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Office Hours: Fridays, 10:45 a.m.-12:00 p.m. and by appointment
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Course Description: The goal of this course is to put the Holocaust into historical perspective and reflect on what it reveals about genocide in the twentieth and twenty-first centuries. The course will examine the roots of anti-Semitism, the rise of fascism in Europe as it relates to the ideology of the Nazi Party, and the implementation of the Final Solution. The structure and purpose of the ghettos and death camps will be studied, as well as efforts to resist. The course will conclude by looking at what contemporary representations of the Holocaust mean for a post-Shoah generation.

Course Rationale: Studying the rise of the Nazi Party and their extermination of the Jews other groups deemed "socially undesirable" is an exploration into how ordinary people can--through persuasion, propaganda, or coercion--commit genocide. Examining the voices of the chroniclers, victims, and the perpetrators is essential to understanding what the Holocaust means for contemporary society.

Classroom Policies:

- An atmosphere of mutual trust is essential to the success of this course. We strongly encourage lively debates and urge students to respect each other's opinions. Expressions of intolerance are discouraged. Disagreeing with others intelligently and politely is a skill, one that we will all strive for during the semester.

- "Every KSU student is responsible for upholding the provisions of the Student Code of Conduct, as published in the Undergraduate and Graduate catalogs. Section II of the Student Code of Conduct addresses the University's policy on academic honesty, including provisions regarding plagiarism and cheating, unauthorized access to University materials, misrepresentations/falsification of University records or academic work, malicious removal, retention, or destruction of library materials, malicious/intentional misuse of computer facilities and/or services, and misuse of student identification cards. Incidents of alleged academic misconduct will be handled through the established procedures of the University Judiciary Program, which includes either an 'informal' resolution by a faculty member, resulting in a grade adjustment, or a formal hearing procedure, which may subject a student to the Code of Conduct's minimum one semester suspension requirement" (KSU Senate 15 March 1999).
Cell phones, I-pads, and laptops must be turned off during class.

Evaluation:

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<tr>
<th>Evaluation Area</th>
<th>Percentage</th>
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<tbody>
<tr>
<td>Class Participation/Stand and Deliver</td>
<td>30%</td>
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<tr>
<td>Film Review</td>
<td>20%</td>
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<tr>
<td>Midterm</td>
<td>30%</td>
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<tr>
<td>Class Discussion</td>
<td>20%</td>
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Attendance and participation: This course will be taught by lecture and guided discussion of assigned readings. Because this is an upper-level course, full attendance and active participation are required. Each class session will be guided by “Stand and Deliver,” where students will be required to stand and answer questions randomly assigned in front of the entire group. Students will be graded on the quality of their comments. Students are required to read your assignment prior to class time and to engage in a factual and analytical discussion over the material. Anyone found to be unprepared will be asked to leave and will be counted absent that day. Do not be shy about asking questions. Class discussion is the place to organize your thoughts, discover answers, and make comparisons between the readings and films.

Students are expected to arrive on time and will not be admitted late. Students engaged in inappropriate behavior (texting, studying for another exam, using their cell phones) will be counted absent, as will any student who leaves before class is dismissed. After two absences, your final grade will drop a letter. Any student who exceeds four absences throughout the term will receive an “F” for the course. Cell phones and computers are not permitted in class.

Leading a Class Discussion: Each student team will lead a 45-minute discussion once during the semester. To fulfill this requirement, each student or student team must: (1) provide an assessment of the major issues raised by the reading(s), (2) analyze the merits and shortcomings of those readings, (3) make connections between your assignment and the previous class readings, (4) suggest 10 secondary sources for further study, and (5) select a visual source (film, documentary, museum exhibition, etc.) that illuminates an aspect of the authors’ argument. Each team should prepare a handout that includes these items. If you are working in a team, each team member must suggest 10 secondary sources. This is an important task, as the shape of our discussion will be guided by the discussion leader’s questions and analytical approaches.

Film Review: For this assignment, students will write a 3-5 page film review that assesses the significance of “Boy in the Striped Pajamas” or “Night and Fog” that we viewed in class. The goal is to analyze the work, focusing on how and why the director made certain arguments or claims, not simply summarizing the plot. The review should analyze the cinematography, performance, themes and issues raised, and its relationship to other films in this genre. It is also important examine the film’s connections to the themes and issues raised in the course. Students must use Chicago Manual of Style and should include footnotes when appropriate.

In preparing your film review, consider the following questions and tips:
How is the theme of the film conveyed through cinematic qualities -- lighting, acting, camera angle or movement, editing, the juxtaposition of images and sound, the role of dialogue, or pace?

What meanings are constructed by the use of certain cinematic features (such as lighting, editing, sound, dialogue, characterization, narrative structure, setting)?

How does the change in narrative progression and/or the characters shape or advance the film’s theme?

Do not simply summarize what happened in the film. Condense the summary to a short paragraph to give your reader enough information to understand the review. Make sure you have a clear, arguable thesis.

Do not feel compelled to address everything that happened in the film. Be selective.

Provide concrete evidence to support your argument and assertions about the film.

Do not feel that you have to organize your paper to mimic the action in the film.

You should cite at least 5 secondary sources for a 3-5 page review.

The strength of your argument will be based on how well it is written and supported.

Look at sample film reviews from the New York Times and other reputable sources.

Source: “New German Cinema”
(http://web.uvic.ca/geru/439/essay.html)
Updated September 28, 2005

Midterm: Each student will complete a midterm, with both oral and written components, in the eighth week of class. Additional information will be provided at the beginning of the semester.

Evaluation:

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<tr>
<td>A</td>
<td>90-100</td>
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<td>B</td>
<td>80-89</td>
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<td>C</td>
<td>70-79</td>
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<td>D</td>
<td>60-69</td>
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<tr>
<td>F</td>
<td>59 and below</td>
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Required Texts (Available in the Campus Bookstore):


Reserve Readings (available on Web CT Vista): Many students find it helpful to print all of the readings at the beginning of the semester instead of week-by-week, as VISTA can sometimes malfunction.
# Reading Schedule

## Week 1-3: The Origins of Anti-Semitism and Understanding the Third Reich

<table>
<thead>
<tr>
<th>Date</th>
<th>Reading</th>
<th>Film</th>
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<tbody>
<tr>
<td>F 8.17</td>
<td>Introduction to the course</td>
<td><em>Boy in the Striped Pajamas</em></td>
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</table>
(2) Michael Berenbaum, "Before the Holocaust" in *The World Must Know: The History of the Holocaust as Told in the United States Holocaust Memorial Museum*, 10-16.  
(3) Doris Bergen, "Leadership and Will: Adolf Hitler, the National Socialist Workers' Party, and Nazi Ideology, in *War and Genocide*, 29-51. | *Night and Fog*                             |
(3) Susan Heschel, "When Jesus Was Aryan: The Protestant Church and Antisemitic Propaganda," in *In God’s Name: Genocide and Religion in the Twentieth Century*, eds. Omer Bartov and Phyllis Mack, 342-349. | *Downfall*                                  |

## Week 4: Holocaust Scholarship: An Evolving Field

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<thead>
<tr>
<th>Date</th>
<th>Reading</th>
<th>Film</th>
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### Week 5-6: War, Terror, and the Final Solution

| F 9.14 | (1) Bergen, "Open Aggression: In Search of War, 1938-1939"

| F 9.21 | (1) Christian Gerlach, "The Wannsee Conference, the Fate of German Jews, and Hitler's Desire to Exterminate All European Jews," in *The Holocaust*, 106-161
|        | (2) Bergen, "The Peak Years of Killing, 1942 and 1943" in *War and Genocide*, 161-204.
|        | (3) Bergen, "Death Throes and Killing Frenzies, 1944-1945," in *War and Genocide*

Film: “Why We Fight,” from *Band of Brothers*

### Weeks 7-8: Complicity


| F 10.5 | Midterm

### Groups 1

### Weeks 9-10: Eyewitness Accounts


Film: *The Last Days*

| F 10.19 | Tosia Schneider, *Someone Must Live to Tell the World*

### Weeks 12-13: Resistance and Survival

| F 10.26 | (1) Lawrence Langer, "Redefining Heroic Behavior" in *The Holocaust*
|        | (2) Nechama Tec, “Jewish Resistance: Facts, Omissions, and Distortions,” USHMM Occasional Papers

| Group #2 |
| Week 14: Contemporary Representations of the Holocaust |
|-----------------------------------------------|-------------|
| F 11.2 | USHMM, “The White Rose”  
USHMM, “Danish Resistance”  
Film: Sophie Scholl |
| F 11.9 | Film: Blind Spot (2002)  
| F 11.16 | Art Spiegelman, Maus I, My Father Bleeds History (1997) |

| Week 15: The Holocaust in a Comparative Perspective |
|-----------------------------|-------------|
| F 11.23 | No class – Thanksgiving Break |
| F 11.30 | (1) Yehuda Bauer, "Comparisons with Other Genocides," in Rethinking the Holocaust, 39-67.  

Group #3  
Group #4