

Hollywood and History: The Holocaust (History 270-06)

Spring 2020
 Meeting Room: 135 OSH
 Meeting Times: 3:00-4:15 MW
 (1635)

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Office Hours:

Mondays: 2:00-3:00 PM in OSH 106
 Tuesdays: 2:30-3:00 PM in OSH 106
 Wednesdays: 2:00-3:00 PM in OSH 106
 Thursdays: 2:30-3:00 PM in OSH 106

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

I am serving the University as Interim Director of the TALE Center, located Andruss Library, Rooms 419-420. 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 The Pianist*. With extracts from the diary of Wilm Hosenfeld; Foreword by Andrzej Szpilman. Trans. Anthea Bell. New York: Picador, 1999.

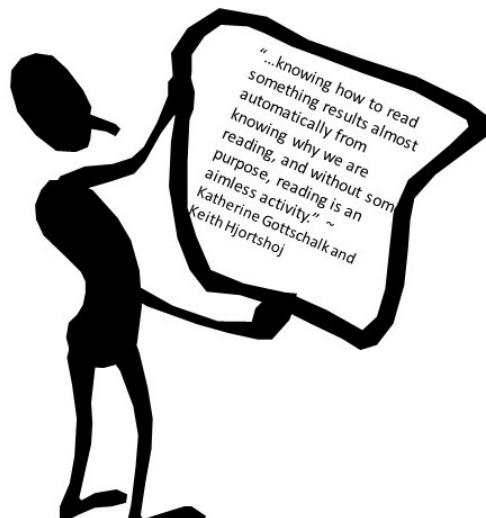
Photocopy Packet Purchase at University Store (Search for Stallbaumer)



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



Blind grading reduces the halo-horn impact, that is prejudging student writing because of class encounters, etc.

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.

Overview of Assessment

Discussion Grades – contribute to discussion of	Writing to Learn (WTLs) – informal writing that asks you	Ticket Out – collected when completing a film; asks open-
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readings; learn by advancing claims and by hearing a variety of perspectives.	to write through to think through; total of four.	ended questions about film perceptions.
Quizzes – three that ask you to practice retrieval of content to increase likelihood of learning.	Two film reviews – these are more challenging, higher stake; you are being asked to address a specific rhetorical audience which means developing an ability to speak about the concepts and history found in film, written text, and lecture.	Final exam – cumulative; the essay portions are already provided below; only the objective part will be the only unknown but drawn from lectures and readings.

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 discuss the film but I want to know more about your perceptions.
- 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 might refresh your memory about the films as you review for the final.
- 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"
- *Defiance* (the movie), Historical Introduction and "The Big Hunt" and "Last Night and Day", pp. 138-160

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.

- 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

Filmmakers cannot provide a full accounting of Wladyslaw Szpilman's experiences in the Warsaw Ghetto that the author portrayed in his memoir, *The Pianist*. As Syd Field and Robert Rosenstone acknowledge choices must be made that will compel the screenwriter to compress time, alter characters and events, etc. Review your notes from Syd Field's advice to screenwriters and Robert Rosenstone's ideas about what makes good historical films, then draw upon examples from Wladyslaw Szpilman's memoir through page 115 (i.e. foreword and chapters 1-10), and respond to the following questions.

1. Identify and explain three "**scenes**" within the memoir's first 10 chapters that you believe **MUST** be in the film and explain why (e.g. are they crucial to maintain accuracy and authenticity, emotionally critical to plot development, etc). (A "**scene**" might be a few pages, the description of an event, a theme that reoccurs, or a chapter from the memoir. Screenwriter's definition: 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.²)

2. Based upon what you have read thus far, what should be the message or lesson that audiences should get from a screenwriter's interpretation of Szpilman's experiences and 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 and explain examples where Perl uses "we" and "I", then 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 4

A "family friendly" Holocaust film directs their work to younger audiences (e.g. perhaps children as young as fifth grade) and might be intended for teachers to screen in class or for families to watch together (Hallmark, Disney). Select and screen one of the "family friendly" Holocaust films listed below:

Courageous Heart of Irena Sendler; *Anne Frank the Whole Story* (2001); *Devil's Arithmetic*; *Diary of Anne Frank* (1959); *Miracle at Midnight*; or *Boy in the Striped Pajamas*. (Please note some of these films are inspired by actual events; others are adapted from novels.)

Then respond to the following questions drawing upon your deeper knowledge of the potential range of Holocaust films.

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

1. What is the message or morality lesson of the film for young adults, families, or school settings?
2. Did the filmmakers sacrifice too much reality in order to make a "family friendly" Holocaust film? Provide specific examples that illustrate your response.
3. Did the filmmakers oversimplify history to the point of misrepresenting the past even undermining their goal to educate? Provide specific examples that illustrate your response.
4. Would you recommend the film for young adults to watch? Discuss the reasons for your recommendations.

WTL Holistic Rubric

(updated 18 January 2020)

5 points	<input type="checkbox"/> Corroborates each claim with two examples <input type="checkbox"/> Does not ignore examples that might undermine your claims (if applicable given question or sources) <input type="checkbox"/> Responds to all questions evenly and thoughtfully <input type="checkbox"/> Supports with examples from relevant written text or film <input type="checkbox"/> Reader, even one without insider perspective, has no difficulty comprehending the substance of ideas, little to no need to clarify <input type="checkbox"/> Student responses are insightful, creatively thinking about the essential questions shaping the assignment and course goals <input type="checkbox"/> Student correctly specialized language/vocabulary expressed in course readings and lectures for Hollywood and History	<input type="checkbox"/> Cites page numbers when paraphrasing, summarizing, or quoting <input type="checkbox"/> Cites film frames <input type="checkbox"/> Places verbatim language from film or text 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 claims from relevant written text and/or film, but an insider could think of better examples <input type="checkbox"/> Corroborates claims with two examples but may not fully explain what the examples prove <input type="checkbox"/> Response to all questions but perhaps a bit uneven (an insider could suggest ways to elaborate and make claims more plausible)	
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 text and/or 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 <input type="checkbox"/> Student's language suggest they are struggling with understanding the historical context of the film or written text <input type="checkbox"/> Student's language suggests they are struggling with specialized vocabulary expressed in course readings or lectures	

3.25 points or lower	<input type="checkbox"/> Does not answer each question <input type="checkbox"/> Does not corroborate claims with examples <input type="checkbox"/> Does not explain examples used to support claims <input type="checkbox"/> Empty claims <input type="checkbox"/> Response uninformed by relevant text or film <input type="checkbox"/> Misrepresenting/misinterpreting relevant text or film <input type="checkbox"/> Incoherent	Fails to <input type="checkbox"/> Cite page numbers when paraphrasing, summarizing, or quoting <input type="checkbox"/> Cite film frames. <input type="checkbox"/> Place verbatim language from film or text in quotation marks <input type="checkbox"/> Paraphrase authentically
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Two Film Reviews

(20 points each; total of 40 points)

General Guidelines for Film Reviews

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

- Standard written English.
- A title that captures the essence of your review.
- Be creative, but not verbose 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.

Content (does not replace reading the assignment guidelines; read both) (updated 30 October 2019)	Ready for publication! (A range)	Minor or Significant Revisions before publication (B and C)	Major Revisions/ Reboot (D and F-Range)		
Entices the reader in the first paragraph	Eager to read on	My interest in the film kept me reading.			
Clearly written for the rhetorical audience, and does not assume that the professor is the reader who knows the course	Yes - aspiring - No				
Provides sufficient factual information about the film and if relevant text that inspired it (i.e. title of film, director, screenwriter, year released, potentially major actors, 1-2 sentence synopsis)	Yes or No				
Lacking originality/ownership: discussion of scenes or text exactly replicate, and only limited to what we discussed in class	Yes or No				
	Scale of 5 through 1 (not points)				
Recommendations are substantiated by offering specific examples from the film (and if applicable text) that are illustrative, persuasive	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 or 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 their range of opinions about historical films (e.g. a mix of readers, most hope the film achieves some sort of authenticity, complexity, and/or makes an emotional connection; on the opposite side a smaller percentage expect historical accuracy)	5	4	3	2	1
Facilitates the <u>reading audience's</u> decision to watch the movie given their interest in the subject and dedication to professional history (not just a generic review)	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 texts 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, you evaluate the film appreciating what troubles professional historians)					
Composition Standard Written English	A to B+: Always effective or errors	B and C level work: Causes the reader to struggle or moments of confusion;		D and F level work: Interferes with clarity	

	could be chalked up to typos, not a pattern	errors suggest a pattern that writer needs to address	and becomes a chore to read
Room to improve: <input type="checkbox"/> unnecessary use of first person <input type="checkbox"/> fix verb tense <input type="checkbox"/> reduce wordiness <input type="checkbox"/> improve word choice (repetitious, inaccurate, uninformed by the content) <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"/> 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		
	___ ___ ___	paraphrases authentically	
	___ ___ ___	verbatim passages from text or film dialogue are put in quotation marks	
	___ ___ ___	cites page numbers when summarizing, paraphrasing or quoting dialogue or written text	
	___ ___ ___	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; lacks professional appearance	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 10 points)

- 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, stream, 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.)

- | | |
|--|--|
| <input type="checkbox"/> <i>The Pianist</i>
<input type="checkbox"/> <i>Conspiracy</i>
<input type="checkbox"/> _____ (optional film of your choice linked to WTL 4) | <input type="checkbox"/> <i>Defiance</i>
<input type="checkbox"/> <i>Out of the Ashes</i>
<input type="checkbox"/> _____ (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 ____). 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 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

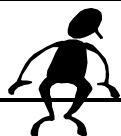


Dr. Stallbaumer's Attendance and Assignment Deadlines' Policies

- ✘ 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 easing the writing process for all students from any background working in any major. We also enjoy helping students develop strategies for reading and making sense of research and course material. Students set the agenda for each appointment—whether they're concerned about their reading material, about getting started on a writing project, about improving clarity, grammar, organization, or citations, or about any other aspect of reading, writing, or the English language. Appointments are highly recommended, but walk-ins are welcome. Our diverse group 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. 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 can reach us online through a link we will provide. Students working online will be able to speak with consultants and share their documents with us.

WALES hours for Spring 2020

- In Bakeless 206, Mon.—Thurs. from 9:00 am to 7:00 pm and Fridays from 9:00 am to 4:00 pm.
- In the Elwell lobby area, Sun.—Thurs. from 7:00 pm to 11:00 pm.
- In Andross (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 <https://intranet.bloomu.edu/academic-support>

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.

University Disability Services <https://intranet.bloomu.edu/disabilities-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
Wed, 22 Jan	<p>Goals:</p> <ul style="list-style-type: none"> ▪ What are the course expectations? ▪ What are student motivations for taking the course? ▪ How will this course promote your education?
Between classes do the following	<ul style="list-style-type: none"> <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. Pp. 35-75
Mon, 27 Jan	<p>Lecture: Working Assumptions about Hollywood and History</p> <p>Discussion: Questions about syllabus? Assignments? Deadlines? Submission?</p>
Between classes do the following	<ul style="list-style-type: none"> <input type="checkbox"/> Continue reading Robert Rosenstone, <i>Visions of the Past</i> in Photocopy Packet, Pp. 35-75
Wed, 29 Jan	Lecture: Historians and Hollywood: The Clash of Professional Ethos?
Between classes do the following	<ul style="list-style-type: none"> <input type="checkbox"/> Finish reading and prepare to discuss Robert Rosenstone, <i>Visions of the Past</i> in photocopy packet, Pp. 35-75 <input type="checkbox"/> Prepare for in-class quiz to be administered at beginning of class. Content: Robert Rosenstone and lecture notes
Mon, 3 Feb	<p>Complete quiz</p> <p>Discussion: To prepare consult Robert Rosenstone and Lecture Notes</p> <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?

	<ol style="list-style-type: none"> 4. Can history be told through film? Can we learn history through film? 5. What are "true" and "false" inventions? 6. What does Rosenstone mean by "discourse of history"? 7. What is the "Hollywood tradition" and how does it affect filmmakers and their work?
Between classes do the following	<input type="checkbox"/> Begin reading Syd Field, <i>Screenplay</i> (excerpts from "Screenplay" and "Adaptation"), pp. 77-91 <input type="checkbox"/> Begin reading Szpilman, <i>The Pianist</i> .
Wed, 5 Feb	Lecture: What is the Holocaust? Where do Ghettos fit into the history?
Between classes do the following	<input type="checkbox"/> Read and make notes: Syd Field, <i>Screenplay</i> (excerpts from "Screenplay" and "Adaptation"), pp. 77-91 <input type="checkbox"/> Prepare for in-class quiz to be administered at beginning of class. Content: Syd Field and lecture notes
Mon, 10 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 the contents of 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 well Hollywood might be able to do history given Syd Field's advice to screenwriters?
Between classes do the following	<input type="checkbox"/> Begin reading and making notes: Wladyslaw Szpilman, <i>The Pianist</i> , foreword and pp. 1-115 (Foreword and chapters 1-10)
Wed, 12 Feb	Lecture: Making Movies and Finish any incomplete lectures
Between classes do the following	<input type="checkbox"/> Submit hard copy of WTL 1 in class Monday, 17 February PLUS upload to BOLT Coursework by 3:00 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)
Mon, 17 Feb	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)
Wed, 19 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
Mon, 24 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"/> Read the assignment guidelines for the Film Review in order to discuss in class <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>
Wed, 26 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
Mon, 2 Mar	Q & A Writing Film Reviews
Between classes do the following	<input type="checkbox"/> Submit hard copy of Film Review 1 by Wednesday, 4 March, 2:00 PM and PLUS upload to BOLT Coursework by 2:00 PM
Wed, 4 Mar	Lecture: Irena Sendler, Rescuer – did Disney do well?
	 <p>Spring Break, 9-13 March</p>
Mon, 16 Mar	Begin Screening <i>Defiance</i> <ol style="list-style-type: none"> 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 through the “Last Night and Day,” pp. 139-160.
Wed, 18 Mar	Continue screening <i>Defiance</i> <ol style="list-style-type: none"> 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 through the “Last Night and Day,” pp. 139-160.

Mon, 23 Mar	<p>Complete Quiz: <i>Defiance</i> the film and pp. 139-160 of written sources</p> <p>Discussion: How does the portrayal of the Bielski brothers in the film <i>Defiance</i>, compare to their portrayal in the film?</p> <ol style="list-style-type: none"> 1. "Have the characters been <i>unnecessarily</i> simplified or modernized?" 2. Has the compression of events or condensed timeline <i>significantly</i> altered the results of the events? Was it necessary? 3. Given that invention and alterations occur in every frame, "What alternatives might have been considered?"
Between classes do the following	<input type="checkbox"/> Read and make notes: on either <i>Women in the Bielski Otriad</i> , pp. 161-172 or <i>Social Relations in the Bielski Otriad</i> , pp. 173-184 (these two topics will be randomly assigned a couple of weeks before they are to be discussed)
	<input type="checkbox"/> Begin Composing Film Review 2
Wed, 25 Mar	<p>Discussion: How does the portrayal of the Bielski brothers in the film <i>Defiance</i>, compare to their portrayal in the film?</p> <ol style="list-style-type: none"> 1. "Have the characters been <i>unnecessarily</i> simplified or modernized?" 2. Has the compression of events or condensed timeline <i>significantly</i> altered the results of the events? Was it necessary? 3. Given that invention and alterations occur in every frame, "What alternatives might have been considered?"
Between classes do the following	<input type="checkbox"/> Be Composing Film Review 2 <input type="checkbox"/> Begin reading and making notes: Gisella Perl, <i>I was a Doctor at Auschwitz</i> (memoir excerpts), pp. 187-237
Mon, 30 Mar	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 Wednesday, 1 April PLUS upload to BOLT Coursework --> Assignment Submission Folder by 3:00 PM
Wed, 1 April	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), pp. 187-237
Mon, 6 April	<p>Discussion:</p> <ol style="list-style-type: none"> 1. How does Perl translate her imprisonment at Auschwitz for readers? 2. What experiences should be highlighted if you were the screenwriter or director?
Between classes do the following	<input type="checkbox"/> Submit hard copy of WTL 2 in class Monday, 6 April PLUS upload to BOLT Coursework by 3:00 PM
Wed, 8 April	<p>Begin Screening: <i>Out of the Ashes</i></p> <ol style="list-style-type: none"> 1. What is the filmmaker's translation of the past and the message/lesson being conveyed? 2. "Have the characters been <i>unnecessarily</i> simplified or modernized?" 3. Has the compression of events or condensed timeline <i>significantly</i> altered the results of the events? Was it necessary? 4. Given that invention and alterations occur in every frame, "What alternatives might have been considered?"
Between classes do the following	<input type="checkbox"/> Begin reading and making notes: <input type="checkbox"/> <i>Sonderkommando Revolt, Auschwitz, 1944</i> , pp. 239-259 <input type="checkbox"/>
Mon, 13 April	Finish screening: <i>Out of the Ashes</i>
Between classes do the following	<input type="checkbox"/> Read and Study: <i>Sonderkommando Revolt, Auschwitz, 1944</i> , pp. 239-259 then complete WTL 3

	<input type="checkbox"/> Submit hard copy of WTL 3 in class Wednesday, 15 April PLUS upload to BOLT Coursework by 3:00 PM
Wed, 15 April	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"/> Screen a movie of from the list of "Family Friendly" Holocaust films to compose WTL 4 <input type="checkbox"/>
Mon, 20 April	Screen Mystery Movie
Between classes do the following	<input type="checkbox"/> Submit hard copy of WTL 4 in class Wednesday, 22 April PLUS upload to BOLT Coursework by 3:00 PM
Wed, 22 April	Finish Screening Mystery Movie
Between classes do the following	<input type="checkbox"/> Read and Make Notes: Wannsee Conference Sources, pp. 93-114
Mon, 27 April	Screen: <i>Conspiracy</i> Discussion: 1. How well did the filmmakers do in their translating the meeting minutes on screen? 2. As part of the audience, what did you learn about the origins of the "final solution" from viewing the film?
Between classes do the following	<input type="checkbox"/> Finish Screening on your own time: <i>Conspiracy</i> <input type="checkbox"/> Be studying for the final exam
Wed, 29 April	Lecture: Ha! Is there room for humor about the Holocaust? Discuss Final Exam
Between classes do the following	<input type="checkbox"/> Be studying for the final exam
Mon, 4 May, 3:00-4:15 PM Or Friday, 8 May 2:45-4:45	Final Exam – In Class