

CAS XL 387: THE HOLOCAUST THROUGH FILM

In Workflow

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5. Final Approval (scth@bu.edu; sjackson@bu.edu; ebloiz@bu.edu)

Approval Path

1. Fri, 02 Mar 2018 09:29:25 GMT
JAMES KEITH VINCENT (kvincent): Approved for CASWL Chair

New Proposal

Date Submitted: Wed, 28 Feb 2018 13:15:15 GMT

Viewing: The Holocaust Through Film

Last edit: Fri, 02 Mar 2018 16:05:38 GMT

Changes proposed by: nharrow

Section 1 – Provenance of Proposal

Proposer Information

Name	Title	Email	School/College	Department Name
NANCY HARROWITZ	Professor	nharrow@bu.edu	CAS	WLL

Section 2– Course or Co-Curricular Activity Identifiers – For Faculty Use

What are you proposing?

Course

College

College of Arts & Sciences

Department

WORLD LANGUAGES & LITERATURES

Subject Code

CAS XL - Comparative Literature

Course Number

387

Course/Co-curricular Title

The Holocaust Through Film

Short Title

Holocaust Film

This is:

A New Course

Did you participate in a CTL workshop for the development of this activity?

No

Bulletin (40-word) Course Description

An examination of film using the Holocaust as its central topic. What are the political and cultural effects when genocide is represented through film? Can feature films portray history, and if so, what are the consequences for an informed society?

Prerequisites, if any:

WR 100, WR 120

Co-requisites, if any:

Courses or co-curriculars, if any, for which this course will be a prerequisite:

None

Courses or co-curriculars, if any, for which this course will be a co-requisite:

Cross-Listing

Course Code

CAS CI 387

Title

The Holocaust Through Film

Course Type (for Scheduling Purposes):

Independent (seminar or other course with no ancillary components)

Delivery Type

Face-to-Face

Credits

4

Please justify this number of credits, with reference to BU's Policy on Credit Assignment and to the combination of required contact hours and student effort detailed in your proposed course syllabus.

3 hours classroom contact every week, as well as 2 to 3 hours seeing films, and 3 to 4 hours reading assignments for class.

Is this course repeatable for additional credit?

No

Section 3- Scheduling and Enrollment Information - For Department/School/College Use

Proposed first (or for existing course) next semester to be offered

Spring 2019

Proposed Last semester to be offered:

Offer Indefinitely

Full semester course/activity?

Yes

Course/Co-curricular Location

Charles River Campus

Course/Co-curricular offering pattern

Every Spring

What is your projected minimum capacity across all semesters and sections in an academic year?

10

What is your projected maximum capacity across all semesters and sections in an academic year?

25

Please explain the basis for anticipating this enrollment total

This course is an elective for the Holocaust and Genocide Studies minor, as well as for students in the Cinema and Media Studies program.

Provide full detail if enrollment is expected to vary, for example, between Fall and Spring semesters

Does this course/co-curricular have capacity for more students to enroll?

No

What factors are limiting?

Course is taught seminar style with intensive student participation in discussion.

Do you propose to reserve seats for specific student populations?

No

Section 4 - General Education – For Faculty Use

Are you proposing (only for freshmen entering BU before September 2018 and transfer students entering before September 2020) that this course/activity fulfill current general education requirements?

No

1. Philosophical, Aesthetic, and Historical Interpretation

Historical Consciousness

Historical Outcome 1

By reading a history of the Holocaust and understanding its relevance to our society today, students will learn to create this historical narrative, evaluate the lessons of its history such as genocide warning signs and the effect of bigotry and racism on a society, and apply them to a larger context.

Historical Outcome 2

After reading Holocaust history and a Holocaust testimony, students will view a wide variety of films ranging from mimetic interpretations of Holocaust history to those that are entirely fictive. Students will learn to distinguish different levels and kinds of historical representation through film, as well as produce interpretations of their effectiveness and analyze their reception.

Historical Outcome 3

Students will compare different historical representations of the Holocaust. How and why these films choose their various approaches to representing this history over the past 70 years will be analyzed.

2. Scientific and Social Inquiry

3. Quantitative Reasoning

4. Diversity, Civic Engagement, and Global Citizenship

Global Citizenship and Intercultural Literacy

Global Outcome 1

Representations of the Holocaust through film in France, Italy, Germany and the US will be compared, paying careful attention to variances in what central themes are emphasized, and the political and cultural differences expressed. How and why these films choose their various approaches to representing this history will be analyzed through an understanding of their different cultural contexts, as well as their evolving reception over the past seventy plus years.

Global Outcome 2

N/A

5. Communication

Writing-intensive Course

Writing Intensive Outcome 1

Students will learn to write well-structured arguments on the topics of the course, through low stakes short response papers, as well as a staged final paper project.

Writing Intensive Outcome 2

Students will understand and appreciate critical arguments on the topic of the course, by learning to write such arguments themselves.

Writing Intensive Outcome 3

N/A

Intellectual Toolkit

How will you evaluate whether learning outcomes for the relevant area(s) have been met (e.g., exams/papers)? Please be explicit

Learning outcomes will be evaluated through student participation in class discussion, through a midterm exam, and through the writing projects.

Educational Strategies

What educational strategies do you plan to use to encourage student's full engagement in the course/co-curricular both inside and outside of classroom or activity space?

Learning in the course is heavily dependent on student interaction in class through intensive discussion. Students present their analyses of the films and of critical arguments that they have read and other students respond directly to them. Extra credit and cultural passports are given for attendance at Holocaust and genocide studies events throughout the semester: students write summaries of the events they attend and present them in class.

Section 5 - Relationship of Proposed Course to Existing Courses/Activities in Your Program or Others - For Department/School/College Use

Do you have Learning Objectives for this Course/Co-curricular in addition to BU Hub Outcomes?

No

For what major(s) and/or minor(s) and/or concentration(s) will this course/activity fulfill program requirements?

School/College	Degree Name	HEGIS Short Translation	Level
CAS	BA	Jewish Studies	Minor
CAS	BA	CinemaMedia Studies	Major
CAS	BA	Comparative Litrture	Minor

Is this course/activity required for any major or minor program?

No

Majors and minors and general education aside, are there other student populations in relevant departments for whom this course/co-curricular will serve as a valuable related elective?

Yes

Which student populations?

Holocaust and Genocide Studies minors

Overlap. Is there any significant overlap with courses/activities currently offered by your program or by others?

No

Sequencing. Aside from having or serving as a pre-requisite, does this course/co-curricular build on and/or lay groundwork for others?

No

Additional comments about the intended value and impact of this course/co-curricular:

Section 6 – Resource Needs and Sustainability – For Department/School/College Use

Facilities and equipment. Are any special facilities, equipment, and other resources needed to teach this course/activity?

No

Staffing. Will the staffing of this course, in terms of faculty and where relevant teaching fellows/assistants, etc., affect staffing support for other courses? For example, will other courses not be taught or be taught less frequently?

No

Budget and Cost. Will start-up and continuation of the course/activity entail costs not already discussed (e.g., transportation costs, lost wages, a criminal record check, etc.)? Does this experience require waivers of liability or background checks?

No

Sustainability. Which members of your faculty or staff are prepared to teach this course/activity regularly or on a rotational basis? Please explain.

Additional Notes on any Aspect of Course/Co-curricular

Submit this form and course syllabus/co-curricular calendar.

Upload Syllabus/Calendar

Holocaustfilm courseHUB.pdf

Reviewer Comments

Key: 706

“The Holocaust Through Film”

CAS XL 3.../CAS CI 3--

Prof. Nancy Harrowitz
Dept. of Romance Studies
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This course will offer an examination of film that uses the Holocaust as its central topic. What are the political and cultural effects when genocide is represented through the medium of film? How does verisimilitude work, what are its challenges? Should we rely on feature films to portray history? Is it better to convey part of the story---and perhaps an inaccurate version---than no story at all? How are these films a product of their times?

We will look at these films, both those made in Europe as well as Hollywood productions, to see how cultural memory is formed, as well as examining their effects and legacies.

Prerequisites: WR 100 and 120

Learning Outcomes:

Historical Consciousness 1

1. By reading a history of the Holocaust and understanding its relevance to our society today, students will learn to create this historical narrative, evaluate the lessons of its history such as genocide warning signs and the effect of bigotry and racism on a society, and apply them to a larger context.
2. After reading Holocaust history and a Holocaust testimony, students will view a wide variety of films ranging from mimetic interpretations of Holocaust history to those that are entirely fictive. Students will learn to distinguish different levels and kinds of historical representation through film, as well as produce interpretations of their effectiveness and analyze their reception. They will also read theories of trauma and its representation, and learn to effectively analyze what they are seeing, through examination and understanding of theoretical models.
3. Students will compare different historical representations of the Holocaust. How and why these films choose their various approaches to representing this history over the past 75 years will be analyzed.

Global Citizenship and Intercultural Literacy

Global Outcome 1:

Students will compare the filmic representation of the Holocaust in France, Italy, Germany and the US, paying careful attention to variances in what central themes are emphasized, and the political and cultural differences expressed. How and why these films choose their various approaches to representing this history will be analyzed through an understanding of their different historical and cultural contexts, as well as their evolving reception over the past seventy plus years.

Writing Intensive:

This course is writing intensive, meaning that attention will be paid to improvement in writing skills. Mini lessons in class will be given after the first response paper is due, once common problems and issues in writing are identified. Individual consultations with students will be scheduled as well to discuss revisions and improvements. The final paper will be a staged writing project: a draft will be required, with secondary sources analyzed.

Course objectives:

This course satisfies one credit each in the categories of *Historical Consciousness*, *Global outcome* and *Writing Intensive* as outlined in the BU HUB. By the end of this semester, you will gain a foundational knowledge of:

- The basic history of the Holocaust: what political and social conditions led to genocide; how the world responded; aftermath
- the history of film about the Holocaust
- being able to identify types of filmic representation and their impact
- the reception of Holocaust film in different countries
- various responses to Holocaust representation, including testimony

Films:

Imaginary Witness: Hollywood and the Holocaust (Daniel Anker, 2004)

Schindler's List (Steven Spielberg, 1993)

Judgement at Nuremberg (Stanley Kramer, 1962)

The Pawnbroker (Sidney Lumet, 1965)

Holocaust mini series (Marvin Chomsky, 1978)

Denial (Mick Jackson, 2016)

Night and Fog (Alain Resnais, 1956)

Shoah (Claude Lanzmann, 1985)

Sarah's Key (Gilles Paquet-Brenner, 2010)

Train of Life (Radu Mihaileanu, 1998)

Nasty Girl (Michael Verhoven, 1990)
Son of Saul (Laszlo Nemes, 2016)
Life is Beautiful (Roberto Benigni, 1997)
1945 (Ferenc Torok, 2017)

Texts: (available at Barnes and Noble, BU)

Elie Wiesel, *Night*
 Alan Mintz, *Popular Culture and the Shaping of Holocaust Memory in America* (University of Washington Press, 2001)
 Joshua Hirsch, *After Image: Film, Trauma and the Holocaust* (Temple University Press, 2004)

Selections on Blackboard:

Doris Bergen, *War and Genocide*, second edition
 Lawrence Langer, *Using and Abusing The Holocaust*, selections
 Judith Donelson, *The Holocaust in American Film*, second edition (Syracuse University Press, 2002), introduction, chapter 4
 Tim Cole, *Selling the Holocaust: From Auschwitz to Schindler; How History is Bought, Packaged and Sold* (Routledge, 1999), chapter 3
 Annette Insdorf, *Indelible Shadows: Film and the Holocaust*, third edition (Cambridge University Press, 2002)
 Aaron Kerner, *Film and the Holocaust*, introduction (pp. 1-22) (Bloomsbury Academic Press, 2011)

Assignments:

2 short papers, 2-3 pages each, on a film (10% each)
 These will be graded both for content and for writing.

A 2-3 page draft of your long paper (10%):

Students will be asked to select either two peer-reviewed articles or one peer-reviewed article and one book on the same topic (which will be the subject of the final research paper) and write a 2-3 page double-spaced paper that summarizes and analyzes the arguments of each book/article. This exercise serves as a prefatory exercise for the final paper, and writing skills will be evaluated. The final paper will include an annotated bibliography. Students will give a 5 to 7 minute presentation on their paper topic to the class.

Midterm exam (20%)

Final paper (10 pages) (30%)

Participation, including the oral report on the final paper (20%)

For extra credit, students can attend cultural events related to the topic of this course. A list of events will be made available. Students will write one page summaries of the event and their impact and then share them with the class.

Part 1: The Holocaust and History: A Question of Representation

Week 1: Introduction

The importance of Holocaust history in understanding types of representations that are used. How can an event of the magnitude of the Holocaust be represented in film? What are some general considerations for the representation of any historical event through this medium? How did this history stimulate the Hollywood industry right after the war? We will be reading Elie Wiesel's memoir *Night* in order to ground the filmic representations and compare the effect of testimonial representation to the films we will be seeing.

Film Screening: *Imaginary Witness: Hollywood and the Holocaust*

Reading: Elie Wiesel, *Night*

Part 2: “The Holocaust in American Cinema and Culture”

Week 2: Hollywood Responds

The directors' challenge as discussed in *Imaginary Witnesses*: how to immortalize this history within American cinema

Screening: *Judgement at Nuremberg*

Readings: Alan Mintz, preface, chapter 1; Doris Bergen, *War and Genocide*, chapter 1 (Blackboard); Joshua Hirsch, pp. 1-27

Week 3: Image of the Survivor

Screening: *The Pawnbroker*

Readings: Mintz, first half of chapter 3; Hirsch, chapter 4 (on *The Pawnbroker*); *War and Genocide*, chapters 2, 3

Week 4: The Holocaust Comes to Television

Screening: 1978, *Holocaust* mini series, Parts 1, 2, 5

Readings: Doneson, chapter 4 (pp. 143-196);

First response paper due end of week 4

Week 5: A Hollywood Blockbuster

Screening: *Schindler's List*. How does this film represent history and what concerns does it raise? How do we evaluate the effect of a Hollywood blockbuster film? Does it create an ongoing legacy?

Readings: Tim Cole, *Selling the Holocaust*, Chapter 3 (Blackboard); Barbie Zelizer essay, Blackboard; Mintz, rest of chapter 3; *War and Genocide*, chapter 4

Part 3: "The Holocaust from the European Perspective"

Week 6: Early documentary cinema and its impact

What are the ongoing legacies of these iconic films? How did they affect public perception of the Holocaust?

Screening: Alain Resnais, *Night and Fog*, Claude Landsman, *Shoah* (excerpts).

Readings: introduction to Doneson (Blackboard); Aaron Kerner, *Film and the Holocaust*, introduction, pp. 1-22 (Blackboard); Hirsch, Chapter 2 (on *Night and Fog*); Bergen, *War and Genocide*, chpts 5, 6 (Blackboard)

Week 7: Postwar legacies in Germany

How does the film *Nasty Girl* express postwar resentments and adjustments?

Screening: *Nasty Girl*

Readings: finish Bergen, *War and Genocide*; *Film History: Theory and Practice*, chapter 1 (Blackboard)

Assignment: look for reviews of *Nasty Girl*; post them on Blackboard

Midterm exam

Week 8: The Case of France

The deportations in France, Vichy government, complicity and postwar legacies

Screening: *Sarah's Key*

Reading: Research assignment-- find one peer-reviewed article on *Sarah's Key* and post it on Blackboard; Alan Mintz, *Popular Culture and the Shaping of Holocaust Memory in America*, chpt 2

Week 9: New cinematic approaches

How does *Son of Saul* change aesthetics of Holocaust representation?

Screening: *Son of Saul* (2016)

Reading: Steven Alan Carr, "Son of Saul and the Crisis of Holocaust Film," in *Film Criticism*, Vol 40 (3), Sept. 1, 2016

<http://web.a.ebscohost.com.ezproxy.bu.edu/ehost/pdfviewer/pdfviewer?vid=1&sid=1bad90b4-8977-42e3-a5b0-c350568e4e1f%40sessionmgr4006>

Review with Laszlo Nemes, director: <http://www.theskinny.co.uk/film/interviews/laszlo-nemes-on-son-of-saul>

Week 10:

Screening: *Denial* (Mick Jackson, 2016)

Readings: Tim Cole, *Selling the Holocaust*, pp. 73-94 (Blackboard), Deborah Lipstadt, *History on Trial* chapters 1, 11 (Blackboard)

Outline of long paper due**Part 4: "From Memory to Loss: Fiction, Fantasy and Genocide"**Week 11:

Screening: *Life is Beautiful*

Readings: Lawrence Langer, *Using and Abusing the Holocaust*, chapter 3, (Blackboard); Aaron Kerner, *Film and the Holocaust*, chapter 5 (Blackboard)

Week 12:

Screening: *Train of Life*

Alan Mintz, chpt. 4; Annette Insdorf, chpt 17 (Blackboard)

Long paper dueWeek 13:

Bringing Together Parody and History: Quentin Tarantino

Screening: *Inglourious Basterds*

Reading: Stella Setka, "How Inglorious Basterds Breaks through American Screen Memory," in *Jewish Film and New Media*, vol 3, issue 2, 2015.

[https://search-proquest-](https://search-proquest-com.ezproxy.bu.edu/docview/1704380220/fulltextPDF/588DA41F792A4FAAPQ/1?accountid=9676)

[com.ezproxy.bu.edu/docview/1704380220/fulltextPDF/588DA41F792A4FAAPQ/1?accountid=9676](https://search-proquest-com.ezproxy.bu.edu/docview/1704380220/fulltextPDF/588DA41F792A4FAAPQ/1?accountid=9676)

Week 14: Memory and History Re-Imagined

Screening: *1945*

What is our postmodern conception of memory and history in relation to loss? How is contemporary cinema responding the challenge of Holocaust memory?

Week 15: Conclusions

Final response paper due