versions of history? 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? 3. What is a historical film? 4. Can history be told through film? 5. What are "true" and "false" inventions? 6. What is the "Hollywood tradition" and how does it affect filmmakers and their work?
Between classes do the following	<input type="checkbox"/> Read Irena Sendler: Sources <input type="checkbox"/> Watch the Documentary: <i>Irena Sendler: In the Name of their Mothers</i> (57 minutes) <input type="checkbox"/> Preview WTL 1 assignment
Tues, 5 Feb	Discussion: Who is Irena Sendler? <ol style="list-style-type: none"> 1. How do the accounts of relief and rescue of children in the Warsaw Ghetto compare? 2. What might be the most important
Between classes do the following	<input type="checkbox"/> Read and make notes: Syd Field, <i>Screenplay</i> (excerpts from "Screenplay" and "Adaptation") <input type="checkbox"/> Prepare for in-class quiz to be administered at beginning of class. Content: Syd Field and lecture notes
Thurs, 7 Feb	Complete quiz Discussion: Screenplays are the Heart of a Movie <ol style="list-style-type: none"> 1. In learning about the structure of a screenplay, how do you imagine that this will shape a historical screenplay? 2. Given Field's advice on adapting novels, historical events, biographies etc, how will that impact accuracy and authenticity in historical films? 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? 4. What are your opinions about how Hollywood might do history given Syd Field's advice?
Between classes do the following	<input type="checkbox"/> Read and make notes: <input type="checkbox"/> Alison Landsberg, "Prosthetic Memory" <input type="checkbox"/> Carl Plantinga, "Introduction: Affect and the Movies"
Tues, 12 Feb	Lecture: Making Movies

	<ul style="list-style-type: none"> • The bulk of this lecture explains cinematic devices, and that the filmmaker not only wants to tell a story but evoke audience emotions (make you feel sad, happy, angry, scared, etc), so Alison Landsberg and Carl Plantinga discuss these emotional aspects from the perspectives of film studies and psychology. • Has a film ever had a profound affect upon you? Compelled you to new thoughts? ... actions? • How might movies shape collective memory? • Why do audiences pay to experience a range of emotions at the movies especially when those are negative emotions such as fear and sadness? • What does Landsberg mean by "prosthetic memory"? Is the concept useful in understanding emotional engagement with film?
Between classes do the following	<input type="checkbox"/> Submit hard copy of WTL 1 in class Thursday, 14 February PLUS upload to BOLT Coursework by 12:30 PM <input type="checkbox"/> Begin reading and making notes: Wladyslaw Szpilman, <i>The Pianist</i> , foreword and pp. 1-115 (Foreword and chapters 1-10)
Thurs, 14 Feb	Begin screening: <i>Courageous Heart of Irena Sendler</i> (90 minutes)
Between classes do the following	<input type="checkbox"/> Finish screening on your own time: <i>Courageous Heart of Irena Sendler</i> (90 minutes) <input type="checkbox"/> Begin reading and making notes: Wladyslaw Szpilman, <i>The Pianist</i> , foreword and pp. 1-115 (Foreword and chapters 1-10) <input type="checkbox"/> Prepare for in-class quiz to be administered at beginning of class. Content: through page 115 of Szpilman's Memoir, <i>The Pianist</i> .
Tues, 19 Feb	Complete quiz Discussion: How did Wladyslaw Szpilman translate his experiences? <ol style="list-style-type: none"> 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? 3. 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? 4. Who are the key characters thus far?
Between classes do the following	<input type="checkbox"/> Continue reading and making notes: Wladyslaw Szpilman, <i>The Pianist</i> , foreword and pp. 116-end of book. (including extracts of Wilm Hosenfeld's diary and Epilogue)
Thurs, 21 Feb	Begin Screening: <i>The Pianist</i>
Between classes do the following	<input type="checkbox"/> Finish reading and making notes: Wladyslaw Szpilman, <i>The Pianist</i> , foreword and pp. 116-end of book. (including extracts of Wilm Hosenfeld's diary and Epilogue) <input type="checkbox"/> Read the assignment guidelines for the Film Review in order to discuss in class
Tues, 26 Feb	Discussion: How did Wladyslaw Szpilman translate his experiences? <ol style="list-style-type: none"> 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. Knowing the story completely as told by Szpilman, who should the key characters be?

Between classes do the following	<input type="checkbox"/> Review the memoir, <i>the Pianist</i> and all reading and lecture notes thus far <input type="checkbox"/> Be contemplating how you will compose your review of <i>The Pianist</i>
Thurs, 28 Feb	Continue Screening: <i>The Pianist</i>
Between classes do the following	<input type="checkbox"/> Complete screening <i>The Pianist</i> on your own time <input type="checkbox"/> Be composing Film Review 1: <i>The Pianist</i> <input type="checkbox"/> Consult WALES for help <input type="checkbox"/> Consult professor for help <input type="checkbox"/> Bring three copies of a body paragraph of your film review to class for peer review.
Tues, 5 Mar	Q & A Writing Film Reviews Peer review of a body paragraph
Between classes do the following	<input type="checkbox"/> Be revising your film review. <input type="checkbox"/> Submit hard copy of Film Review 1 by Friday, 8 March, 2:00 PM and PLUS upload to BOLT Coursework by 2:00 PM
Thurs, 7 Mar	Begin Screening: <i>Conspiracy</i>
Between classes do the following	Before you leave for spring break, a hard copy of Film Review I is due!
	 <p>Spring Break, 11-15 March</p>
Between classes do the following	<input type="checkbox"/> Finish screening <i>Conspiracy</i> on your own time.
Tues, 19 Mar	Begin Screening <i>Defiance</i> 1. What is the history of resistance and the Bielksi otriad portrayed in the film? 2. How are the brothers portrayed in comparison to the Jews whom they rescue? 3. What is the filmmaker's translation of the past and the message/lesson being conveyed? 4. "Have the characters been <i>unnecessarily</i> simplified or modernized?"
Between classes do the following	<input type="checkbox"/> Begin reading and making notes: <input type="checkbox"/> Historical Introduction to <i>Defiance</i> <input type="checkbox"/> "The Big Hunt" in <i>Defiance</i>
Thurs, 21 Mar	Continue screening <i>Defiance</i> 1. What is the history of resistance and the Bielksi otriad portrayed in the film? 2. How are the brothers portrayed in comparison to the Jews whom they rescue? 3. What is the filmmaker's translation of the past and the message/lesson being conveyed? 4. "Have the characters been <i>unnecessarily</i> simplified or modernized?"
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>
Tues, 26 Mar	Discussion: How does the portrayal of the Bielksi brothers in the film <i>Defiance</i> , compare to their portrayal in the film? 1. "Have the characters been <i>unnecessarily</i> simplified or modernized?"

	<ol style="list-style-type: none"> Has the compression of events or condensed timeline <i>significantly</i> altered the results of the events? Was it necessary? 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) <input type="checkbox"/> Begin Composing Film Review 2
Thurs, 28 Mar	Discussion: How does the portrayal of the Bielski brothers in the film <i>Defiance</i> , compare to their portrayal in the film? <ol style="list-style-type: none"> "Have the characters been <i>unnecessarily</i> simplified or modernized?" Has the compression of events or condensed timeline <i>significantly</i> altered the results of the events? Was it necessary? 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
Tues, 2 April	Lecture: Heroes and Villains in Holocaust films
Between classes do the following	<input type="checkbox"/> Submit hard copy of Film Review 2: <i>Defiance</i> in class Thursday, 4 April PLUS upload to BOLT Coursework --> Assignment Submission Folder by 12:30 PM
Thurs, 4 Apr	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) <input type="checkbox"/> Submit hard copy of WTL 2 in class Tuesday, 9 April PLUS upload to BOLT Coursework by 12:30 PM
Tues, 9 Apr	Discussion: <ol style="list-style-type: none"> How does Perl translate her imprisonment at Auschwitz for readers? What experiences should be highlighted if you were the screenwriter or director?
Between classes do the following	<input type="checkbox"/>
Thurs, 11 Apr	Begin Screening: <i>Out of the Ashes</i> <ol style="list-style-type: none"> What is the filmmaker's translation of the past and the message/lesson being conveyed? "Have the characters been <i>unnecessarily</i> simplified or modernized?" Has the compression of events or condensed timeline <i>significantly</i> altered the results of the events? Was it necessary? Given that invention and alterations occur in every frame, "What alternatives might have been considered?"
Between classes do the following	<input type="checkbox"/>
Tues, 16 Apr	Finish screening: <i>Out of the Ashes</i>
Between classes do the following	Read and Study in order to complete WTL 3: <ul style="list-style-type: none"> <input type="checkbox"/> Auschwitz-Birkenau: The Revolt (JewishVirtualLibrary Encyclopedia Article) <input type="checkbox"/> Miklos Nyszizli's Account of the Sonderkommando Uprising, 7 October 1944 <input type="checkbox"/> Shlomo Venezia, <i>Inside the Sonderkommando and Revolt</i>

	<input type="checkbox"/> Submit hard copy of WTL 3 (see above) in class Thursday, 15 Nov November PLUS upload to BOLT Coursework by 2:00 PM
Thurs, 18 Apr	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	<input type="checkbox"/>
Tues, 23 Apr	Screen Mystery Movie
Between classes do the following	<input type="checkbox"/>
Thurs, 25 Apr	Finish Screening Mystery Movie
Between classes do the following	<input type="checkbox"/> Be studying for the final exam
Tues, 30 Apr	Lecture: Ha! Is there room for humor about the Holocaust?
Between classes do the following	<input type="checkbox"/> Be studying for the final exam
Thurs, 2 May	Review for Final Exam
Between classes do the following	<input type="checkbox"/> Be studying for the final exam
Wednesday, 8 May, 10:15 AM-12:15 PM	Final Exam – In Class