

Term Information

Effective Term Autumn 2014

General Information

Course Bulletin Listing/Subject Area German
Fiscal Unit/Academic Org Germanic Languages & Lit - D0547
College/Academic Group Arts and Sciences
Level/Career Undergraduate
Course Number/Catalog 3254H
Course Title Representations and Memory of the Holocaust in Film
Transcript Abbreviation Holocaust in Film
Course Description Students will view, discuss, and examine major filmic representations of the Holocaust from a variety of countries from the 1940's through the 1990's. Students will learn how these films have contributed to our understanding of a complex phenomenon of WWII and how the directors have coped with the thorny issues of representing something that many people consider to be unrepresentable.
Semester Credit Hours/Units Fixed: 3

Offering Information

Length Of Course 14 Week
Flexibly Scheduled Course Never
Does any section of this course have a distance education component? No
Grading Basis Letter Grade
Repeatable No
Course Components Lecture
Grade Roster Component Lecture
Credit Available by Exam No
Admission Condition Course No
Off Campus Never
Campus of Offering Columbus

Prerequisites and Exclusions

Prerequisites/Corequisites Prereq: Honors, and Soph, Jr, or Sr standing or permission of instructor.
Exclusions

Cross-Listings

Cross-Listings

Subject/CIP Code

Subject/CIP Code 16.0501
Subsidy Level General Studies Course
Intended Rank Sophomore, Junior, Senior

Requirement/Elective Designation

General Education course:

Visual and Performing Arts; Global Studies (International Issues successors)

Course Details

Course goals or learning objectives/outcomes

- Students analyze and interpret major films dealing with the Holocaust, thereby investigating various modes of human thought, culture, and expression. They will deal with a significant amount of material from non-US culture.

Content Topic List

- Holocaust as historical event.
- Theories of representation of the Holocaust.
- Memory and commemoration.
- Nazi representation of Jews.
- Documentary responses.
- Popularization of the Holocaust.
- Resigned humor and tragic fate.

Attachments

- Comparable_syllabus_G_3254H.pdf: Comparison Syllabus
(Other Supporting Documentation. Owner: Miller,Natascha)
- G_3254H_GE_Rationale.pdf: GE Rationale Assessment
(GEC Course Assessment Plan. Owner: Miller,Natascha)
- German_3254H_Statement_Qualitative_Difference.pdf: Statement of Qualitative Difference
(Statement of Qualitative Difference. Owner: Miller,Natascha)
- G_3254H_Syllabus_Holub_submit_Nov2013.pdf: Syllabus
(Syllabus. Owner: Miller,Natascha)

Comments

- Although some of the content of this course is covered in other department courses (3252, 3351), the department consensus is that this course merits its own number. Unlike the other two courses, it focuses exclusively on visual representations. It also takes a comparative approach to the material, contrasting representations from many countries.

Dear Garrett, yes the Historical Study statement is an oversight. Our apologies. The correct syllabus has been attached now! Thank you! *(by Miller,Natascha on 11/06/2013 04:23 PM)*
- I noticed that the syllabus has a statement and rationale for how the course meets GE in Historical Study in addition to VPA and C&I. Is that an oversight? *(by Heysel,Garett Robert on 11/06/2013 04:07 PM)*

COURSE REQUEST
3254H - Status: PENDING

Last Updated: Heysel,Garett Robert
11/06/2013

Workflow Information

Status	User(s)	Date/Time	Step
Submitted	Miller,Natascha	11/06/2013 08:14 AM	Submitted for Approval
Approved	Fischer,Bernhard	11/06/2013 09:46 AM	Unit Approval
Revision Requested	Heysel,Garett Robert	11/06/2013 04:08 PM	College Approval
Submitted	Miller,Natascha	11/06/2013 04:23 PM	Submitted for Approval
Approved	Fischer,Bernhard	11/06/2013 04:32 PM	Unit Approval
Approved	Heysel,Garett Robert	11/06/2013 05:23 PM	College Approval
Pending Approval	Vankeerbergen,Bernadette Chantal Nolen,Dawn Jenkins,Mary Ellen Bigler Hogle,Danielle Nicole Hanlin,Deborah Kay	11/06/2013 05:23 PM	ASCCAO Approval

Syllabus Template for German 3254H: Representations and Memory of the Holocaust in Film

(1) Instructor: Professor Robert C. Holub

Office: 340 Hagerty Hall

Phone: (614) 292-0821

Email: Holub.5@osu.edu

Office Hours: by appointment

(2) NA

(3) TBD

(4) German 3254H Representations and Memory of the Holocaust in Film

(5) a. Fulfills GE Visual and Performing Arts

Goals:

Students evaluate significant works of art in order to develop capacities for aesthetic and historical response and judgment; interpretation and evaluation; critical listening, reading, seeing, thinking, and writing; and experiencing the art and reflecting on that experience.

Expected Learning Outcomes:

1. Students analyze, appreciate, and interpret significant works of art.
2. Students engage in informed observation and/or active participation in a discipline within the visual, spatial, and performing arts.

In lectures, discussions, papers, and exams, students will analyze and learn to interpret major films dealing with the Holocaust, thereby investigating various modes of human thought, culture, and expression. Students will deal in a sophisticated fashion with visual materials pertaining to the Holocaust and its fate in postwar Europe and the United States. The course will familiarize students with how these films have contributed to our understanding of a complex phenomenon of the Second World War and how the directors have coped with the thorny issues of representing something that many people consider to be unrepresentable.

b. Fulfills GE Diversity (Global Studies)

Goals:

Students understand the pluralistic nature of institutions, society, and culture in the United States and across the world in order to become educated, productive, and principled citizens.

Expected Learning Outcomes:

1. Students understand some of the political, economic, cultural, physical, social, and philosophical aspects of one or more of the world's nations, peoples and cultures outside the U.S.
2. Students recognize the role of national and international diversity in shaping their own attitudes and values as global citizens.

Students in this course will deal with a significant amount of material from non-US culture and come to understand the traditions of different nations and their reactions to the Holocaust. They will evaluate how culturally-specific ideas influence the character of human beliefs, the perception of reality, and the norms which guide human behavior. They will come to understand the reactions of individuals in different countries to atrocities committed in Europe (mostly in Poland by Germans), and recognize how these attitudes inform contemporary discussions.

(6) Course Description: This course is designed to investigate various strategies for representing the unrepresentable. Because of its enormity the Holocaust has often been viewed as an event that defies representation, yet it has continuously been the topic of films in the postwar era. Students will view major filmic representations of the Holocaust from a variety of countries and decades from the 1940s through the 1990s, grappling with their representational strategies and their dealings with memory and commemoration. In the first few weeks we will look at how Jews and the Jewish Question in Germany was portrayed in the 1940s. Then we will take up films from a variety of countries during the first few decades following the war, before turning to the TV documentary *Holocaust* as a turning point in representation for the United States and in particular for German audiences. The last part of the course will be devoted to three very different filmic documents from the post-*Holocaust* era: *Shoah*, *Schindler's List*, and *Life is Beautiful*.

(7) Required Course Materials: I would like to see about having these films available for streaming. I will use the Secured Video Library for them. Films will occasionally be supplemented with written materials: for example, I will put on reserve in the library the *Diary of Anne Frank* so that students can read sections of it along with the viewing of the film. The same holds true for Lanzmann's *Shoah*, which is largely a transcript of the film.

(8) Assignments: Average viewing per week will be approximately two hours. The assignments for the course are as follows:

- 1. One short paper (4-6 pages), due after the eighth week of classes**
- 2. Students will be required to be part of a group presentation. In these presentations students, in groups of three or four, will view an additional film about the Holocaust and present it to the class. These presentations will occur after the eighth week of the course.**
- 3. A final examination**
- 4. Attendance and participation**

(9) **Grading based on the following percentages: paper (25%); presentation (30%); class participation (10%); final examination (35%).**

(10) Grading Scale:

100-93 A	79-77 C+	
92-90 A-	76-73 C	
89-87 B+	72-70 C-	
86-83 B	69-67 D+	
82-80 B-	66-63 D	below 63 E

(11) Final examination during the regularly scheduled finals period.

(12) Class attendance policy: Students are expected to attend class, and will be penalized for failure to attend more than three sessions per term.

(13) Weekly Outline

Week	Topic	Film
Week One	Introduction to the Holocaust as a historical event, to theories of representation of the Holocaust, and to controversies involving memory and commemoration	None
Week Two	The Nazi's Representation of Jews: Anti-Semitism in the Third Reich	Harlan's <i>Jud Süss</i> (1940)
Week Three	The US takes notice of anti-Semitism in Germany: American Policy Toward the Jews of Europe	Chaplain's <i>The Great Dictator</i> (1940)
Week Four	French Response in Documentary Mode; What are Documentary Films of the Holocaust?	Resnais' <i>Night and Fog</i> (1955)
Week Five	Broadway to Hollywood: The Focus on the Innocent Individual	Steven's <i>The Diary of Anne Frank</i> (1959)
Week Six	View of the Holocaust in Italy: An Ally of Germany Responds to the Jewish Question	De Sica's <i>Garden of the Finzi-Continis</i> (1970)
Week Seven	A Jewish Response from Germany: Resigned Humor and Tragic Fate/Fatatic Tragedy	Beyer's <i>Jakob, The Liar</i> (1974)

Week Eight	The Aftermath of the Holocaust as Haunting Memory: Escaping the Horrors	Pakula's <i>Sophie's Choice</i> (1982)
Week Nine	Made for TV: Made for TV: Popularizing the Holocaust for the American Viewer	Chomsky's TV Docudrama <i>The Holocaust</i> (1978)
Week Ten	Made for TV: Popularizing the Holocaust for the American Viewer	Chomsky's TV Docudrama <i>The Holocaust</i> (1978)
Week Eleven	Explorations of Memory as Representation: Documentation without Representation	Lanzmann's <i>Shoah</i> (1985)
Week Twelve	Explorations of Memory as Representation: Documentation without Representation	Lanzmann's <i>Shoah</i> (1985)
Week Thirteen	The Good German and the Hollywood Epic: Survival and Remembrance	Spielberg's <i>Schindler's List</i> (1993)
Week Fourteen	Humor and the Holocaust: Thwarting Expectations of Representation	Benigni's <i>Life is Beautiful</i> (1998)

(14) “It is the responsibility of the Committee on Academic Misconduct to investigate or establish procedures for the investigation of all reported cases of student academic misconduct. The term “academic misconduct” includes all forms of student academic misconduct wherever committed; illustrated by, but not limited to, cases of plagiarism and dishonest practices in connection with examinations. Instructors shall report all instances of alleged academic misconduct to the committee (Faculty Rule 3335-5-487). For additional information, see the [Code of Student Conduct](#)

(15) “Students with disabilities that have been certified by the [Office for Disability Services](#) will be appropriately accommodated and should inform the instructor as soon as possible of their needs. The Office for Disability Services is located in 150 Pomerene Hall, 1760 Neil Avenue; telephone 292-3307, TDD 292-0901.”

German 3252: Holocaust in German Literature and Film

Spring 2013

Instructor: Prof. Katra Byram
Call number: 15928
Room: Jennings 155
Time: WF 9:35-10:55

Office: 425 Hagerty Hall
Office hours: M 9:30-1:30, by appt.
Email: byram.4@osu.edu
Phone: 292-0353

TA: Bethany Richetti

Office: 486 Hagerty Hall
Office hours: W 1-3 p.m.

This is a GEC course in the category *Literature*.

Goals:

Students evaluate significant texts in order to develop capacities for aesthetic and historical response and judgment; interpretation and evaluation; and critical listening, reading, seeing, thinking, and writing.

Expected Learning Outcomes:

1. Students analyze, interpret, and critique significant literary works.
2. Through reading, discussing, and writing about literature, students appraise and evaluate the personal and social values of their own and other cultures.

It also counts toward GEC category *Diversity, Global Studies*.

Goals:

Students understand the pluralistic nature of institutions, society, and culture in the United States and across the world in order to become educated, productive, and principled citizens.

Expected Learning Outcomes: Global Studies

1. Students understand some of the political, economic, cultural, physical, social, and philosophical aspects of one or more of the world's nations, peoples and cultures outside the U.S.
2. Students recognize the role of national and international diversity in shaping their own attitudes and values as global citizens.

Course Description

The content of this course will focus on two related sets of questions. First, it will provide an overview of the historical events we call the Holocaust, including their pre-history and their aftermath. In doing so, it will address some questions commonly asked about these events: What happened? How could such a thing occur? What was the experience of those who lived and died during its course? In addition to expanding your historical knowledge, this factual information will provide the necessary background for discussing some of the burning questions that have occupied philosophy, literary studies, aesthetics, and ethical theories over the last sixty years. What capacity do humans have for evil, and for good? Who should be held accountable for such crimes against humanity? Is it possible to represent and share experiences that push the limits of being human? If so, are there limits to the kinds of representations people should create? What are they? What responsibilities do descendants of both victims and perpetrators have? How have members of different societies or cultures (e.g. Germans, Americans) answered these questions?

Required texts

Films will be viewed in class. The five required books are available for purchase at SBX Book Exchange, 1806 N. High St. Most of the films and books are also available on reserve in Thompson Library course reserves, or the Billy Ireland Cartoon Library. A few additional readings will be made available in the content section of Carmen.

Klüger, Ruth. *Still Alive*. ISBN: 1558614362

Levi, Primo. *Survival in Auschwitz*. ISBN: 0684826801

Spiegelman, Art. *Maus I & II*. ISBN: 0394747232 and 0679729771

Weiss, Peter, *The Investigation*. ISBN: 0714503010

Assignments

Attendance and participation: Our course will be participating in a pilot of TopHat Monocle, a responseware platform designed to promote student engagement and instructor/student communication. In our very large class, it will give everyone the chance to participate and ask questions. Students can use any mobile or wireless device; we will track attendance and participation through the system and will assign grades accordingly. Details will follow in Week 2, as we begin to phase in the system.

Essays: Two **short** essays (400-700 words) will require you to synthesize information about issues connected with several course texts; that is, you will be asked not only to repeat information, but also to analyze or interpret it. To do so, you will need to present a coherent argument that relates the texts to each other and provides **specific examples from each text** to support your assertions. In my lectures, I will analyze and interpret individual texts, and sometimes relate them to each other, so my presentations will give you a good start on answering these questions. But to receive an “A”, you will also need to demonstrate your own, independent thinking. **You may submit the essays as hard copies or to the appropriate Carmen dropbox.**

Reading/viewing quizzes: Six times during the quarter, we will begin class with a quiz on recently assigned texts and films. These quizzes are designed to reward those who complete the reading and viewing assignments, by asking for information about major events and characters. I will try not to ask about minor details, but please pay attention to important figures’ names. The lowest quiz grade will be dropped. Because of the nature of the quizzes, no make-ups will be given. If you miss a quiz due to an excused absence (for example, a documented illness or family emergency), it will be dropped. Quizzes missed during unexcused absences will be graded as “0” (or count as your dropped quiz grade).

Final exam: The final exam will consist of several short answer questions and an essay. The short answer questions will elicit information about the texts, films, and issues covered in the course. We will discuss these in the weeks before the final. The essay prompt will resemble those from the essay assignments, and I will distribute it a week before the exam, so you will have plenty of time to plan your answer.

Grading

Attendance/part.:	15%
Essays:	35%
Essay 1:	15%
Essay 2:	20%
Reading quizzes:	15%
Final exam:	35%

Important dates

First essay due: Feb. 15
 Second essay due: April 12
 Final exam: Thurs., April 25, 8-9:45 a.m.

Course plan

Week 1: Introduction to concepts and historical events

- 1/9: Introduction
- 1/11: “The Worst of the Madness”(Carmen); Alain Resnais, *Night and Fog* (1955) (TR)

Week 2:

- 1/16: Wiernik, “One Year in Treblinka” (Carmen)
- 1/18: Introduction to Top Hat Monocle; Short reading TBD

Week 3:

- 1/23: Levi (Thompson); James Moll, *The Last Days* (1998) (Thompson)
- 1/25: Levi; *The Last Days*

Week 4:

- 1/30: Levi ; *The Last Days*
- 2/1: Levi ; Claude Lanzmann, *Shoah* (1985) (Thompson)

Week 5:

- 2/6: Levi ; *Shoah*
- 2/8: Levi ; *Shoah*

Week 6:

- 2/13: Klüger, (Thompson); Agnieszka Holland, *Europa, Europa* (1991) (Thompson)
- 2/15: Klüger; *Europa, Europa*
- 2/15: **Essay #1 due**

Week 7:

- 2/20: Klüger; *Europa, Europa*
- 2/22: Klüger; Roman Polanski, *The Pianist* (2003) (Thompson)

Week 8:

- 2/27: Klüger ; *The Pianist*
- 3/1: Klüger ; *The Pianist*

Week 9:

- 3/6: Spiegelman (I), 5-69 (Billy Ireland Cartoon Library); *The Pianist*
- 3/8: Spiegelman (I), 71-127; Steven Spielberg, *Schindler’s List* (1993) (Thompson)

Week 10 Spring Break**Week 11:**

3/20: Spiegelman (I), 129-159 (II) 9-37; *Schindler's List*

3/22: Spiegelman (II) 39-100; *Schindler's List*

Week 12:

3/27: Spiegelman (II) 101-136; Jochen Freydank, *Toyland* (2007)

3/29: "Proudly Bearing Elders' Scars"; "Germany's National Memorial" (Carmen)

Week 13:

4/3: Weiss to p. 74 (Thompson); Stefan Ruzowitzky, *The Counterfeiters* (2007)
(Thompson)

4/5: Weiss 75-140; *The Counterfeiters*

Week 14:

4/10: Weiss 141-203; *The Counterfeiters*

4/12: **Class canceled; Essay #2 due**

Week 15:

4/17: Selected poetry by Paul Celan and Nelly Sachs (Carmen)

4/19: Concluding discussion and review, "Auschwitz Revises its Exhibit" (Carmen)

Final exam: Thursday, April 25, 8:00-9:45 a.m.

Policies:**Academic Misconduct:**

It is the responsibility of the Committee on Academic Misconduct to investigate or establish procedures for the investigation of all reported cases of student academic misconduct. The term "academic misconduct" includes all forms of student academic misconduct wherever committed; illustrated by, but not limited to, cases of plagiarism and dishonest practices in connection with examinations. Instructors shall report all instances of alleged academic misconduct to the committee (Faculty Rule 335-5-487). For additional information, see the Code of Student Conduct (http://studentaffairs.osu.edu/info_for_students/csc.asp).

Disability Services:

Students with disabilities that have been certified by the Office for Disability Services will be appropriately accommodated and should inform the instructor as soon as possible of their needs. The Office for Disability Services is located in 150 Pomerene Hall, 1760 Neil Avenue, telephone 292-3307, TDD 292-0901; <http://ww.ods.ohio-state.edu/>

GE rationale and assessment for German 3254H: Visual and Performing Arts

A GE rationale that answers specifically the following questions:

a) How do the course objectives address the GE category expected learning outcomes?

The expected learning outcomes for visual and performing arts are first: “students analyze, appreciate, and interpret significant works of art.” The works we will be viewing are major works from major filmmakers. We will be interpreting and analyzing them in particular from the perspective of their techniques of representation of the Holocaust. In the process students will come to appreciate the sophistication of the filmmakers in their work. The second expected learning outcome is that “students engage in informed observation and/or active participation in a discipline within a visual, spatial, and performing arts.” I have never had students produce films themselves in this course, although it would be an option if I were approached about it. Instead, students will learn to deal with visual art, analyze it, and appreciate it. Their assignments will force them to do an independent group analysis in addition to individual written analyses.

b) How do the readings assigned address the GE category expected learning outcomes?

There will be few reading assignments; most of the students’ time outside of class will involve viewing films. These films will be analyzed and interpreted in class, either in lectures or in discussions or by students themselves in small groups. They will have to come to terms with visual representation if they are going to succeed in the course.

c) How do the topics assigned address the GE category expected learning outcomes?

The topics relate directly to the films and the representations in the films. They relate to the analysis and interpretation of the films.

d) How do the written assignments address the GE category expected learning outcomes?

The written assignments ask the students to engage in analysis and interpretation of the films and their representations of the Holocaust.

e) How does the course aim to sharpen the students’ response, judgment, and evaluation skills?

They will sharpen these skills through exposure to different ideas and perspectives, through articulation of their own ideas and perspectives, and through active interchange in discussions that will challenge ideas and perspectives they currently hold. The papers and the presentation will be designed to have students argue a perspective, knowing that there are other valid perspectives on these issues.

4. A GE assessment plan etc.

a) Description of the specific methods etc.

I will be using both direct and indirect methods of assessment. I plan to survey students periodically in the course to see what is working for them and what is not working. The written assignments will be focused on the learning outcomes, and I should be able to assess how successful I have been from an examination of the results of the first essay. I occasionally like to give the students a quick written question, ask them to write on it for five minutes, have them pass it in, and use it as the basis for discussion. For example, I might ask about the use of black and white filming in Schindler's List, and what it adds to the overall effect of the film; what is the visual impact, and how does it affect our view of representation of the Holocaust. This sort of method allows me to see how well students are doing with the material assigned. I would like to remain flexible and be able to change my delivery of the material according to what works best for the students in achieving the desired learning outcomes.

b) Explanation of the level of student achievement expected.

My definition of success for students will include (1) an understanding of the various ways filmmakers have represented an even many believe is unrepresentable and (2) an understanding for how history depends on perspective and changes with historical change in one's own era. I believe most students will be able to achieve this sort of understanding, and I will have to rethink my methods if more than a handful do not accomplish this much in their written work and contributions to discussions.

c) Description of follow-up/feedback process.

GLL collects final evaluations, and I will certainly consult them to see what the student response has been and to alter methods for more successful attainment of the goals of the course. But I do believe that having indicators during the course, as I have stated above, is essential, and will implement changes according to the feedback I have.

GE rationale and assessment for German 3252H: Diversity (Global Studies)

A GE rationale that answers specifically the following questions:

a) How do the course objectives address the GE category expected learning outcomes? **The first learning outcome relates to students understanding “some of the political, economic, cultural, physical, social, and philosophical aspects of one or more of the world’s nations, peoples, and cultures outside the U.S.” The films for the course are drawn from various countries outside the US: Germany, France, and Italy are represented, but in the student presentations Poland and Czech films will also be included, as well as possibly Israeli film. Students will come to understand the films as responses of different cultures, but also the history told in the film about the Holocaust as a response from different countries with different cultural and historical traditions. The second learning outcome is that students “recognize the role of national and international diversity in shaping their own attitudes and values as global citizens.” The films will certainly emphasize national diversity, but also the common humanity of individuals in the Holocaust. They will understand historical phenomena as having a global aspect.**

b) How do the readings assigned address the GE category expected learning outcomes? **There will be more viewings than readings, but they will contribute to the learning outcomes because they are drawn from different countries with different traditions (also different traditions in filmmaking).**

c) How do the topics address the GE category expected learning outcomes? **The topics related to the films and the course objectives. They will emphasize the international aspect of the Holocaust.**

d) How do the written assignments address the GE category expected learning outcomes? **The written assignments call for analysis and interpretation of various films, and there will be comparative questions asking students to evaluate the response of a film from one country against another.**

4. A GE assessment plan etc.

a) Description of the specific methods etc. **I will be using both direct and indirect methods of assessment. I plan to survey students periodically in the course to see what is working for them and what is not working. The written assignments will be focused on the learning outcomes, and I should be able to assess how successful I have been from an examination of the results of the first essay. I occasionally like to give the students a quick written question, ask them to write on it for five minutes, have them pass it in, and use it as the basis for discussion. For example, I might ask about the lyricism in *The Garden of the Finzi Continis*, or about the ways in which *Night and Fog* reflect on specifically French concerns of the Holocaust and the 1950s. This sort of method allows me to see how well students are doing with the material assigned. I would like to remain flexible and be able to change my delivery**

of the material according to what works best for the students in achieving the desired learning outcomes.

b) Explanation of the level of student achievement expected. My definition of success for students will include (1) an understanding of the various ways filmmakers from different national perspectives have dealt with the Holocaust and (2) an understanding for how history depends on perspective and changes with historical change in one's own era. I believe most students will be able to achieve this sort of understanding, and I will have to rethink my methods if more than a handful do not accomplish this much in their written work and contributions to discussions.

c) Description of follow-up/feedback process. GLL collects final evaluations, and I will certainly consult them to see what the student response has been and to alter methods for more successful attainment of the goals of the course. But I do believe that having indicators during the course, as I have stated above, is essential, and will implement changes according to the feedback I have.

Statement of Qualitative Difference

1. Please see the discussion of GE Goals and Expected Learning Outcomes in the syllabus and GE rationale.
2. Students in the proposed Honors course will be exposed to films from a broader chronological and geographical time span than is the case in the comparable non-Honors course. Lectures and, particularly, discussions will delve more deeply into complicated issues such as the limits of representation in art and the relationship between aesthetics, politics, and culture.
3. Lectures will expose students to the nature of scholarship—and, importantly in this case, the nature of debates—within the field. Students will be introduced to methods of filmic analysis in class lectures and discussions and will be expected to apply these as they watch the films, discuss them in class, and write papers and presentations about them.
4. Students in this small Honors course will 1) write a longer, more detailed analytical paper on a film than students in the comparable course do 2) be responsible for researching and interpreting a film in order to present it to their peers, a task not part of the comparable course and 3) be expected to contribute actively to course discussions on a daily basis, not an expectation of the comparable course. Because this course is much smaller than the comparable course, the instructor will be able to provide much more extensive feedback on all assignments, and to grade class participation on a qualitative basis.
5. Much more significant exchange between faculty and students will be able to take place during daily course discussions in this class than in the comparable, non-Honors course (which has an enrollment of 150).
6. Course discussions will be conducted in an atmosphere that requires students to respect others' viewpoints and ideas while encouraging them to challenge and further develop those viewpoints and ideas. Establishing an atmosphere in which all students feel comfortable and confident exchanging ideas is next to impossible in a class the size of the comparable course. Group presentations will allow students to work together to develop insights and a sophistication of presentation that would not be achievable by students working alone. Again, making time for group presentations is not possible in the larger course.
7. Both the short paper and the presentation will require creative thinking as students develop and present their interpretations of the films under discussion. Only papers and presentations that show evidence of independent, creative thought will be assessed as successful. While the comparable course requires such thought for *highly* successful work, work that does not show significant independent thought may be deemed satisfactory.
8. The foundations of this course rest in interdisciplinary debates (spanning history; philosophy; and literary, film, and art historical studies) about representations of the Holocaust. Drawing as it does from a number of national traditions in its film selections, it also cuts across divisions common within university departments.

9. The assignments that require independent thinking and cogent presentation; the lectures that will be delivered at an intellectually demanding level; the daily discussions of complicated and sensitive topics; the intensive exchanges between students and faculty in those discussions; and the reckoning with the difficult material on an analytical level will all require a high level of intellectual output. Please see the items above for how the intellectual output required differs from the comparable course.