

## Term Information

Effective Term Autumn 2022  
*Previous Value* Autumn 2014

## Course Change Information

What change is being proposed? (If more than one, what changes are being proposed?)

Submission for GE Theme Course - Citizenship

What is the rationale for the proposed change(s)?

Submission for GE Theme Course - Citizenship

What are the programmatic implications of the proposed change(s)?

(e.g. program requirements to be added or removed, changes to be made in available resources, effect on other programs that use the course)?

Submission for GE Theme Course - Citizenship; no further programmatic implications

Is approval of the request contingent upon the approval of other course or curricular program request? No

Is this a request to withdraw the course? No

## 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 several countries from the 1940s through the present. Students will learn how these films have contributed to our understanding of its events, challenged notions of social responsibility and belonging, and coped with the problem of representing something often considered unrepresentable. Taught in English.
<i>Previous Value</i>	<i>Students will view, discuss, and examine major filmic representations of the Holocaust from several countries from the 1940s through the 1990s. 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. Taught in English.</i>
Semester Credit Hours/Units	Fixed: 3

## Offering Information

Length Of Course	14 Week, 12 Week, 4 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**  
**Electronically Enforced** No

## **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**

Citizenship for a Diverse and Just World

### ***Previous Value***

*General Education course:*  
*Visual and Performing Arts; Global Studies (International Issues successors)*

## **Course Details**

**Course goals or learning objectives/outcomes**

- Theme Goals and ELOs
  1. Successful students will analyze an important topic or idea at a more advanced and in-depth level than the foundations.
- 1.1 Successful students are able to engage in critical and logical thinking about the topic or idea of the theme.
- 1.2 Successful students are able to engage in an advanced, in-depth, scholarly exploration of the topic or idea of the theme.
- 2. Successful students will integrate approaches to the theme by making connections to out-of-classroom experiences with academic knowledge or across disciplines and/or to work they've done in previous classes and that they anticipate doing in future
  - 2.1 Identify, describe, and synthesize approaches or experiences as they apply to the theme.
  - 2.2 Demonstrate a developing sense of self as a learner through reflection, self-assessment, and creative work, building on prior experiences to respond to new and challenging contexts.
- Goals and ELO's for Citizenship
  1. Citizenship: Successful students will explore and analyze a range of perspectives on local, national, or global citizenship, and apply the knowledge, skills, and dispositions that constitute citizenship.
- 1.1 Describe and analyze a range of perspectives on what constitutes citizenship and how it differs across political, cultural, national, global, and/or historical communities.
- 1.2 Identify, reflect on, and apply the knowledge, skills and dispositions required for intercultural competence as a global citizen.
- Goals & ELO's for Just & Diverse World
  - 2 Successful students will examine notions of justice amidst difference and analyze and critique how these interact with historically and socially constructed ideas of citizenship & membership within societies.
- 2.1 Examine, critique, and evaluate various expressions and implications of diversity, equity, inclusion, and explore a variety of lived experiences.
- 2.2 Analyze and critique the intersection of concepts of justice, difference, citizenship, and how these interact with cultural traditions, structures of power and/or advocacy for social change.
- Course goal and ELO:

Students analyze and interpret major films dealing with the Holocaust, thereby investigating modes of human thought, culture, and expression and issues of social responsibility and belonging.
- *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.*

**Previous Value**

**Content Topic List**

- Postwar Representations of the Holocaust
- Memory and commemoration
- Theories of representation of the Holocaust
- Popularization of the Holocaust in media
- Holocaust and After: Conceptions of genocide, citizenship, and belonging

**COURSE CHANGE REQUEST**  
3254H - Status: PENDING

Last Updated: Vankeerbergen, Bernadette  
Chantal  
06/17/2021

**Previous Value**

- [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.](#)

**Sought Concurrence**

No

**Attachments**

- Form-Citizenship-German3254H.pdf: German 3254H new GE Form  
*(Other Supporting Documentation. Owner: Miller, Natascha)*
- Syllabus-German3254H-2021.docx: Syllabus German 3254H  
*(Syllabus. Owner: Miller, Natascha)*
- Citizenship and Jewish Populations in Holocaust Films 3254H.pdf: 3254H course readings supporting doc  
*(Other Supporting Documentation. Owner: Miller, Natascha)*

**Comments**

- Please note: an updated Syllabus and a 'Course Readings' document has been uploaded to address panel feedback of 06/07/2021. *(by Miller, Natascha on 06/17/2021 10:40 AM)*
- Was return by Michael Hilty for Panel contingency. *(by Vankeerbergen, Bernadette Chantal on 06/07/2021 01:34 PM)*
- Please see Panel feedback email sent 06/07/21. *(by Hilty, Michael on 06/07/2021 09:24 AM)*

**Workflow Information**

Status	User(s)	Date/Time	Step
Submitted	Byram, Katra A	04/23/2021 12:47 PM	Submitted for Approval
Approved	Holub, Robert Charles	04/23/2021 02:20 PM	Unit Approval
Approved	Vankeerbergen, Bernadette Chantal	04/27/2021 03:12 PM	College Approval
Revision Requested	Hilty, Michael	06/07/2021 09:24 AM	ASCCAO Approval
Submitted	Holub, Robert Charles	06/07/2021 11:07 AM	Submitted for Approval
Approved	Holub, Robert Charles	06/07/2021 01:26 PM	Unit Approval
Revision Requested	Vankeerbergen, Bernadette Chantal	06/07/2021 01:34 PM	College Approval
Submitted	Holub, Robert Charles	06/07/2021 01:37 PM	Submitted for Approval
Approved	Holub, Robert Charles	06/10/2021 01:27 PM	Unit Approval
Revision Requested	Vankeerbergen, Bernadette Chantal	06/16/2021 11:08 AM	College Approval
Submitted	Miller, Natascha	06/17/2021 10:41 AM	Submitted for Approval
Approved	Holub, Robert Charles	06/17/2021 10:55 AM	Unit Approval
Approved	Vankeerbergen, Bernadette Chantal	06/17/2021 11:21 AM	College Approval
Pending Approval	Jenkins, Mary Ellen Bigler Hanlin, Deborah Kay Hilty, Michael Vankeerbergen, Bernadette Chantal	06/17/2021 11:21 AM	ASCCAO Approval

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

Time:	Instructor:
Location:	Office:
Office hours:	Phone:
	Email:

3 Credit hours, Lecture

**GE Course: Citizenship for a Just and Diverse World**

***Theme goals and expected learning outcomes:***

GOAL 1: Successful students will analyze an important topic or idea at a more advanced and in-depth level than the foundations.

Successful students are able to ...

- 1.1 Engage in critical and logical thinking about the topic or idea of the theme.
- 1.2 Engage in an advanced, in-depth, scholarly exploration of the topic or idea of the theme.

GOAL 2: Successful students will integrate approaches to the theme by making connections to out-of-classroom experiences with academic knowledge or across disciplines and/or to work they have done in previous classes and that they anticipate doing in future.

- 2.1 Identify, describe, and synthesize approaches or experiences as they apply to the theme.
- 2.2 Demonstrate a developing sense of self as a learner through reflection, self-assessment, and creative work, building on prior experiences to respond to new and challenging contexts.

***Citizenship for a Just and Diverse World, goals and expected learning outcomes:***

GOAL 1: Citizenship: Successful students will explore and analyze a range of perspectives on local, national, or global citizenship, and apply the knowledge, skills, and dispositions that constitute citizenship.

- 1.1 Describe and analyze a range of perspectives on what constitutes citizenship and how it differs across political, cultural, national, global, and/or historical communities.
- 1.2 Identify, reflect on, and apply the knowledge, skills and dispositions required for intercultural competence as a global citizen.

GOAL 2: Just and Diverse World: Successful students will examine notions of justice amidst difference and analyze and critique how these interact with historically and socially constructed ideas of citizenship and membership within societies, both within the US and/or around the world.

- 2.1 Examine, critique, and evaluate various expressions and implications of diversity, equity, inclusion, and explore a variety of lived experiences.
- 2.2 Analyze and critique the intersection of concepts of justice, difference, citizenship, and how these interact with cultural traditions, structures of power and/or advocacy for social change.

**How the course addresses the expected learning outcomes:**

During the Holocaust, questions of citizenship, belonging, and the ability and willingness to interact with people with different cultural backgrounds had life and death consequences. By watching, discussing, analyzing, researching, and presenting on films about the Holocaust, students will explore these questions in depth. The films present individuals from multiple countries and backgrounds facing loss, mortal danger, crises of conscience, and unimaginable choices. At the same time, lectures will provide an advanced understanding of the historical context for the events depicted. Based on these films and lectures, our discussions will reflect on the shapes that concepts of citizenship and difference took in various situations during the Holocaust and ask how our understanding of ourselves and our own world are affected by these reflections. In their written work, students will analyze and evaluate how the films use the tools of film-making to address these issues. Finally, in a culminating project, students will work with peers to present and teach a class about a film.

### **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. We will examine films from the 1940s to the present for their representational strategies and their dealings with memory and commemoration. In the first week we will look at how Jews and the Jewish Question in Germany were portrayed in the 1940s. Then we will take up films during the first three or four decades following the war, before turning to the TV documentary *Holocaust* (1978) as a pivotal point in representation for the United States and for worldwide audiences. We will then turn to four very different filmic documents from the post-*Holocaust* era: *Shoah*, *Schindler’s List*, *Train of Life*, and *Son of Saul*. For the first eleven weeks the format will be lecture and discussion. We will end with five days of student presentations on additional films that students themselves select.

### **Required materials:**

- All films will be made available for viewing
- All readings are available on Carmen.

### **Assignments:**

There will be one short paper (4-6 pages), due after the eighth week of classes on October 15.

For each film we view in the first twelve weeks (11 films in all), students will be required to write a short scene or sequence analysis in which they analyze one scene or sequence from the film (no more than one or two pages for this analysis). These analyses should be submitted electronically through Carmen for comment by Monday evening of the week in which a given film will be discussed, or by Wednesday evening if the first discussion of the film occurs on a Thursday. During the second class period on 26 August, you will be given some instruction on how to compose a scene/sequence analysis, as well as an introduction to cinematic language you should use in writing such an analysis. An essay on each film of the relevant films is included in Carmen; you do not have to read this essay, but I believe it will assist you in your understanding of the film.

In addition, *all students* will be required to be part of a group presentation; the group presentation will occur during the final five class periods. Each group will have one class period in which to present a film to the class. For these presentations students will view an additional film about the Holocaust and present it to the class. Other students in the class will be expected to view this film and contribute discussion, comments, and questions regarding their fellow-students' presentation/discussion. You may wish to incorporate one or more of these films presented by student groups into your final examination.

A final examination will be scheduled during the regular examination period.

**Grading:** Midterm Paper (20%); scene analyses (15%); group project (20%); final examination (35%); participation in class (10%).

**Class attendance policy:** Students are required to attend class; if you find you must be absent, please contact me before class about your absence.

### Course Plan

Aug. 24-26: Introduction to the Holocaust as a historical event, to theories of representation of the Holocaust, and to controversies involving memory and commemoration; introduction to reading a film

#### German Film at the Time of the Holocaust

Aug 31-Sept 2: The Nazi's Representation of Jews: Harlan's *Jud Süß* (1940)

#### Postwar Representations East and West

Sept. 7-9: Czech real/surrealism: Radok's *Distant Journey* (1949)  
Sept. 14-16: French Response in Documentary Mode: Resnais's *Night and Fog* (1955)  
Sept. 21-23: Eastern Block Reflections: Konrad Wolf's *Stars* (1959)  
Sept. 28-30: Survivor in America: Sidney Lumet, *The Pawnbroker* (1965)  
Oct. 5-7: One View of the Holocaust in Italy: De Sica's *Garden of the Finzi-Continis* (1970)

#### Holocaust and After

Oct. 12-19: Made for TV: Chomsky's TV Docudrama *Holocaust* (1978)  
Oct. 21-26: Explorations of Memory as Representation: Lanzmann's *Shoah* (1985)  
Oct. 28-Nov. 2: The Good German and the Hollywood Epic: Spielberg's *Schindler's List* (1993)  
Nov. 4-9: Humor and the Holocaust?: Radu Mihaileanu's *Train of Life* (1998)  
Nov. 16-18: Jewish Participants in the Death Process: The Sonderkommando: László Nemes's *Son of Saul* (2016)  
Nov. 23 & Nov. 30: Student Presentations: *Sophie's Choice* (1982); *Europa, Europa* (1990);  
Dec. 2 & Dec. 7: Student Presentations: *Life Is Beautiful* (1997); *The Pianist* (2002)  
Dec 9: Student Presentations: *The Reader* (2008)  
Dec. ?: Final Examination (on date and at time established by the registrar)

I am happy to talk with students about topics related to the course. Please contact me, and we can

set up a time to speak. My email is [holub.5@osu.edu](mailto:holub.5@osu.edu).

This course is an honors course. You can receive credit for the current general education requirement in either visual and performing arts or in global studies.

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Policy statements:

**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 3335-5-487). For additional information, see the Code of Student Conduct <http://studentlife.osu.edu/csc/>.

**Disability Services:** The University strives to make all learning experiences as accessible as possible. If you anticipate or experience academic barriers based on your disability (including mental health, chronic or temporary medical conditions), please let me know immediately so that we can privately discuss options. To establish reasonable accommodations, I may request that you register with Student Life Disability Services. After registration, make arrangements with me as soon as possible to discuss your accommodations so that they may be implemented in a timely fashion. SLDS contact information: [slds@osu.edu](mailto:slds@osu.edu); 614-292-3307; [slds.osu.edu](http://slds.osu.edu); 098 Baker Hall, 113 W. 12<sup>th</sup> Avenue.

**Mental health:** As a student you may experience a range of issues that can cause barriers to learning, such as strained relationships, increased anxiety, alcohol/drug problems, feeling down, difficulty concentrating and/or lack of motivation. These mental health concerns or stressful events may lead to diminished academic performance or reduce a student’s ability to participate in daily activities. The Ohio State University offers services to assist you with addressing these and other concerns you may be experiencing. If you or someone you know are suffering from any of the aforementioned conditions, you can learn more about the broad range of confidential mental health services available on campus via the Office of Student Life’s Counseling and Consultation Service (CCS) by visiting [ccs.osu.edu](http://ccs.osu.edu) or calling [614- 292-5766](tel:614-292-5766). CCS is located on the 4th Floor of the Younkin Success Center and 10th Floor of Lincoln



Tower. You can reach an on call counselor when CCS is closed at [614-292-5766](tel:614-292-5766) and 24 hour emergency help is also available through the 24/7 National Suicide Prevention Hotline at 1-800-273- TALK or at [suicidepreventionlifeline.org](http://suicidepreventionlifeline.org).

**Sexual misconduct/relationship violence:** Title IX makes it clear that violence and harassment based on sex and gender are Civil Rights offenses subject to the same kinds of accountability and the same kinds of support applied to offenses against other protected categories (e.g., race). If you or someone you know has been sexually harassed or assaulted, you may find the appropriate resources at <http://titleix.osu.edu> or by contacting the Ohio State Title IX Coordinator, Kellie Brennan, at [titleix@osu.edu](mailto:titleix@osu.edu) .

**Diversity:** The Ohio State University affirms the importance and value of diversity in the student body. Our programs and curricula reflect our multicultural society and global economy and seek to provide opportunities for students to learn more about persons who are different from them. We are committed to maintaining a community that recognizes and values the inherent worth and dignity of every person; fosters sensitivity, understanding, and mutual respect among each member of our community; and encourages each individual to strive to reach his or her own potential. Discrimination against any individual based upon protected status, which is defined as age, color, disability, gender identity or expression, national origin, race, religion, sex, sexual orientation, or veteran status, is prohibited.

## Citizenship and Jewish Populations in Holocaust Films

As Timothy Snyder, the eminent Yale historian, has pointed out in books such as *Black Earth: The Holocaust as History and Warning* and *Bloodlands: Europe Between Hitler and Stalin*, the fate of Jewish populations in various European countries was dependent to a large extent on their legal status in those countries. The most important component of this legal status was the citizenship status of Jews in a specific country. Jewish populations that were denaturalized were more susceptible to mass murder than populations that retained the rights of citizens. In viewing the various films, all of which deal with the Holocaust and Jewish populations in various countries in Europe, it is important for students to recognize the citizenship status of the Jewish figures. Since this status is not discussed in an expository fashion in the films, but rather is something to which characters allude and which impacts characters' actions and ultimate fate, I devote time in my lectures to explaining how citizenship relates to racism and to the Holocaust.

Let me give a few examples: in the Czech film *Distant Journey*, the main character, Anna Kaufmanova, is a physician in Prague. The situation in Czechoslovakia is complicated, and it is never fully elucidated in the film. The Jews of Slovakia remained under the auspices of a separate government and were subject to the Holocaust according to accords made by Slovakian officials and their German allies. They were somewhat exceptional in that many German allies were able to protect "their" Jews, but the Slovaks chose to "sell" their Jews to the Germans; they were the only country to pay Germany to take their Jews (in exchange for full authority over Jewish property). In the Czech half of the country there were two separate statuses for Jews. In the Sudetenländer, the population, Jewish and non-Jewish, was incorporated into the Reich. Jews in these border territories were thus considered "German Jews," and they accordingly came under the authority of the Nuremberg Laws (1935), which meant that they had no citizenship in Germany. The Jews in Bohemia and Moravia, which included the capital of Prague, were German subjects since these territories were administered by Germany, but not a part of the Reich. They lost their rights as citizens of Czechoslovakia, and a great number of them were taken to the concentration camp Theresienstadt, and many were subsequently deported to Auschwitz, where they were murdered. Anna's situation is thus typical in some regards to Jews subject to German administration, but different from the fate of Jews in both the Slovakian half of the country and in the Sudetenländer. Students in class are then asked to reflect on the different fates of Jews according to their status and to see the Holocaust less monolithically and in a more differentiated fashion.

*The Garden of the Finzi-Continis* is an Italian film that presents the viewer with the gradual denaturalization of Italian Jews, including the Jews of Ferrara, where the action takes place. The action begins in 1937, when the first anti-Jewish laws were promulgated by Mussolini's government, and it continues into the 1940s, when Jews were deported to Poland for extermination. The distinction between citizens and non-citizens is essential for the Jewish population, since the characters experience as steady and unrelenting oppression occasioned by their lack of status as citizens of Italy. For example, one Jewish character is engaged to a non-Jewish Italian in the first scene of the film, but we learn later that this engagement was broken because of the special status of Jews in Italy, which emulated the Nuremberg Laws in prohibiting "mixed marriages": an Italian woman was not permitted to marry a non-citizen who was Jewish. The brother of the main protagonist, Ernesto, flees Italy to study in Grenoble, where Jews

enjoyed a special status. De Sica does not supply much historical information in the film; at the time it was filmed, the Italian population still recalled the citizenship status of Jews during the late 1930s and early 1940s. Again, this information has to be supplied for today's viewers by lectures or by readings relating to the Italian Holocaust. I supply students with details of the denaturalization process as well as information on Grenoble as a haven for resistance to Germany and a destination for many young Italian Jews.

A final example is the television mini-series *Holocaust*, produced in the United States. The opening scene takes place in the summer of 1935 and involves a wedding between Karl Weiss and Inge Helms. This marriage could not have taken place a few months later after the passage of the Nuremberg Laws, and one of the characters, an ardent Nazi named Heinz Muller, alludes to the laws that will be passed in September. Again we have a film in which the theme in the first few hours is the denaturalization process for the Jewish population in Germany during the 1930s and early 1940s. The Nuremberg Laws are not explained in the film, but in my lecture I give a detailed account of these Laws, which deprived Jews of citizenship and the rights that go with citizenship. It is important to understand how Germans in the 1930s operated within a legal system, and that these laws were necessary in order to eliminate Jewish rights and Jewish claims for compensation when they were wronged, for example, on Kristallnacht, the Night of Broken Glass in 1938. Students cannot understand the action in this film without a reflection on citizenship and what citizenship means for an inhabitant of a country. And the denaturalization of Jews in Germany and in many other European countries is essential for explaining why some Jewish populations suffered losses of 50% or more, while other populations survived in greater numbers.

Citizenship is thus a central concern of this course. It is a theme, directly or indirectly, in most of the films we view, and it is the subject of my lectures explaining the Holocaust in various countries and at various moments during the Second World War.

### **German 3254H Course Readings:**

"The Demonic Effect: Veit Harlan's Use of Jewish Extras in *Jud Süß* (1940)" by Susan Tegel

"A Closer Look at Alfred Radok's Film *Distant Journey*" by Jan Lánicek and Stuart Liebman

"*Night and Fog*: Inventing a Perspective" by Sylvie Lindeperg

"Rescued in Vain: Parapraxis and Deferred Action in Konrad Wolf's *Stars*" by Thomas Elsaesser

"'Teach Me Gold': Pedagogy and Memory in *The Pawnbroker*" by Alan Rosen

"De Sica's *Garden of the Ginzi-Continis*: An Escapist Paradise Lost" by Millicent Marcus

*The Holocaust in American Film* by Judith E. Doneson, pp. 144-96

"The Work of a Filmmaker: An Interview with Claude Lanzmann"

“A Reel Witness: Steven Spielberg’s Representation of the Holocaust in *Schindler’s List*” by Frank Manchel

“Against the Comfort of Catharsis: Teaching Trauma and the Sobering Lesson of *Train de Vie*” by Jon Morris

“Trivializing the Holocaust” by Elie Wiesel