

**UNIVERSITY OF CALGARY**  
***School of Languages, Linguistics, Literatures and Cultures***  
**Dr. C. Dueck and Dr. J. Süselbeck**  
German 357.04 – Fall 2018 (Aug 27-31)  
**THE HOLOCAUST ON FILM**  
Classroom ICT 102

**I. COURSE DESCRIPTION**

In this class, we will study representations of the Holocaust from 1940 to the present. Historical films have had a tremendous impact on public perceptions of the Holocaust worldwide. Comprehending how film as an art and media form represents the past is important for our understanding of both history and the present. We will explore how different societies deal with the Holocaust at different points in time, and what this tells us about how the Holocaust is remembered and understood in different societies.

What makes a good Holocaust movie varies depending on the perspective: What may be problematic to a film scholar may find enthusiastic reception among audiences and vice versa. What is the relationship between feature films and history? Is there a recognizable iconography to Holocaust films? How do feature films on the Holocaust shape and change how we remember and understand this event? How have many of these films influenced the way in which the public debates the Holocaust? Is it morally acceptable to make films about the Holocaust at all? Do such films insult real Holocaust victims by packaging this event for blockbuster consumption?

In these five, intense days we will study some of the historiography of the Holocaust, learn the basics of film analysis, engage with existing research on the chosen films, and apply these works to a number of movies. We will watch films that have been both praised and critiqued by scholars and also those that have had tremendous impact on the public. By the end of these work-intensive five days you will have a better understanding of Holocaust film as a medium and genre that has become a primary means to access, imagine, understand and debate the past.

We will benefit from the expertise of a number of guest speakers on the Holocaust history, film, and music. Our guest speakers will present on very diverse topics (roots of anti-Semitism; what goes into a Holocaust documentary; empathy responses to Holocaust films; the question of postmemory as experienced by children of Holocaust survivors; and the 'metacinema' of Quentin Tarantino.)

**II. OBJECTIVES OF THE COURSE**

This course will teach students to

- Recognize and describe facts about the Holocaust and elements of Holocaust historiography
- Explain and interpret the different ways in which film as a medium represents the Holocaust
- Comprehend the ways in which film and history relate to each other
- Apply film terminology and theory to a selected number of Holocaust films
- Analyze a film sequence to understand how a film creates a representation of Holocaust stories
- Debate, critique, and defend the ways in which Holocaust films choose to represent the past
- Evaluate the ways in which these representations change the way societies today understand the Holocaust
- Plan and produce descriptions, analyses, and interpretations, of Holocaust films integrating existing research and criticism of the film with your own reading of the film.

**III. TEXTBOOKS/READINGS**

The readings will be available through the D2L site set up for this course. You will see them under content, organized by week. You will find theoretical readings for Day One of the course as well as one assigned reading for each film shown in class and the dates indicating when the films will be discussed. Under **Course Lectures** you will find the Power Point slides that accompany each lecture and guest presentation.

#### IV. ASSIGNMENTS, EVALUATION, DUE DATES

| Marking                                 |     | Grading      |            |                   |
|---|-----|--------------|------------|-------------------|
| 3 Quizzes: Tu, W, Fri (6.33x3)          | 20% | A+ = 100–97% | A = 96–91% | A - = 90–86%      |
| 1 Film reflection paper                 | 20% | B+ = 85–81%  | B = 80–76% | B- = 75–71%       |
| 1 sequence analysis                     | 15% | C+ = 70–67%  | C = 66–62% | C- = 61–58%       |
| Viewing/listening questions (pass/fail) | 10% | D+ = 57–54%  | D = 53–50% | F = 49% and below |
| Take-home Exam                          | 35% |              |            |                   |

#### Due Dates:

|                |  |
|----------------|--|
| 3 Quizzes      | evenings Tues, Wed, Fri                  |
| Reflection     | 8 a.m. on Friday                         |
| Take Home Exam | Friday, October 5 <sup>th</sup> , 9 a.m. |

Written assignments are all to be submitted in the **D2L Dropbox**. Reflections are due at the beginning of class (8 a.m.). Sequence Analysis Reports are due on the day that your group presents. Take-home exams are to be submitted **in the D2L dropbox** also. Assignments submitted after the deadline **will be** penalized with the loss of a grade (e.g.: A- to B+) for each day late.

#### Writing Skills Statement

All writing assignments will be marked according to content, form, analysis, and originality as well as clarity of writing including grammar, spelling, and organization. For assistance with your writing skills, contact Writing Support: [http://www.ucalgary.ca/ssc/writing\\_support/overview](http://www.ucalgary.ca/ssc/writing_support/overview). If you are a student with a disability, who may require academic accommodation, it is your responsibility to:

- register with Student Accessibility Services <http://www.ucalgary.ca/access/> and
- discuss your needs with your instructor at the start of this course.

#### V. EXPLANATION OF ASSIGNMENTS

**Quizzes:** On three evenings, you will complete a multiple-choice quiz that assesses your understanding of the reading you have completed, as well as the films discussed in class that day. On D2L, go to Quizzes to complete the quiz on the evenings as assigned. The quizzes have a restricted time for completion of 45 minutes, with an estimated completion time of approximately 30 minutes. This means that you will need to complete the readings and prepare BEFORE beginning the quiz.

**Viewing Questions and Lecture Questions:** To aid and document attentive viewing of the films, and listening during the lectures, you will receive quick-response questions via TopHat over the course of the time in class. These are graded pass/fail (an effort to respond is a pass).

**Reflection:** Reflective writing (assigned Monday night for Friday submission) helps you to turn surface learning into deeper understanding by connecting what was discussed in class with the films you watched and the readings you studied. Reflections should be 2 pages double spaced, **maximum** 650 words). Try to connect your thinking about the afternoon screening, the reading the same night and the lectures and discussions during the day. On D2L, go to **Course Information/Reflections** to see details. **Please adhere to the following formatting requirements: Your reflections must be in WORD, have a title section at the top of the page containing your name, course, student number.** Document name: **LastName.StudentNumber.GERM357**. One-inch margins all around, **double-spaced**. **Include a bibliography in MLA or APA Style**, using at minimum the readings provided for the course on your topic. Good use of another *scholarly* source will often add to the quality of the paper. The reflection papers will be returned to you within 10 days after the class ends, to allow students to take feedback into account before submitting the take-home final.

Sequence Analysis: Narrative film has specific tools that are used to represent a story and leave the viewer with an impression of it. The sequence analysis is an opportunity to examine a short film sequence of approximately 3-5 minutes more closely to understand what is at work in the creation of this impression. This is a group project based on the techniques described in "Reading a Film Sequence" (see D2L). Your group will be assigned a film and a sequence to work on. These are available for you as clips in D2L: click on "Communications" >> "Discussions". There are also questions there to get you started.

- A. **Important Note on participation:** In order for you to receive the group grade on the project, you must show evidence of your contribution. An hour can be booked for your group to work together on the evening after your group's film has been screened (Day 1 students have time booked in workrooms at the library, and the Day 2-5 groups will need to book a room themselves or decide on an available space on campus). You can document your presence there with a group photo (with a list of names present) posted to the D2L Dropbox at the beginning and end of the hour. **OR:** you can contribute substantially to the D2L discussion of the clip before 8 p.m. after the film has been screened.
- B. The group will present the sequence analysis to the class in 10 minutes (=maximum time allotted; a timer will beep), with a focus on one of the elements in the sequence that merits a closer look. Indicate how the sequence contributes to, or is characteristic of, the film as a whole. Use PowerPoint to outline your analysis, and submit the slides to D2L Dropbox. Recommended: two presenters from the group.

Take-home Exam: Your response to the Take-home exam will be around 2000-2500 words in total length. It will consist of a number of questions from which you can choose your preferences. These questions will give you the opportunity to draw connections between different films we have discussed during those five days.

Think of each question as a mini-essay: try to pull together into a coherent whole film terminology you have learned, in-depth discussion of concrete film scenes that could help you make your point, theory and criticism discussed over the course of the class, and major debates that may have arisen around the film(s) you are writing on.

Please adhere to the following formatting requirements: Document name: **LastName.StudentNumber.GERM357**. Top of first page must include your name, course, student number. One-inch margins all around, **double-spaced**. You are encouraged to cite from sources to support your arguments, and a bibliography in MLA Style is required. On D2L, go to **Course Information/ Essays**. You will find information on citation styles, how to structure your exam questions as well as the way in which your paper will be assessed and graded. Please submit in Microsoft Word.

## **VI. ATTENDANCE AND IN-CLASS WORK**

You **must** attend all classes and all film screenings. Attendance and engagement will be documented by TopHat. Please bring a fully-charged smartphone / tablet / laptop with you each day. There are outlets in the lecture theatre, should you need to bring a charger.

VII. THE HOLOCAUST ON FILM - SYLLABUS

Lectures, Discussions, Group Work, Screenings. Course Schedule: Holocaust on Film 2018

|            | Monday, August 27  | Tuesday, August 28   | Wednesday, August 29   | Thursday, August 30   | Friday, August 31  |
|------------|--|--|--|---|--|
| 8:00-12:00 | Course Introduction<br>Dueck & Süselbeck (30 mins)   | Excerpts from <i>SHOAH</i> , France (1985)<br><br>DEATH MILLS, USA (1945) 22 mins  | Group 3+4 present (30 mins)  | Group 5+6 present<br>Group 7+8 present  | INGLOURIOUS BASTERDS (2009)<br>153 mins  |
|            | <b>Guest: Scott Murray, MRU, History, The Historical Roots of Anti-Semitism (40 mins)</b>              |  | Lecture, Dueck: <i>Schindler's List</i> and The Americanization of the Holocaust | Lecture: Dueck<br><br>Humour and the Holocaust                                  |  |
|            | Lecture: Dueck<br><br>The Holocaust on Film  |  | SON OF SAUL, HUNGARY, (2015) 107 mins  | LANDSCAPES OF MEMORY, AUSTRIA, (2011) 83 MINS                                   |  |
|            | Sequence Analysis practice and Discussion: with clip from Leni Riefenstahl, <i>Triumph of the Will</i> | <b>Guest: Hans-Joachim Hahn, Aachen. Re-education, Entertainment and Politics of Memory. Two Early Holocaust Docs: <i>Death Mills</i> and <i>Night and Fog</i></b> |  |   | <b>Lecture and guided discussion: Bernadette Raedler and J. Süselbeck, Metacinema</b>                |
| 12-1       | <b>LUNCH</b>   |  |  |   |  |
|            | THE GREAT DICTATOR, USA, (1940)<br>125 mins  | Group 1+2 present  | Lecture, J. Süselbeck<br><br><i>Son of Saul</i> and the question of empathy      | Lecture, J. Süselbeck<br>Ruth Klüger  | Group 11 + 12 present  |
|            |  | SCHINDLER'S LIST, USA (1993)<br>195 min  |  |   | Lecture: Dueck and Süselbeck Revisiting Questions of Representation, Remembrance and Cultural Memory |
|            | Lecture, C. Dueck: <i>The Great Dictator</i> : Comedy in the face of war                               |  | LIFE IS BEAUTIFUL, ITALY (1997)<br>116 mins                                      | Group 9+10 present<br><br>Reflection paper writing: peer review of introduction | Conclusions and Discussion<br><br>Course evaluations<br>4:00 dismissal                               |
|            | NIGHT & FOG, France (1955)<br>32 mins  |  |  |   | <b>Quiz 3 on D2L</b>   |
| 5 p.m.     | Homework: Group pres 1+2 Readings  | Homework: Group pres 3+4 Readings<br><b>Quiz 1 on D2L</b>  | Homework: Group pres 5,6,7,8,9,10 Readings<br><b>Quiz 2 on D2L</b>               | Homework: Group pres 11,12 Readings   | Take Home Exam, due October 5, 9 a.m on D2L  |

## **ACADEMIC MISCONDUCT**

1. **Plagiarism** is a serious offence, the penalty for which is an F on the assignment and possibly also an F in the course, academic probation, or requirement to withdraw. Plagiarism exists when:

- a) the work submitted or presented was done, in whole or in part, by an individual other than the one submitting or presenting the work (this includes having another impersonate the student or otherwise substituting the work of another for one's own in an examination or test);
- b) parts of the work are taken from another source without reference to the original author;
- c) the whole work (e.g., an essay) is copied from another source, and/or
- d) a student submits or presents work in one course which has also been submitted in another course (although it may be completely original with that student) without the knowledge of or prior agreement of the instructor involved.

While it is recognized that scholarly work often involves reference to the ideas, data and conclusions of other scholars, intellectual honesty requires that such references be explicitly and clearly noted."

Plagiarism occurs not only when direct quotations are taken from a source without specific acknowledgement but also when original ideas or data from the source are not acknowledged. A bibliography is insufficient to establish which portions of the student's work are taken from external sources; footnotes or other recognized forms of citation must be used for this purpose.

2. **Cheating** at tests or examinations includes but is not limited to dishonest or attempted dishonest conduct such as speaking to other candidates or communicating with them under any circumstances whatsoever; bringing into the examination room any textbook, notebook, memorandum, other written material or mechanical or electronic device not authorized by the examiner; writing an examination or part of it, or consulting any person or materials outside the confines of the examination room without permission to do so, or leaving answer papers exposed to view, or persistent attempts to read other students' examination papers.

3. **Other academic misconduct** includes, but is not limited to, tampering or attempts to tamper with examination scripts, class work, grades and/or class records; failure to abide by directions by an instructor regarding the individuality of work handed in; the acquisition, attempted acquisition, possession, and/or distribution of examination materials or information not authorized by the instructor; the impersonation of another student in an examination or other class assignment; the falsification or fabrication of clinical or laboratory reports; the non-authorized tape recording of lectures.

4. Any student who voluntarily and consciously aids another student in the commission of one of these offences is also guilty of academic misconduct.

## **ACADEMIC ACCOMMODATIONS**

The student accommodation policy can be found at: [ucalgary.ca/access/accommodations/policy](http://ucalgary.ca/access/accommodations/policy).

Students needing an Accommodation because of a Disability or medical condition should communicate this need to Student Accessibility Services in accordance with the Procedure for Accommodations for Students with Disabilities [ucalgary.ca/policies/files/policies/student-accommodation-policy](http://ucalgary.ca/policies/files/policies/student-accommodation-policy).

Students needing an Accommodation based on a Protected Ground other than Disability, should communicate this need, preferably in writing, to the course instructor.

## **EMERGENCY EVACUATION ASSEMBLY POINTS**

Craigie Hall: Professional Faculties food court (alternate: Education Block food court)

Education Block and Tower: Scurfield Hall atrium (alternate: Professional Faculties food court)

Kinesiology: north courtyard, MacEwan Student Centre (alternate: University Theatres lobby)

For the complete list of assembly points please consult <http://www.ucalgary.ca/emergencyplan/assemblypoints>

### **FACULTY OF ARTS PROGRAM ADVISING AND STUDENT INFORMATION RESOURCES**

Have a question, but not sure where to start?

The Arts Students' Centre is the overall headquarters for undergraduate programs in the Faculty of Arts. The key objective of this office is to connect students with whatever academic assistance they may require.

In addition to housing the Associate Dean (Undergraduate Programs and Student Affairs) and the Associate Dean (Teaching, Learning & Student Engagement), the Arts Students' Centre is the specific home to:

- Program advising
- Co-op Education Program
- Arts and Science Honours Academy
- Student Help Desk

Location: Social Sciences Room 102

Phone: 403-220-3580

Email: [ascarts@ucalgary.ca](mailto:ascarts@ucalgary.ca)

Website: [arts.ucalgary.ca/undergraduate](http://arts.ucalgary.ca/undergraduate).

For registration (add/drop/swap), paying fees and assistance with your Student Centre, contact Enrolment Services at 403-210-ROCK [7625] or visit them at the MacKimmie Block.

Contacts for the Students' Union Representative for the Faculty of Arts: [arts1@su.ucalgary.ca](mailto:arts1@su.ucalgary.ca), [arts2@su.ucalgary.ca](mailto:arts2@su.ucalgary.ca), [arts3@su.ucalgary.ca](mailto:arts3@su.ucalgary.ca), [arts4@su.ucalgary.ca](mailto:arts4@su.ucalgary.ca).

### **FREEDOM OF INFORMATION AND PRIVACY (FOIP) ACT**

Graded assignments will be retained by the Department for three months and subsequently sent for confidential shredding. Final examinations will be kept for one calendar year and subsequently sent for confidential shredding. Said material is exclusively available to the student and to the department staff requiring to examine it.

Please see <http://www.ucalgary.ca/secretariat/privacy> for complete information on the disclosure of personal records.

### **INTERNET AND ELECTRONIC COMMUNICATION DEVICES**

Devices such as laptops, palmtops and smartbooks are allowed provided that they are used exclusively for instructional purposes and do not cause disruption to the instructor and to fellow students. Cellular telephones, blackberries and other mobile communication tools are not permitted and must be switched off.

### **SAFEWALK**

To request a Safewalk escort anywhere on campus, 24 hours a day and seven days a week, please call 403-220-5333 or use one of the Help Phones.

Web: <http://www.ucalgary.ca/security/safewalk>

### **STUDENT UNION INFORMATION**

Representatives and contact details: <http://www.su.ucalgary.ca/home/contact.html>

Student Ombudsman: <http://www.su.ucalgary.ca/services/student-services/student-rights.html>

**WRITING ACROSS THE CURRICULUM**

Writing skills should cross all disciplines. Students are expected to do a substantial amount of writing in their courses and, where appropriate, instructors can and should use writing and the grading thereof as a factor in the evaluation of student work. The services provided by the Writing Centre in the Effective Writing Office (<http://www.efwr.ucalgary.ca/>) can be utilized by all undergraduate and graduate students who feel they require further assistance.