

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

Spring 2018
 Meeting Room: 135 OSH
 Meeting Times: 11:00 AM-12:45 Tu/Th
 (2922) Syllabus updated on 21 January 2018

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Office Hours:

Mondays: 2:00-3:00 PM
 Tuesdays: 8:30-9:30 AM
 Wednesdays: 2:00-3:00 PM
 Thursdays: 8:30-9:30 AM
 Fridays: 11:00 AM-12:00 PM

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

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 and frequent contact that you (and the general public) have with history. Filmmakers, therefore, have a tremendous influence on public understanding and shaping the collective, public memories of historical events and individuals. 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 a heavily document footnote trail. 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 arrive at conclusions about 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.)
- If you are sent video feedback, I use Screencast.com, and 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 odt. Failure to upload a word document that I can open with ODT or .doc or .docx will result in withholding your grade for that item.



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.

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.

Keneally, Thomas. *Schindler's List*. New York: Simon & Schuster/Touchstone, 1982, 2013.

Download from BOLT → Content → Required Readings

- Robert Rosenstone, *History on Film/Film on History*
- Syd Field, "Screenwriting" and "Adaptation"
- Alison Landsberg, "Prosthetic Memory"
- Carl Plantinga, "Introduction: Affect and the Movies"
- Leo Goldberger, "The Rescue of the Danish Jews: An Overview"
- Herbert Pundik, "The Days of Rescue"
- Mietek Pemper's Account of the "THE List"
- 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!

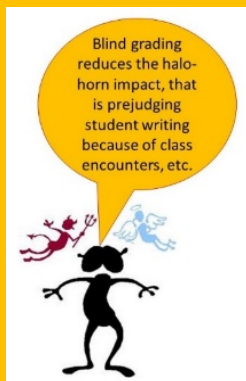
Always bring a hard copy to class!

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.

Prior Knowledge and Perception Response Paper (0/5 points)

Please describe or explain what you know or your perceptions, about the following topics. The goal is to get your initial knowledge or perceptions on paper, then you are encouraged to revisit during the semester as we study the topics. At the end of the semester, part of your final exam will ask you to re-evaluate your responses to these questions and write about what you have learned (see below for these details).

1. What are a historian's obligation to be accurate in his/her interpretations? How do they achieve credibility (i.e. professional ethos)?
2. What are a filmmaker's obligations to be accurate in his/her interpretations of history through film? How do filmmakers achieve credibility with their audiences (i.e. professional ethos)?
3. Do filmmakers have the ability to shape collective, public memory about a past event or person?
4. What have you learned about your expectations/criteria for watching and recommending historical films and documentaries to friends and family?
5. What are the limits and possibilities of filmmakers to teach audiences about past events and persons?

Submission:

- Number your responses
- typed, single-spaced, and not to exceed 2 pages.
- **Use Microsoft Word** to upload all written work to BOLT (i.e. file extension is a .doc or .docx; odt or pdf also acceptable)
- Submit a copy to **BOLT → Assignment Folder** by the time indicated in the course calendar.

How will this be graded?

- Not graded by whether or not you are correct, but whether or not you have attempted to answer each question, provided an illustrative example, or at least explain what your struggles are in answering the questions (it is possible that even the questions might not yet make sense).

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 largely screen a film in class, 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 and support with examples from the film.
- The Tickets are collected upon completing the film (or the next class meeting in cases where 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 (points t.b.d.)

Some combination of multiple choice, fill-in-the-blank, short answer, matching. Distributed periodically through the semester either given in class or online. Advance warning will be given but you can expect them to be linked to discussions or as a periodic review during the semester.

Testing ability to retrieve essential content from the following:

- Robert Rosenstone, *History on Film/Film on History*
- Syd Field, "Screenwriting" and "Adaptation"
- Alison Landsberg, "Prosthetic Memory"
- Carl Plantinga, "Introduction: Affect and the Movies"
- Leo Goldberger, "The Rescue of the Danish Jews: An Overview"
- Herbert Pundik, "The Days of Rescue"
- Mietek Pemper's Account of the "THE List"
- Auschwitz-Birkenau: The Revolt (JewishVirtualLibrary Encyclopedia Article)
- Miklos Nyszli's Account of the Sonderkommando Uprising, 7 October 1944
- Shlomo Venezia, Sonderkommando and Revolt
- Stallbaumer Lecture Notes
- 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.
- Keneally, Thomas. *Schindler's List*. New York: Simon & Schuster/Touchstone, 1982, 2013.

Two Film Reviews (0-20 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: *Schindler's List*
- 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).

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

- **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; on the opposite end, they share Robert Rosenstone's views that inaccuracies are inevitable, but authenticity can be achieved and a film achieve goals that a book cannot. 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 you're 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.
- 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 21 January 2018)

Content (does not replace reading the assignment guidelines; read both)	Ready for publication! (A range)	Minor Revisions before publication (B and C)	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			
Recommendations are substantiated by offering specific examples from the film that are illustrative			
Reviews, evaluates, does not report			
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)			
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.)			
Facilitates the reading audience's decision to watch the movie given their interest in the subject and dedication to professional history			
Focuses on the essential elements of the movie; sorts the valuable information from the trivial			
Avoids misrepresenting or misinterpreting movie or text that inspired			
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 suggests 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 No ___ ___ paraphrases authentically ___ ___ cites page numbers when summarizing, paraphrasing or quoting dialogue or written text ___ ___ verbatim passages from text or film dialogue are put in quotation marks ___ ___ 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	Flow between sentences and paragraphs, paragraph topic sentences and transitions stay focus on film recommendations, logical paragraph breaks, coherent, pleasant experience, 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 because goals never clarified, report or describes but does not review, poorly organized, goal of paragraphs unclear, lacks flow, weak vocabulary, punctuation errors that interfere with meaning, cumbersome word order or passive voice makes it a chore to read

Two Film Proposals/Treatments and Reflection Piece

(20 points each; total of 40 points for the Proposals)

(10 points each; total of 20 points for the Reflection)

A film proposal or treatment is a pitch to producers to secure funding either to write a screenplay or direct a film for a completed screenplay. Our goal in undertaking this assignment is to develop an appreciation for how filmmakers, specifically the screenwriters and directors who dedicate themselves to historical, non-fictional events, must navigate the complex history in order to create a film that will sell. As you compose your proposal you

must navigate the competing ethos of historian, who rejects invention, and the filmmaker, who must invent. What characters and events will you invent to tell the story? (Remember that the creators of historical films as opposed to fictional stories, is making some claim to truth.) Ultimately, you will be asked to compare your choices with the film that was inspired by the historical records and interpretations in order to develop an appreciation for the complexity of adopting a historical movie topic.

- **Film Proposal/Treatment 1:** Rescue of Danish Jews
- **Film Proposal/Treatment 2:** Sonderkommando Revolt/Uprising in Auschwitz (Oct 1944)

The proposal must be persuasive, informed, professional, and include the following:

Working title:

Logline: a single sentence that describes the film's essence. Upon reading the logline, we should know who the main character is? What s/he wants? Who or what is standing in the way of the main character (the origins of drama)? What makes the story unique?

Spine of the Story: What is message/lesson that creates coherency in the film?

Introduces key characters: What is their personality? What are their beliefs? Past experiences shaping their beliefs? What do they think of other characters and why? Key characters should include at least the main protagonist and antagonist and other essential characters

Describes Acts One, Two, and Three (usually films develop in three acts)

Act One (Set Up): Set the scene, dramatize the main conflicts by introducing the situation, characters (characters can be composites, completely fictional, or real) and conflict (10-30 minutes); ends in a plot twist that throws the protagonist into an unexpected direction

Act Two (Conflict): dramatize how the conflicts introduced into Act One leads to a crisis (60-90 minutes); describe a series of challenges thrown at the protagonist culminating in a crisis that must be resolved. These challenges are obstacles preventing the protagonist from achieving the goal (how true they are to the historical sources is left to you); ends with a plot twist that throws the protagonist into an unexpected direction and resolution

Act Three (Resolution): Dramatize the final conflict and resolution (5-30 minutes)

In addition, though not usually found in a proposal, you must fulfill one more requirement:

1. Cite ideas that you have summarized, paraphrased or quoted using footnotes (see Writing Guide) so your professor can retrace your work.

Reading tips:

- Create a timeline
- Index as you read (use post it notes or note cards of events or people that appear important and record page numbers)
- When reading about people, develop a sense of their character, what they believe about themselves, others, and the situation they are in.
- As you read, look for breaks in the narrative that might help you divide the content into three acts and identify events that might serve as plot twists.

Academic Integrity:

- Authentically paraphrased and summarized
- Cite with footnotes any ideas not your own and verbatim passages that you quote
- Use quotation marks around verbatim passages
- Frame quotations to guide the reader (see Writing Guide in BOLT)
- Cite the time stamp of film scenes that you analyze (see Writing Guide in BOLT)

Format:

- Professional in appearance and tone
- Each section labeled in bold print: Working Title; Logline: Spine of the Story; Key Characters; Act One; Act Two; Act Three
- Standard written English
- Keep first person to a minimum or avoid all together
- Avoid wordiness and passive voice
- Citation style: Footnotes as outlined by Turabian or Chicago Manual of Style
- No parenthetical or endnote citations (see Writing Guide in BOLT)
- 1-inch margins
- Page numbers in top left
- Fonts: Verdana, 10 point font; Calibri, 11 point font; Times New Roman, 10 point font.
- Length: perhaps 3-5 pages, double-spaced

Submission:

- Bring a hard copy to class (unless instructed otherwise) PLUS upload to BOLT by the deadline indicated in Course Calendar.

Do NOT write your name in headers, footers, etc. ONLY write your name on the back of the last page so I may grade blindly.

Reflection Piece: Upon screening the film that the event inspired, made available to you through BOLT, you will be asked to write a reflection piece that evaluates the filmmakers' (director and screenwriter) choices by comparing to your proposal and discussing one similarity and one difference in the following categories: key characters, spine of the story, and Acts One, Two and Three. In comparing and evaluating the filmmakers choices, your reflection should end with a discussion of whether or not you believe the filmmaker authentically portrayed the happening.

Format: Three Options

Option 1: Use the Review Function of Word, Insert Comments into the Proposal that you submitted. See the sample:

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, and you must still submit a hardcopy of your work within the deadline (unless instructed otherwise). Only be used once on Film Proposals/Treatments and 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.

You can drop in to Bakeless 206 or request an appointment through email: wales@bloomu.edu. Visit their website (<http://www.bloomu.edu/wales>) for more information.



University Tutorial Services: If you feel you need extra help to improve your academic performance in this or any of your courses, please consider requesting a tutor in University Tutorial Services (UTS). UTS offers peer tutoring at no charge to Bloomsburg University students. The UTS office is located in Warren Student Services Center, Room 13.

Accommodative Services

Any students eligible for classroom accommodations are invited to meet with me to discuss their concerns and to present their disclosure forms from the Office of Accommodative Services.

Our University provides reasonable accommodations to students who have documented disabilities. If you have a documented disability that requires academic accommodations and are not registered with the Accommodative Services Office, please contact this office in the Warren Student Services Center, Room 043 as soon as possible to establish your eligibility.


Reading the Course Calendar

According to the schedule below, you should have studied, not just read, by the date of the class meeting the assigned readings and be prepared to discuss them. Please note when assignments are due.

If classes are canceled because of road conditions, bad weather, etc., **I will use BOLT and your school email accounts** to announce any changes that must be made to the syllabus; it is your responsibility to check for these notifications. If in doubt, please do not hesitate to contact me.

Class Meeting Dates	Schedule of Assignment Deadlines, Readings, Class Meetings
Tuesday, 22 Jan	Goals: <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? ▪ In class take Holocaust knowledge quiz.
Between classes do the following	<input type="checkbox"/> Review syllabus and bring questions to class. <input type="checkbox"/> Submit Prior Knowledge and Perception Response Paper by Thursday, 25 January, 11:00 AM
Thursday, 25 Jan	Lecture: Working Assumptions about Hollywood and History Discussion: Questions about syllabus? Assignments? Deadlines? Submission?
Between classes do the following	<input type="checkbox"/> Read and make notes: Robert Rosenstone, <i>History on Film/Film on History</i> <input type="checkbox"/> Review lecture notes Working Assumptions about Hollywood and History
Tuesday, 30 Jan	Discussion: <ol style="list-style-type: none"> 1. Why does Rosenstone believe historians must understand "rules of engagement" in historical films? 2. What are filmmaking conventions that historians must understand? 3. Is dramatic film a "legitimate way of doing history, of historicizing"? 4. Rosenstone makes distinctions between costume dramas and historical films. What are those differences? 5. Rosenstone speaks about "true" and "false" invention, but never explains these concepts. What can you infer are the meanings given what he writes? 6. What is the "Hollywood tradition"? How does the "tradition" influence the limits and possibilities of Hollywood's portrayal of history?
Between classes do the following	<input type="checkbox"/> Begin reading and making notes in preparation to complete the first Film Proposal/Treatment: <ul style="list-style-type: none"> <input type="checkbox"/> Leo Goldberger, "The Rescue of the Danish Jews: An Overview" <input type="checkbox"/> Herbert Pundik, "The Days of Rescue"

Thursday, 1 Feb	Lecture: Historians and Hollywood: the Clash of Professional Ethos?
Between classes do the following	<input type="checkbox"/> Read and make notes: Syd Field, <i>Screenplay</i> (excerpts from "Screenplay" and "Adaptation")
Tuesday, 6 Feb	Discussion: <ol style="list-style-type: none"> 1. In learning about the defining features of writing screenplays, what patterns in a film would you expect to find? 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, a professional historian and a screenwriter. What are the causes of the clash between their professional ethos? 4. What are your opinions about how Hollywood does history?
Between classes do the following	<input type="checkbox"/> Read and make notes: <ul style="list-style-type: none"> <input type="checkbox"/> Alison Landsberg, "Prosthetic Memory" <input type="checkbox"/> Carl Plantinga, "Introduction: Affect and the Movies"
Thursday, 8 Feb	Discussion: <ol style="list-style-type: none"> 1. How might movies shape collective memory? 2. Why do audiences pay to experience a range of emotions at the movies especially when those are negative emotions such as fear and sadness? 3. 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"/> Read and make notes in preparation to complete the first Film Proposal/Treatment: <ul style="list-style-type: none"> <input type="checkbox"/> Leo Goldberger, "The Rescue of the Danish Jews: An Overview" <input type="checkbox"/> Herbert Pundik, "The Days of Rescue"
Tuesday, 13 Feb	Discussion: <ol style="list-style-type: none"> 1. What questions do you have about the histories told about the rescue of Danish Jews given the accounts by Pundik and Goldberger? 2. The features of a proposal include: Working Title; Logline; Spine of the Story; Key Characters; Act One; Act Two; Act Three. What are your plans?
Between classes do the following	<input type="checkbox"/> Be composing First Film Proposal/Treatment about the rescue of Danish Jews
Thursday, 15 Feb	Lecture: Making Movies
Between classes do the following	<input type="checkbox"/> Submit hard copy of First Film Proposal/Treatment in class Tuesday, 20 February PLUS upload to BOLT Coursework by 11:00 AM
Tuesday, 20 Feb	Screen: <i>A Film Unfinished</i>
Between classes do the following	<input type="checkbox"/> View and contemplate Mystery Movie #1. The film is 1 ½ hours in length and will be available through BOLT. It is a film about the rescue of Danish Jews. <input type="checkbox"/> Complete reading and making notes: Wladyslaw Szpilman, <i>The Pianist</i> , foreword and pp. 1-60.
Thursday, 22 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?
Between classes do the following	<input type="checkbox"/> Submit reflection piece for First Film Proposal/Treatment about rescue of Danish Jews by beginning of class in class Tuesday, 27 February PLUS upload to BOLT Coursework by 11:00 AM
Tuesday, 27 Feb	t.b.a. We will be holding class; this day will be used to slow down/catch up.
Between classes do the following	<input type="checkbox"/> Read and make notes: Wladyslaw Szpilman, <i>The Pianist</i> , forword and pp. 61-222
Thursday, 1 Mar	Discussion: How did Wladyslaw Szpilman translate his experiences? 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. Who are the key characters?
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"/> Read the assignment guidelines for the Film Review in order to discuss in class
Tuesday, 6 Mar	Screen: <i>The Pianist</i>
Between classes do the following	<input type="checkbox"/> Be contemplating how you will compose your review of <i>The Pianist</i>
Thursday, 8 Mar	Screen: <i>The Pianist</i>
Between classes do the following	<input type="checkbox"/> Complete watching <i>The Pianist</i> on your own <input type="checkbox"/> ReView the film to develop a deeper understanding <input type="checkbox"/> Be composing Film Review I: <i>The Pianist</i>
	 Spring Break, 12-16 March
Between classes do the following	<input type="checkbox"/> Complete watching <i>The Pianist</i> on your own <input type="checkbox"/> ReView the film to develop a deeper understanding <input type="checkbox"/> Be composing Film Review I: <i>The Pianist</i>
Tuesday, 20 Mar	Lecture: Heroes and Villains in Holocaust Films
Between classes do the following	<input type="checkbox"/> Submit hard copy of Film Review 1: <i>The Pianist</i> in class Thursday, 22 March PLUS upload to BOLT Coursework --> Assignment Submission Folder by 11:00 AM <input type="checkbox"/> Begin reading Keneally's <i>Schindler's List</i>
Thursday, 22 Mar	Screen: film/documentary t.b.a.
Between classes do the following	<input type="checkbox"/> Read and study Keneally's <i>Schindler's List</i> , Prologue through p. 100

Tuesday, 27 Mar	Discussion: Keneally's <i>Schindler</i> <ol style="list-style-type: none"> 1. Drawing upon what you know about the professional ethos of historians, is <i>Schindler's List</i> a historical novel or a historical study? 2. How do you imagine the novel being turned into a movie? 3. If you were the screenwriter, what key characters and events would become the root of your story? 4. What do you believe should be the spine of the story?
Between classes do the following	<input type="checkbox"/> Be reading and study Keneally's <i>Schindler's List</i> , p. 101-249
Thursday, 29 Mar	Screen: film/documentary t.b.a. (we may begin watching <i>Schindler's List</i>)
Between classes do the following	<input type="checkbox"/> Read and study Keneally's <i>Schindler's List</i> , p. 101-249
Tuesday, 3 April	Discussion: Keneally's <i>Schindler</i> <ol style="list-style-type: none"> 1. Drawing upon what you know about the professional ethos of historians, is <i>Schindler's List</i> a historical novel or a historical study? 2. How do you imagine the novel being turned into a movie? 3. If you were the screenwriter, what key characters and events would become the root of your story? 4. What do you believe should be the spine of the story?
Between classes do the following	<input type="checkbox"/> Read and study Keneally's <i>Schindler's List</i> , p. 150-397
Thursday, 5 Apr	Screen: film/documentary t.b.a. (we may watch sequences of <i>Schindler's List</i> or a documentary about his life)
Between classes do the following	<input type="checkbox"/> Read and study Keneally's <i>Schindler's List</i> , p. 150-397
Tuesday, 10 Apr	Discussion: Keneally's <i>Schindler</i> <ol style="list-style-type: none"> 1. Drawing upon what you know about the professional ethos of historians, is <i>Schindler's List</i> a historical novel or a historical study? 2. How do you imagine the novel being turned into a movie? 3. If you were the screenwriter, what key characters and events would become the root of your story? 4. What do you believe should be the spine of the story?
Between classes do the following	<input type="checkbox"/> Read and Study Mietek Pemper's Account of the "THE List" <input type="checkbox"/> Be contemplating Film Review 2: <i>Schindler's List</i>
Thursday, 12 Apr	Discussion: Keneally's <i>Schindler</i> <ol style="list-style-type: none"> 1. How does Mietek Pemper's account compare to what we learn about Oskar Schindler and the creation of the list from Keneally? 2. How do the results of this comparison influence
Between classes do the following	<input type="checkbox"/> Be composing Film Review 2: <i>Schindler's List</i>
Tuesday, 17 Apr	Screen: film/documentary t.b.a. (we may watch the last sequences of <i>Schindler's List</i> at the point the list gets made)
Between classes do the following	<input type="checkbox"/> Submit hard copy of Film Review 2: <i>Schindler's List</i> in class Thursday, 19 April PLUS upload to BOLT Coursework --> Assignment Submission Folder by 11:00 AM

Thursday, 19 Apr	Lecture: Historical Context of Auschwitz
Between classes do the following	Read and Study in order to complete Film Proposal/Treatment 2: <input type="checkbox"/> Auschwitz-Birkenau: The Revolt (JewishVirtualLibrary Encyclopedia Article) <input type="checkbox"/> Miklos Nyszli's Account of the Sonderkommando Uprising, 7 October 1944 <input type="checkbox"/> Shlomo Venezia, Sonderkommando and Revolt
Tuesday, 24 Apr	Discussion: 1. What questions do you have about the memoir accounts and history told about the Sonderkommando Uprising/Revolt of October 1944? 2. The features of a proposal include: Working Title; Logline; Spine of the Story; Key Characters; Act One; Act Two; Act Three. What are your plans?
Between classes do the following	<input type="checkbox"/> Submit hard copy of the Second Film Proposal/Treatment about the Sonderkommando in class Thursday, 26 April PLUS upload to BOLT Coursework by 11:00 AM
Thursday, 26 Apr	Screen: Begin Mystery Movie 2
Between classes do the following	<input type="checkbox"/> View and contemplate Mystery Movie #1. The film is 1 ½ hours in length and will be available through BOLT. It is a film about the rescue of Danish Jews. <input type="checkbox"/> Submit reflection piece for Second Film Proposal/Treatment about rescue of Danish Jews by beginning of class in class Tuesday, 1 May PLUS upload to BOLT Coursework by 11:00 AM
Tuesday, 1 May	Lecture: Ha! Is there room for humor about the Holocaust?
Between classes do the following	<input type="checkbox"/> Be preparing for your final exam
Thursday, 3 May	Review for final exam
Between classes do the following	<input type="checkbox"/> Be preparing for your final exam
Wednesday, 9 May, 8:00-10:00 AM	Final Exam – In Class