First Year Seminar 101-01
The Holocaust Through Hollywood’s Eyes

Updated: 28 August 2013

L. M. Stallbaumer-Beishline, Ph.D.
Meeting Room: 129 OSH
Meeting Times: Wed, 6:00-9:00 PM
Old Science Hall Office: 132
OSH Office Phone: 570-389-4979
*TALE Center Office: 420 Andruus Library
TALE Office Phone: 570-389-4310
Email: Lstallba@bloomu.edu

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 me the lack of planning on your part does not constitute an emergency on my part

☒ All text communication with students occurs through your huskies.bloomu.edu account and BOLT → News

☒ Office Hours
   Tuesday 4:45 5:30 PM (in OSH 132)
   Wednesday 4:00-6:00 PM (in OSH 132)
   Thursday 4:45 5:30 PM (in OSH 132)

Please note: the times above are reserved solely for my students. I am on campus every day and available as long as I am not in a meeting in the TALE Center Office, 420 Andruss Library

Mozilla Firefox is the Recommended Browser for BOLT

Learning and teaching is a responsibility shared by the professor and the students.
☒ My responsibility as the teacher is to provide expert knowledge, a stimulating environment in which to learn, identify learning goals and explain how they will be accomplished, and timely feedback on your progress as you test your competencies.
☒ Your responsibility as the learner is always to be prepared for class, successfully complete reading and writing assignments in a timely and thoughtful manner, and to learn, that is to create new pathways in your brain that allows you to recall lessons and apply to real life situations years into the future. Learning results from individual endeavor and engagement; it is entirely your responsibility.

<table>
<thead>
<tr>
<th>Student Learning Outcome</th>
<th>What the professor does:</th>
<th>What the student does:</th>
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<tbody>
<tr>
<td>Develop media literacy skills</td>
<td>Lecture on film analysis; Practice these Skills while watching film; Provide students with relevant reading materials; Promote discussion of reading materials; Preview and discuss relevant films</td>
<td>Actively listen to lecture and Demonstrations; Actively engage in discussions; Study for exams; Actively view films with an open, critical mind Engage in active reading Complete assignments in a thoughtful, timely manner</td>
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<tr>
<td>Identify and evaluate the lessons that film producers and directors want to communicate to their American audiences</td>
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<tr>
<td>Arrive at their own conclusions about how important is historical accuracy in Holocaust films knowing that most Americans’ exposure to the Holocaust will come from</td>
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### Hollywood films that claimed to be based on historical events. Does Hollywood have a responsibility to portray the Holocaust accurately? Is accuracy possible?

Develop an appreciation for how film, an art form, may distort accuracy yet may (or may not) achieve authenticity.

Advance a convincing response to the question: If the "Ethos of Hollywood is first of all the art of the middle, that is, it's meant to appeal to everyone." Can this be achieved when portraying the horrific events of the Holocaust?

<table>
<thead>
<tr>
<th>Activity</th>
<th>Guide students in the writing process</th>
<th>Engage in pre-writing; Seek assistance from the professor and BU Writing Center in a timely manner</th>
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<tbody>
<tr>
<td>Compose written work addressed to different audiences</td>
<td>Guide students in the writing process</td>
<td>Engage in pre-writing; Seek assistance from the professor and BU Writing Center in a timely manner</td>
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<tr>
<td>Critically read, select, and use evidence to formulate and support writing, including argument</td>
<td>Provide stimulating, relevant reading materials and films; Emphasize the message that all film making is intentional</td>
<td>Be an actual reader, not a mock reader; Actively engage in reading text and &quot;reading film&quot;</td>
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<tr>
<td>Access information using effective search strategies and appropriate sources.</td>
<td>Provide a list of databases and video tutorial to conduct research</td>
<td>Practice locating film reviews and other relevant readings through BU Databases as instructed</td>
</tr>
<tr>
<td>Demonstrate responsible use of source material and its effective integration.</td>
<td>Teach students to recognize the difference between authentic and inauthentic paraphrasing and proper citation methods in history</td>
<td>Paraphrase authentically; Conduct research and write with integrity; Attend sessions that provide additional instruction on proper use of sources</td>
</tr>
<tr>
<td>Normalize help-seeking behaviors and contact with professors in students</td>
<td>Require students to attend meetings and provide a welcoming environment when we meet</td>
<td>Schedule and attend meetings; take responsibility for their learning.</td>
</tr>
</tbody>
</table>

### Communication:

All course materials are found in BOLT [https://bolt.bloomu.edu](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](http://facstaff.bloomu.edu/lstallba). You will find tutorials there that are useful about how to write history essays but may be of interest to you as well. In addition, I will have the most updated syllabus available there in case you are having difficulty accessing it through BOLT; however, reading materials can only be accessed through BOLT ➔ Content.

### Technology Requirements & Policies

- Recommended web browser for BOLT: Mozilla Firefox or IE.
- High-speed internet (no dial up). Be aware that

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wireless connections can be slower.

- You know how and are able to access all course materials from BOLT. Some course materials are Flash and not supported by some Apple products or Google Chrome.
- Use Microsoft Word to upload all written work to BOLT or to me (i.e. file extension is a .doc or .docx).

Cell Phone, MP3, Blackberry, iPhone, iPod, iPad, Laptop, eReader, etc. . . Policy

Put your cell phone in silent mode upon beginning class and keep it in your pocket, purse or school bag. By the way, leaving class to answer a cell phone call or text a message is an equally inappropriate use of class time.

If you bring a laptop, please have a G-rated screen saver. If you have either a laptop or mobile device in class, you are not allowed to game, check or send emails, check facebook, etc. Of course, you are permitted to use them for class related activities.

Consequences? You will be asked to leave the class if you are found to be reading a text message, texting, listening to music, listening to a message, sending or checking email, gaming, etc. 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

Please note: You have no formal textbook, but I will be providing you with readings through BOLT Content and you are asked to purchase The Pianist. Always bring your assigned readings to class either in hardcopy or electronic version. As you contribute to discussion, you are going to be asked to share page numbers, read passages, etc.


Legal Access to Films

- Some assignments require you to view films, movies, television episodes outside of class. Many of these films are on reserve at Andruss Library. Watch this one-minute video to learn how to access the list of films on reserve in the library: http://screencast.com/t/VX2Du6aCj However, some that interest you may not be. Therefore, you must legally access movies through such services as Netflix, Amazon, RedBox, BlueBox, etc. Keep in mind that not all movies are available through video 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.

Required Readings BOLT → Content → Required Readings

Assessment of Student Learning

Deadlines for all assignments are listed in the course calendar below.

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When submitting written work, you will be asked to bring a hard copy to class that I can read and grade blindly and to upload the work to BOLT Dropbox. To grade blindly, I need you to place your name on the backside of the paper, i.e. I don’t want to see your name as I read your written work.

Attendance

You are expected to attend class but you earn no points simply for being present. If you have a documented medical excuse, military service, varsity sports (or other reasonable absence listed below in the attendance policy) that includes a legible name, date, and phone number whom can be contacted by me, you may make up missed discussions. It is your responsibility to contact me to find out what to do. This is a night class, if you miss more than one meeting, you may want to consider withdrawing from the course. If you have three or more absences, you will automatically fail the course.

Discussion and Participation Grade

(0-2 points for each discussion)

- You cannot be a passive learner in this class; you are expected to contribute to the discussions and any exercises that we complete in class.
- We will be discussing our interpretation of films and our understanding of assigned readings. 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 readings are found in the weekly calendar of assignments and readings.
- What is more, you will be asked to think through materials routinely with a number of Writing to Learn exercises which are required in advance of discussions.
- 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 participate. If you have a serious and legitimate problem with shyness, you should discuss this with me at the beginning of the semester.
- 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, the ideas they generate, and the films that we preview; offering your interpretation of questions and the assigned readings.
  - 0 points if you are absent
  - 1-1.25 points if you attend discussion but never speak; if what you say is totally irrelevant or clearly un-informed by having read the sources or pondered the films;
  - 1.5 points if you make at least one relevant contribution;
  - 1.75 points if you make at least three relevant contributions;
  - 2 points if you make four or more relevant contributions.

Writing to Learn Exercises #1 through #5

(0-10 points each)

Writing to Learn Exercise #1

- The director Roman Polanski has hired you as the historical consultant for his film
project, turning Wladyslaw Szpilman’s memoir, *The Pianist*, into a film. Your recommendations must include the following:

- Identify and explain three “scenes” within the memoir that you believe MUST be in the film and explain why (e.g. are they crucial to maintain accuracy and authenticity).
- On the assumption that Szpilman published his memoir, not only to share his experiences with readers, but also to convey messages about what he learned regarding humanity and human nature, identify and explain one lesson that should be a theme in the film. Be sure to explain why you are making the recommendation.

- Film historian, Annette Innsdorf, maintains, “Film gives the greatest illusion of truth. We assume there is a certain authenticity… yet there is always some degree of distortion.” Identify one “scene” from the memoir that you believe could be distorted without Polanski losing overall authenticity and explain why. (A “scene” might be a few pages, the description of an event, or a chapter from the memoir.)
- To help the screenwriter with the script, identify and record two quotations from the memoir that are so memorable or significant that you believe they should be integrated into the script. Explain why.
- Raise one question that you have after reading the memoir.
- Should take the form of a memo addressed to Roman Polanski; professional in appearance with examples to support your recommendations; paraphrase authentically and be sure to cite and quote verbatim passages.

**Writing to Learn Exercise #2**

- Find and read at least two film reviews of Roman Polanski’s *The Pianist*
- A list of acceptable online film reviews can be found at Andruss Library ➔ Research Guides ➔ Course Guides ➔ Holocaust and Hollywood ➔ Film Reviews
- Here’s a quick video demonstrating how to get to the list of Film Review sites: [http://screencast.com/t/O4LCSMZGoE](http://screencast.com/t/O4LCSMZGoE)
- Rotten Tomatoes, Amazon, etc are not acceptable sites to find film reviews.
- Based upon reading these reviews, explain three expectations that you have about the film. These expectations might revolve around important features of the film highlighted in the reviews, discussion of specific characters, impact of sound or lighting.
- Provide full citations of film reviews following the course writing manual.
- The goal of this assignment is to gain a preview of the film, but also to get practice locating film reviews in appropriate databases.

**Writing to Learn Exercise #3**

- You have been hired as a historical consultant by the Disney Corporation, which is preparing to make a film about the heroic rescue of Danish Jews by their fellow countrymen. As the consultant, you need to provide essential information to the director so he can determine who the star characters will be and how he should portray the three major groups of people involved in the event.
- To complete your task, you read up on the rescue of Danish Jews as described by Leo Goldberger and Herbert Pundik. Subsequently, you provide the director with the following, keeping in mind that the film must be “family friendly”:
  - recommended list of characters (at least three) and briefly describe how they should portray the character;
  - a paragraph that describes how they should portray the Danish Jews;
  - a paragraph that describes how they should portray the rescuers;
  - and a paragraph that describes how they should portray the German
occupying authorities.

- Be sure to cite page numbers and author’s name in parentheses after you have written down your ideas so you can tell the director where your ideas are originating.
- Be sure to put forth a convincing case for your choices by providing details that allows the director to imagine, that is place himself into the shoes of the Jews, rescuers, and the Germans. Roman Polanski needs to know why you are making recommendations.
- Should take the form of a memo addressed to the Disney Corporation; professional in appearance with examples to support your recommendations; paraphrase authentically and be sure to cite and quote verbatim passages.
- During the film preview, we will compare your expectations to the film.

**Writing to Learn Exercise #4**

- Imagine that you have been hired as an intern by Joseph Sargent, director of *Out of the Ashes*, a movie about the true story of Gisella Perl, a Jewish inmate and doctor in Auschwitz. Perl performed abortions on Jewish inmates to prevent them from being selected for the gas chambers. Needless to say, the subject matter is filled with moral ambiguity given the abortion debates in the United States. Your job is to help the screenwriter and director make choices about what scenes to include in the movie to help the audience understand Gisella Perl’s motivations. In preparation, you have read excerpts from Gisella Perl’s memoir, *I Was a Doctor in Auschwitz*.
- Identify and explain three “scenes” or themes from Perl’s memoir that MUST be included in the film to achieve authenticity and accuracy. Explain why you are making these recommendations. (A “scene” might be an incident or event Perl described, a section or chapter of the memoir; a theme may be observations she makes about the humanity of inmates or the perpetrators.)
- To help the screenwriter with the script, identify and record two quotations from the memoir that are so memorable or significant that you believe they should be integrated into the script. Explain why.
- Raise one question that you have after reading the sources.
- Should take the form of a memo addressed to Joseph Sargent; professional in appearance with examples to support your recommendations; paraphrase authentically and be sure to cite and quote verbatim passages.

**Writing to Learn Exercise #5**

- Tim Blake Nelson, director of *The Grey Zone*, was “inspired” by the memoirs of Myklos Nyiszli entitled *Auschwitz: A Doctor’s Eyewitness Account*. In consulting the memoir excerpts, what three scenes that Nyiszli witnesses or describes would be essential to include if Nelson wants to remain true to the memoir and explain why?
- To help the screenwriter with the script, identify and record two quotations from the memoir that are so memorable or significant that you believe they should be integrated into the script. Explain why.
- Raise one question that you have after reading the memoir.
- Should take the form of a memo addressed to Tim Blake Nelson; professional in appearance with examples to support your recommendations; paraphrase authentically and be sure to cite and quote verbatim passages.
“True to Life? – Hollywood Teaches History” Essay (0-50 Points)

The American Historical Association (AHA), the most widely acclaimed organization that represents professional historians throughout the United States, has long recognized that filmmakers who undertake historical topics are amateur historians. These amateur historians have the potential to reach far more people than any single academic publication. In order to explore this topic, the AHA is sponsoring an essay competition entitled: “True to Life? Hollywood Teaches History.” The essay competition, the AHA hopes, will generate discussion among professional historians (men and women who have earned PhDs in history) about the role of Hollywood in teaching history, and they are eager to hear what non-academics like you have to say.

You have decided to enter the competition by exploring whether or not Roman Polanski, director of The Pianist, the “extraordinary true story of one man’s survival in Warsaw, 1939-1945,” was “true to life,” that is did the film accurately and/or authentically tell the story of Władysław Szpilman, whose memoir inspired the director. (Even if you believe that Hollywood is not obliged to be “true to life,” or historically accurate or authentic you still must decide if this goal was achieved.)

**Audience:** Your essay will be judged by a jury of scholars, i.e. professional historians who are skeptical about Hollywood’s ability to be “true to life.” Given the audience, you must advance a qualitatively convincing analysis of scenes compared to the book upon which the film is based.

The essay competition requires that you write in standard written English for a scholarly audience who is familiar with your subject and filming techniques. Your essay should avoid exceeding four pages (this is an estimate) and follow the convention of standard written English (additional essay guidelines are found in the course writing manual).

Dear PTA (0-30 points)

The Holocaust has been made into a number of “family friendly” movies for television or theatrical release (PG-13), i.e. the target audiences are children (tweens, teens) and their families. At what age is it appropriate to introduce youth to the Holocaust? A social studies teacher, Mr. Larson, in the Lake Wobegon school district is proposing that they sponsor a film series during Holocaust Remembrance Month. Are there limits to themes, images, and content to which young people should be exposed? If so what are those limits? By imposing limits to make a film “family friendly,” do filmmakers risk trivializing or misrepresenting Holocaust experiences? Is this risk worth taking?

These are the questions being raised by Parent Teachers Association (PTA) Lake Wobegon School District as they contemplate sponsoring the film series. You have been asked by the PTA to review two family friendly films and make your recommendations about whether or not either film should be shown to the youth of Lake Wobegon given the concerns expressed above by the PTA.

**What films to choose from?**
*Miracle at Midnight*

Brief descriptions and release dates for films are available on the IMDB website or consult the Filmography/TVography in BOLT content.
The History Channel is creating a documentary about Hollywood’s ability to accurately and authentically portray the Holocaust given American audiences’ desire for “heroes” and “happy endings”. The History Channel plans to explore the competing goals of accuracy, authenticity, and satisfying American audiences with the following films, all of which claimed to be inspired by historical documents, memoirs, or at least inspired by historical events and non-fictional characters.

You are part of the documentary team, and you will be creating segment analyzing one of the films listed below. Thinking about commercial breaks, the History Channel wants the segments to be at least five minutes and not exceed ten minutes. Your documentary can be created through a number of cloud software, a website or blog, or even a written script. BU students have access to MediaSite (http://www.bloomu.edu/technology/jms/mediasite), which can capture anything occurring on your computer screen; narration of PowerPoints can be achieved with Camtasia and include screen capture (subscribe to a trial version). There are several free versions of website and blog tools, e.g. Weebly or WordPress. Alternatively, if making a “movie” intimidates, you can write a script for the documentary that when presented lasts the same amount of time.

You must do research to create the documentary. Below is a list of potential resources, that you will need to develop that will inform your documentary and potentially be incorporated into your presentation. Make your audience aware of:

1. Essential historical facts of the events by becoming familiar with the timeline, major Characters/historical figures, and historical setting. Did the film depart from these facts? Why or why not? Does it matter? There are several Holocaust History websites that you can consult (e.g. ushmm.org) listed in Andruss Library’s Research Guide for our course. http://guides.library.bloomu.edu/HollywoodHolocaust
2. Locate and study primary sources that are relevant to the topic of the film and determine if the film misrepresents the events as evidenced in the sources. Again, see the Andruss Library Research Guide→Hollywood & Holocaust
3. Locate and study: film reviews, news stories, magazine and journal articles, monographs that reveal motivations of director, producer, actors, and “public” reception of film to inform.
4. Study the film by making note of *mise-en-scène* and general content to determine if the film achieved accuracy and authenticity.
5. Identify and legally incorporate film clips or scene shots that advance your interpretation.
6. Present your documentary, website, blog, or script to the class during the last two weeks of class.
7. Consult the course writing manual to determine how to cite sources.

During the course of the semester, steps of this project will have separate deadlines so you might avoid procrastination. Consult the Schedule of Readings, Class Meetings,
Assignments, and Goals below for these deadlines.

- Meet with professor to select a film. (Failure to meet and get approval will lead to a 5-point deduction from your project.)
- Meet with professor to discuss film and progress on project. (Failure to meet will lead to a 5-point deduction from your project.)
- Submit a Bibliography of Resources (film reviews, news stories, etc) that you plan to consult to prepare the documentary to BOLT Dropbox; Correctly cite the sources according to the course writing manual. (Failure to submit is a 5-point deduction from your project.)
- Submit an Annotated Bibliography of Resources that you either consulted or used in creating your documentary to BOLT Dropbox. (Failure to submit is a 10-point deduction from your project.)
  - The bibliography may be identical to the one you already submitted but now include annotations because you have studied the material.
  - The annotations should summarize, in your own words, the most important ideas in the source. In essence, provide your reading notes.

<table>
<thead>
<tr>
<th>Motion Pictures:</th>
<th>Made for Television:</th>
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<tbody>
<tr>
<td>Defiance</td>
<td>Anne Frank (2001)</td>
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<tr>
<td>Diary of Anne Frank (1959)</td>
<td>The Attic: The Hiding of Anne Frank</td>
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<tr>
<td>Eichmann</td>
<td>Conspiracy</td>
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<tr>
<td>Hannah’s War</td>
<td>The Courageous Heart of Irena Sendler</td>
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<td>The Hiding Place</td>
<td>Escape from Sobibor</td>
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<td>Schindler’s List</td>
<td>Haven</td>
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<td>Triumph of the Spirit</td>
<td>Lena: My 100 Children</td>
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<tr>
<td>The Visas that Saved Lives</td>
<td>Murderers among Us: The Simon Wiesenthal Story</td>
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<tr>
<td>(The Pianist is not an option since we have a separate assignment exploring this film and memoir.)</td>
<td>Nazi Hunter: The Beate Klarsfeld Story</td>
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<td>Playing for Time</td>
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<td>The Scarlet and the Black</td>
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<td>Uprising</td>
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<td>Varian’s War</td>
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<td>The Wall</td>
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<td>Wallenberg</td>
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In Class Final Exam (0-40 points)

- Objective section testing your knowledge of film terminology and intended impact on audience, and any other relevant terminology or concepts from the course.
- Essay question: What does the Holocaust look like through Hollywood’s eyes?

College Study and Life Skill Sessions Offered through BU’s FreshStart Program and Writing Center
1 bonus point per session

- Opportunities will be posted on our BOLT news item page.
- You only receive credit if you attend the full session and your attendance is recorded.

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

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average (D range); and unacceptable (F range). Total points are determined at the end of the semester (the points will add up to 270 + approximately 20 for discussion/participation). A letter grade will be based on the percentage of total points earned. There is no extra credit in this course, but you will have opportunities to earn bonus points.

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<thead>
<tr>
<th>A Range</th>
<th>B Range</th>
<th>C Range</th>
<th>D Range</th>
<th>F Range</th>
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<tbody>
<tr>
<td>A 94-100%</td>
<td>B+ 87-89%</td>
<td>C+ 77-79%</td>
<td>D+ 67-69%</td>
<td>F 0-59%</td>
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<tr>
<td>A- 90-93%</td>
<td>B 84-86%</td>
<td>C 74-76%</td>
<td>D 60-66%</td>
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<td>B- 80-83%</td>
<td>C- 70-73%</td>
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**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.**

**Academic Integrity**

*Bloomsburg University Policy and Procedures 3512*

"Academic integrity refers to the adherence to agreed upon moral and ethical principles when engaging in academic or scholarly pursuits. The university's academic integrity is part of an effort to nurture a community where trust, honesty and personal integrity guide all of our dealings with one another. Personal integrity is vital to our pursuit of educating and becoming educated. This student academic integrity policy is only part of, not the entirety of, efforts to foster a community of trust; trust is built first on our actions toward each other. The responsibility to be honest, fair, and forthright with others is a responsibility that each member of the Bloomsburg University community must accept. . . .

"The following types of behaviors are examples of academic dishonesty. This list is not, and cannot be exhaustive. Students who are unsure if an act is academically dishonest have a duty to consult their professor before engaging in the act."

**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 dishonest, consult Bloomsburg University's Academic Integrity Policy (PRP 3512) at www.bloomu.edu/about/govern/pol.3512.htm.

**Attendance Policy**

*Bloomsburg University Policies and Procedures 3506*

"Regular classroom attendance is expected of all students. However, a student will be afforded reasonable assistance by a faculty member when class work is missed as a result of extenuating circumstances beyond the student's control, such as but not limited to:

1. Personal illness.
2. Death or critical illness in the immediate family.
3. Participation in a university-sponsored activity.
4. Participation in a short-term, obligatory military or military reserve activity.

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"Instructors may request the student to provide official documentation to verify the reasons for the absence.
"Arrangements for assistance must be made by the student with the instructor as soon as the need for an absence is known. The instructor is not required to give makeup examinations or review other class work missed as a result of unauthorized absences.
"A faculty member, with departmental approval, may adopt a reasonable alternative policy if class members are provided that policy in writing during the first week of classes."

Dr. Stallbaumer's Attendance and Assignment Deadlines' Policies

- Regular classroom attendance is expected.
- 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.
- It is the student's responsibility to contact the professor to make up work promptly.
- Deadlines. You are required to turn in your assignments on time. Unless you have an excused absence as defined in the policies above. Late work will only be accepted within 24 hours of the deadline; you will only receive half credit for any late work. You will need to contact me to request that I re-open the Dropbox.
- The BOLT Dropbox is set up to close when the timed deadline passes. Even 1 second pass the deadline is late to be sure to allow sufficient time to upload to the dropbox and check your email for a receipt.
- You should always keep an electronic "mail trail" that indicates you have submitted your assignments to the BOLT Dropbox.
- You should always have backup copies of your files and print "hard copies" so you do not lose your work. Do not bring thumb-drives, disks, etc to my office and expect me to print your essays.

Need help with study skills and writing?

The Bloomsburg University Writing Center (BUWC) offers free support for graduate and undergraduate writers at any point in the writing process. They will not write any part of your paper, but they can help you get started and then keep going; they can read what you have written and ask questions to help you think about what your readers might need; they can work with you on grammar, mechanics, or format; and they can help you develop strategies for proofreading and editing.
BUWC consultants are 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 see and 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 but are unfamiliar with Wimba.
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BUWC opens for Fall 2013 on the first day of the semester. Hours are Mon.—Thurs. from 10:00 a.m. to 7:00 p.m. and Fridays from 10:00 a.m. to 1:00 p.m. in Bakeless 206. There are also night hours on Sunday through Thursday from 7:00 p.m. -11:00 p.m. in Andruss Library. You can drop in or request an appointment through email: buwc@bloomu.edu. Visit their website (bloomu.edu/writingcenter) 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.

Weekly Calendar of Assignments and Readings

Because we meet only once a week, I have indicated what we will be doing within the class meetings, and what you should do in between the class meetings.

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. If in doubt, please do not hesitate to contact me.

This syllabus is subject to change. Please note that t.b.a. appears for some class meetings. This creates some flexibility. When the goals for those classes are determined, they will be announced in BOLT news and sent to your huskies.bloomu.edu address.

Except for The Pianist, all reading materials for this class are in BOLT – Content.

<table>
<thead>
<tr>
<th>Date</th>
<th>Schedule of Readings, Class Meetings, Assignments, and Goals</th>
</tr>
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</table>
| 28 August  | Goals:  
- What are the course expectations?  
- What are student motivations for taking the course?  
- What are the lessons that you have learned about the Holocaust from Hollywood? Or from a history unit or course?  
Lecture: Working Assumptions about Hollywood and History  
Preview Documentary: Genocide or The Nazis, A Warning from History: The Road to Treblinka (time permitting)  
Between class meetings  
☐ Begin reading Wladyslaw Szpilman, The Pianist, all  
☐ See the Writing to Learn #1 Assignment to determine what you should be pondering as you read The Pianist. |
- Films are an art form; does the horrific events of the Holocaust put limits on what Hollywood can portray?  
- What themes are American filmmakers more likely to explore?  
- If it’s impossible to do justice to the Holocaust, should Hollywood stay }
### Discussion:

- Why did Szpilman write his memoir, *The Pianist*?  
- What do we learn about his experiences in the Warsaw Ghetto?  
- What is the larger historical context of the Warsaw Ghetto in which Szpilman recalls his life?  
- What do you anticipate are the most essential parts of the memoir that Polanski should put into the movie?

### Lecture:

- Explore filming techniques and how they affect the audience (time permitting)

### Between class meetings

- Complete the work for Writing to Learn Exercise #2.  
- Submit **Writing to Learn Exercise #2** to BOLT Dropbox by Wednesday, 18 September, at 5:59 PM; Bring a hard copy to class that I can read and grade blindly.

## 11 September

- Meet with professor to discuss your film choice for documentary project between 4-11 September (allow 15 minutes)  
- Sign Up for meetings in BOLT → Meeting sign up
- Complete reading for Writing to Learning Exercise #1: Szpilman, *The Pianist* (all)
- Submit **Writing to Learn Exercise #1** to BOLT Dropbox by Wednesday, 11 September, at 5:59 PM; Bring a hard copy to class that I can read and grade blindly.

### 18 September

- Film **Preview & Discussion: The Pianist**
  - How does the director’s work in the film compare to the memoir?  
  - Is Roman Polanski “true to life,” authentic, historically accurate? If so, how? If not, why? Does it matter?

### 25 September

- **The Writing Process**
  - Bring the current draft of your essay “True to Life? – Hollywood Teaches History” to class  
  - Be prepared to review each other’s essays for content  
  - Be prepared to discuss and explore the writing process tonight.  
  - Bring *The Pianist* and writing manual to class.
<table>
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<tr>
<th>Date</th>
<th>Activities</th>
</tr>
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| 2 October  | Lecture and Discussion:  
- Is there room for laughter in the Holocaust?  
Preview and Discussion:  
- Whoopi Goldberg, *Direct from Broadway*  
Lecture:  
- The Holocaust Made Family Friendly  |
| 9 October  | Preview and Discussion:  
*Miracle at Midnight*  
- What are the goals of the Wonderful World of Disney (producers) and its director, Ken Cameron?  
- How are Danish rescuers portrayed compared to their Jewish neighbors?  
- How does Hollywood make the Holocaust family friendly?  
- How do you create a bibliography from the newspaper clippings about *Miracle at Midnight*?  |
| 16 October | Lecture:  
- Heroes and Villains in Holocaust films  
Preview and Discuss:  
- *The Twilight Zone: Deaths-Head Revisited*  |

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| 23 October | **Lecture:**  
| | - How to read a documentary  
| **Preview and Discussion:** *Auschwitz: Inside the Nazi State*  
| | - Are documentaries objective interpretations of the past?  
| | - How do documentarians gain credibility with their audience?  
| **Between class meetings** |  
| | ☐ Meet with Professor to Discuss Your Final Project between 24-30 October  
| **Read and Study the following:** |  
| | ☐ Gisella Perl, *I was a Doctor at Auschwitz* (memoir excerpts)  
| | ☐ Newspaper Clippings about Gisella Perl  
| | ☐ Submit **Writing to Learn Exercise #4** to BOLT Dropbox by Wednesday, 16 October, at 5:59 PM; Bring a hard copy to class that I can read and grade blindly.  
| 30 October | **Preview and Discussion:** *Out of the Ashes*  
| | - What is Joseph Sargent’s goal for making this Showtime film?  
| | - How does the story that Sargent tells compare to events revealed in the memoir excerpts?  
| | - How do you create an annotated bibliography from the Newspaper Clippings about Gisella Perl?  
| **Between class meetings** |  
| | ☐ Read Miklos Nyiszli, *Auschwitz: A Doctor’s Eyewitness Account* (memoir excerpts)  
| | ☐ Read Newspaper Clippings for *The Grey Zone* after you have completed the memoir excerpts  
| | ☐ Submit **Writing to Learn Exercise #5** to BOLT Dropbox by Wednesday, 4 September, at 5:59 PM; Bring a hard copy to class that I can read and grade blindly.  
| 6 November | **Film Preview & Discussion:** *The Grey Zone*  
| | - How does Tim Blake Nelson’s portrayal of Sonderkommando 12 compare to Miklos Nysizli’s memoir account?  
| | - Is it possible to portray or explore the murderous, inhumane events of Auschwitz and be commercially successful?  
| **Between class meetings** |  
| | ☐ Work on documentary project  
| | ☐ Submit an **annotated bibliography of resources** to BOLT Dropbox by 5:59 PM on 13 November  
| 13 November |  
| | ☐ Be finishing your documentary segment, website, blog, script.  
| | ☐ Meet with professor to discuss progress on project between 14-20 November. Allow 15-30 minutes. Sign Up for meetings in BOLT → Meeting sign up  

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<table>
<thead>
<tr>
<th>Date</th>
<th>Events</th>
</tr>
</thead>
<tbody>
<tr>
<td>20 November</td>
<td>- t.b.a. We will have class but we will either meet in a computer lab, watch a film, etc....</td>
</tr>
</tbody>
</table>
| Between class meetings | - Be finishing your documentary segment, website, blog, script.  
- See professor for assistance with your project. |
| 27 November | Thanksgiving Break, no class meeting. |
| Between class meetings | - Be finishing your documentary segment, website, blog, script.  
- See professor for assistance with your project. |
| 4 December   | - Documentary evening! Every student will present his/her documentary.  
- Be finishing your documentary segment, website, blog, script.  
- See professor for assistance with your project.  
- Consulting me for assistance if needed. |
| 11 December  | In class Final Exam  
- Objective section testing your knowledge of film terminology and intended impact on audience, and any other relevant terminology or concepts from the course.  
- Essay question: What does the Holocaust look like through Hollywood’s eyes? |