

1.) DATE: <b>7 Feb 2018</b>	2.) COMMUNITY COLLEGE: <b>Maricopa Co. Comm. College District</b>
3.) COURSE PROPOSED: Prefix: <b>HUM</b> Number: <b>245</b> Title: <b>Introduction to Holocaust Studies</b> Credits: <b>3</b>	
CROSS LISTED WITH: Prefix:            Number:            ; Prefix:            Number:            ; Prefix:            Number:            ;  Prefix:            Number:            ; Prefix:            Number:            ; Prefix:            Number:            ;	
4.) COMMUNITY COLLEGE INITIATOR: <b>BRANDON CLEWORTH</b> PHONE: <b>623-845-4572</b> FAX: <b>EMAIL: brandon.cleworth@gccaz.edu</b>	
ELIGIBILITY: Courses must have a current Course Equivalency Guide (CEG) evaluation. Courses evaluated as NT (non-transferable) are not eligible for the General Studies Program.	
MANDATORY REVIEW:  <input checked="" type="checkbox"/> The above specified course is undergoing Mandatory Review for the following Core or Awareness Area (only one area is permitted; if a course meets more than one Core or Awareness Area, please submit a separate Mandatory Review Cover Form for each Area).  POLICY: The General Studies Council (GSC) Policies and Procedures requires the review of previously approved community college courses every five years, to verify that they continue to meet the requirements of Core or Awareness Areas already assigned to these courses. This review is also necessary as the General Studies program evolves.	
AREA(S) PROPOSED COURSE WILL SERVE: A course may be proposed for more than one core or awareness area. Although a course may satisfy a core area requirement and an awareness area requirement concurrently, a course may not be used to satisfy requirements in two core or awareness areas simultaneously, even if approved for those areas. With departmental consent, an approved General Studies course may be counted toward both the General Studies requirements and the major program of study.	
5.) <b>PLEASE SELECT EITHER A CORE AREA OR AN AWARENESS AREA:</b> <u>Core Areas:</u> <b>Humanities, Arts and Design (HU)</b> <u>Awareness Areas:</u> <b>Select awareness area...</b>	
6.) <b>On a separate sheet, please provide a description of how the course meets the specific criteria in the area for which the course is being proposed.</b>	
7.) DOCUMENTATION REQUIRED <input checked="" type="checkbox"/> Course Description <input checked="" type="checkbox"/> Course Syllabus <input checked="" type="checkbox"/> Criteria Checklist for the area <input checked="" type="checkbox"/> Table of Contents from the textbook required and list of required readings/books <input checked="" type="checkbox"/> Description of how course meets criteria as stated in item 6.	
8.) THIS COURSE CURRENTLY TRANSFERS TO ASU AS: <input checked="" type="checkbox"/> <b>DECREL</b> prefix <input type="checkbox"/> Elective  Current General Studies designation(s): <b>HU</b>  Effective date: <b>2018 Spring</b> Course Equivalency Guide  Is this a multi-section course? <input checked="" type="checkbox"/> yes <input type="checkbox"/> no  Is it governed by a common syllabus? <input checked="" type="checkbox"/> yes <input type="checkbox"/> no	
Chair/Director: <b>ROD FREEMAN, HUM IC CHAIR</b> Chair/Director Signature:	

AGSC Action:      Date action taken:       Approved       Disapproved

Effective Date:

**Arizona State University Criteria Checklist for**  
**HUMANITIES, ARTS AND DESIGN [HU]**

**Rationale and Objectives**

The humanities disciplines are concerned with questions of human existence and meaning, the nature of thinking and knowing, with moral and aesthetic experience. The humanities develop values of all kinds by making the human mind more supple, critical, and expansive. They are concerned with the study of the textual and artistic traditions of diverse cultures, including traditions in literature, philosophy, religion, ethics, history, and aesthetics. In sum, these disciplines explore the range of human thought and its application to the past and present human environment. They deepen awareness of the diversity of the human heritage and its traditions and histories and they may also promote the application of this knowledge to contemporary societies.

The study of the arts and design, like the humanities, deepens the student's awareness of the diversity of human societies and cultures. The arts have as their primary purpose the creation and study of objects, installations, performances and other means of expressing or conveying aesthetic concepts and ideas. Design study concerns itself with material objects, images and spaces, their historical development, and their significance in society and culture. Disciplines in the arts and design employ modes of thought and communication that are often nonverbal, which means that courses in these areas tend to focus on objects, images, and structures and/or on the practical techniques and historical development of artistic and design traditions. The past and present accomplishments of artists and designers help form the student's ability to perceive aesthetic qualities of art work and design.

The Humanities, Arts and Design are an important part of the General Studies Program, for they provide an opportunity for students to study intellectual and imaginative traditions and to observe and/or learn the production of art work and design. The knowledge acquired in courses fulfilling the Humanities, Arts and Design requirement may encourage students to investigate their own personal philosophies or beliefs and to understand better their own social experience. In sum, the Humanities, Arts and Design core area enables students to broaden and deepen their consideration of the variety of human experience.

Revised April 2014

Proposer: Please complete the following section and attach appropriate documentation.

<b>ASU - [HU] CRITERIA</b>			
<b>HUMANITIES, ARTS AND DESIGN [HU] courses must meet <i>either</i> 1, 2 or 3 <i>and</i> at least one of the criteria under 4 in such a way as to make the satisfaction of these criteria A CENTRAL AND SUBSTANTIAL PORTION of the course content.</b>			
YES	NO		<b>Identify Documentation Submitted</b>
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<b>1.</b> Emphasizes the study of values; the development of philosophies, religions, ethics or belief systems; and/or aesthetic experience.	Course Description Course Competencies Syllabus Textbook Table of Contents
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<b>2.</b> Concerns the interpretation, analysis, or creation of written, aural, or visual texts; and/or the historical development of textual traditions.	Course Description Course Competencies Syllabus Textbook Table of Contents Supplementary Readings Table of Contents Film Analysis Assignment
<input type="checkbox"/>	<input checked="" type="checkbox"/>	<b>3.</b> Concerns the interpretation, analysis, or engagement with aesthetic practices; and/or the historical development of artistic or design traditions.	
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<b>4.</b> In addition, to qualify for the Humanities, Arts and Design designation a course must meet one or more of the following requirements:	
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<b>a.</b> Concerns the development of human thought, with emphasis on the analysis of philosophical and/or religious systems of thought.	Course Description Course Competencies Syllabus Textbook Table of Contents Supplementary Readings Table of Contents
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<b>b.</b> Concerns aesthetic systems and values, especially in literature, arts, and design.	Course Description Course Competencies Syllabus Textbook Table of Contents

<b>ASU - [HU] CRITERIA</b>			
			Supplementary Readings Table of Contents Film Analysis Assignment Photo Final Assignment
<input checked="" type="checkbox"/>	<input type="checkbox"/>	c. Emphasizes aesthetic experience and creative process in literature, arts, and design.	Course Description Course Competencies Syllabus Textbook Table of Contents Supplementary Readings Table of Contents Film Analysis Assignment
<input checked="" type="checkbox"/>	<input type="checkbox"/>	d. Concerns the analysis of literature and the development of literary traditions.	Course Description Course Competencies Syllabus Textbook Table of Contents Supplementary Readings Table of Contents Film Analysis Assignment Photo Final Assignment
		<b>THE FOLLOWING TYPES OF COURSES ARE EXCLUDED FROM THE [HU] DESIGNATION EVEN THOUGH THEY MIGHT GIVE SOME CONSIDERATION TO THE HUMANITIES, ARTS AND DESIGN:</b>	
		<ul style="list-style-type: none"> <li>• Courses devoted primarily to developing skill in the use of a language.</li> </ul>	
		<ul style="list-style-type: none"> <li>• Courses devoted primarily to the acquisition of quantitative or experimental methods.</li> </ul>	
		<ul style="list-style-type: none"> <li>• Courses devoted primarily to teaching skills.</li> </ul>	

Course Prefix	Number	Title	General Studies Designation
HUM	245	Introduction to Holocaust Studies	HU

Explain in detail which student activities correspond to the **specific** designation criteria. Please use the following organizer to explain how the criteria are being met.

Criteria (from checksheet)	How course meets spirit (contextualize specific examples in next column)	Please provide detailed evidence of how course meets criteria (i.e., where in syllabus)
1. Emphasizes the study of values; the development of philosophies, religions, ethics or belief systems; and/or aesthetic experience.	<p>HUM 245 presents interdisciplinary curriculum that addresses a host of religious, philosophical, and ethical issues that are fundamental to understanding the historical sequencing of events leading to the Holocaust. Students are introduced to Judaism and the complexities of Jewish religious, political, social, and economic identities as they developed over two millennium in relationship to broader movements, such as the Enlightenment and the advance of socialist and communist ideologies and practices. The history of Jewish-Christian relationships and the development of Christian anti-semitism is addressed. The complexities of religious belief and practice inside of the ghettos and killing centers is a constant motif in many of the primary sources examined in HUM 245.</p> <p>Additionally, the course surveys the 19th century origins of Social Darwinism, the burgeoning nationalism that served as a precondition to WW1, and conceptions of scientific management of racial hygiene indicative of the Progressive Era. The course also examines philosophies of survivorship of personhood. Individual victims of the Holocaust espouse a diverse array of philosophical perspectives on the nature of survival; some espouse the ethical duty of survival within the context of Jewish covenantal theology, while others highlight the</p>	<p>Course Description</p> <p>Competencies 1, 3, 4, 5</p> <p>Syllabus, Units 1, 2, 5, 9, 10, 11, 12, 13, 14</p> <p>Textbook Readings: Bergen, Introduction, Chapter 1, and Conclusion (these chapters are particularly concerned with Jewish history, the history of anti-semitism, and the various social philosophies adopted by the Nazi regime)</p> <p>Supplementary Readings from the USHMM, Yad Vashem, etc as designated in relevant Syllabus Units</p> <p>Assessments: Reading quizzes and Photo Final Exam</p>

	<p>importance of creativity and imagination in the maintenance of human dignity and personhood.</p> <p>HUM 245 emphasizes ethical frameworks to assess the decision making of Nazi perpetrators and collaborators, as well as the countless bystanders who enabled the genocide. The Holocaust, as we are reminded again and again, was not an accident of history or a case of mass insanity. It was the product of complex networks of decision-making in which the Nazis created the illusion of a world of choiceless choices. Toward this end, students in HUM 245 are reminded that democratic institutions require the robust participation of its citizenry and that every individual has a role to play in combating indifference to and persecution of vulnerable populations. Philosophical considerations of the nature of justice are also considered.</p> <p>Lastly, HUM 245 addresses issues pertaining to the ethics of representational practices in the Holocaust era, as well as dilemmas presented with respect to the maintenance and politics of Holocaust memorialization.</p>	
<p>2. Concerns the interpretation, analysis, or creation of written, aural, or visual texts; and/or the historical development of textual traditions.</p>	<p>HUM 245 makes extensive use of various forms of literature (philosophical essays, short stories, and poems) and visual texts (both documentary and creative film) to illuminate the historical context and the multi-dimensional experiential nature of the Holocaust from participants' perspectives. Selections from seminal Holocaust anthologies <i>Art from the Ashes</i> (ed. Langer) and <i>Images of the Holocaust: A Literature Anthology</i> (eds. Brown, Stephens, and Rubin) help students engender sympathetic imagination and contextualize historical developments related to the genocide as it unfolded. HUM 245 also addresses post-Holocaust cultural production (particularly in film and graphic novels -- specifically, the Pulitzer</p>	<p>Course Description</p> <p>Competencies 1, 4, 5, 6, 7</p> <p>Syllabus, Units 3, 5, 7, 8, 9, 10, 11, 12, 13</p> <p>Primary readings from these units from <i>Art from the Ashes</i> and <i>Images from the Holocaust</i>. Selected readings from the graphic novel <i>Maus</i></p> <p>Select clips from filmic representations of the Holocaust as designated in syllabus units.</p> <p>Theoretical readings: "On Writing and Reading Holocaust Literature," "Entartete Kunst: Modern Art and Nazi Germany," Yad Vashem's "Use of Testimony in Holocaust Education," "Holocaust Representation in Film," "The Ethical Limitations of Holocaust Literary Representation," "National Holocaust Memorials: A Transnational Comparison"</p>

	<p>Prize winning graphic novel by Art Spiegelman, Maus) with an emphasis on the ethics of representation and the curation of survivor and historical memory. Major content units include filmic material to exemplify unit topics and to highlight representational issues.</p> <p>Finally, HUM 245 relies heavily on survivor testimony. The course includes curriculum that contextualizes survivor testimony as an ethically vexed form of visual and textual representation of the past. Students are trained in the scholarly interpretation of testimony and in its ethical use.</p>	<p>Assessments: MAUS forums (see syllabus for brief assignment description); Holocaust Film Analysis assignment</p>
<p>4 A-D</p>	<p>4A: Per Criterion #1, HUM 245 examines issues pertaining to Jewish religious, social, and political identity, the history of antisemitism as rooted in Christian theology and socio-political history, the role of Christian communities in both persecuting and protecting victims during the Holocaust. With respect to philosophy, the course addresses social and racial philosophies (i.e., Social Darwinism) that were pre-conditions of the Holocaust. Connections between Jewish identity and 19th and 20th century socio-political movements, such as Zionism and socialism, are also addressed, as these connections are key both to understanding rationale for victimizing Jewish communities and assessing the politics of post-Holocaust liberation. Additionally, the course examine philosophies of survivorship and how various authors have reflected on the Holocaust with respect to moral philosophy (ethical theory, justice, etc), the ethics of memory and commemoration, and Jewish understanding of the role of G-D (or the lack thereof) during the Holocaust.</p> <p>4B: HUM 245 asks students to engage with multiple forms of aesthetic expression and representational practices in order to achieve a more</p>	<p>4A: Course Description</p> <p>Competencies 1, 3, 4, 5</p> <p>Syllabus, Units 1, 2, 5, 9, 10, 11, 12, 13, 14</p> <p>Textbook Readings: Bergen, Introduction, Chapter 1, and Conclusion (these chapters are particularly concerned with Jewish history, the history of anti-semitism, and the various social philosophies adopted by the Nazi regime)</p> <p>Supplementary Readings from the USHMM, Yad Vashem, etc as designated in relevant Syllabus Units</p> <p>Assessments: Reading quizzes and Photo Final Exam</p> <p>4B: Description</p> <p>Competencies 1, 4, 5, 6, 7</p> <p>Syllabus, Units 3, 5, 7, 8, 9, 10, 11, 12, 13</p> <p>Primary readings from these units from Art from the Ashes and Images from the Holocaust. Selected readings from the graphic novel Maus</p> <p>Select clips from filmic representations of the Holocaust as designated in syllabus units.</p> <p>Theoretical readings: “On Writing and Reading Holocaust Literature,” “Entartete Kunst: Modern Art and Nazi Germany,” Yad Vashem’s “Use of</p>

	<p>precise understanding of Holocaust history and aspects of the Holocaust experience. The course exposes students to Holocaust testimony (as a type of text), literature, poetry, visual art, film, graphic novels, and memorials, all while providing frameworks for their ethical contemplation. Significant attention is paid to the value systems attacked by the Nazi state in its comprehensive program of censorship and propaganda. The course then examines the significant efforts made by various victim groups to maintain existing aesthetic systems (e.g., theater and musical performances in the ghettos) while creating new systems to adequately express the existential situation presented by the genocide; emphasis is given to the various ways in which artistic production and consumption served as a bulwark against the dehumanizing aims of the Nazi state. The course also examines the unique aesthetic and moral considerations in representing the Holocaust in film and literature in the post-Holocaust era.</p> <p>4C: A principle survival strategy of many Holocaust victims and survivors was the creation and consumption of various forms of aesthetic expression. The course examines numerous examples (i.e., ghetto poetry, significance of cultural performances (e.g., Alice Herz-Sommer’s Terezín Chopin recitals, the painters of Terezín, etc) in which the creative process and the production of art served to testify and document the historical realities of the Holocaust while also providing opportunities for maintenance of dignity and humanity in otherwise dehumanizing environments. We also examine the role of artistic production in helping families of Holocaust victims/survivors interface with the post-trauma experiences wrought by the Holocaust (here, the graphic novel Maus plays a substantial role).</p> <p>4D: Holocaust literature is threaded throughout HUM 245 and provides a primary vehicle for students’</p>	<p>Testimony in Holocaust Education,” “Holocaust Representation in Film,” “The Ethical Limitations of Holocaust Literary Representation,” “National Holocaust Memorials: A Transnational Comparison”</p> <p>Assessments: MAUS forums (see syllabus for brief assignment description); Holocaust Film Analysis assignment</p> <p>4C: Course Description</p> <p>Competencies 4, 5, 6, 7</p> <p>Syllabus, Units 4, 5, 6, 7, 9, 10, 11, and 14</p> <p>Assessments: Holocaust Film Analysis (see attachment), The Photo Final (see attachment), MAUS Forums</p> <p>4D: Course Description</p> <p>Competencies 1, 4, 5, 6, 7</p> <p>Syllabus, Units 3, 5, 7, 8, 9, 10, 11, 12, 13</p> <p>Primary readings from these units from Art from the Ashes and Images from the Holocaust. Selected readings from the graphic novel Maus</p> <p>Theoretical readings: “On Writing and Reading Holocaust Literature,” Yad Vashem’s “Use of Testimony in Holocaust Education,” “The Ethical Limitations of Holocaust Literary Representation”</p> <p>Assessments: MAUS forums (see syllabus for brief assignment description), reading quizzes</p>
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	<p>empathetic engagement with Holocaust history. Fiction, poetry, and creative non-fiction are featured throughout the course. Special consideration is given to the category of “Holocaust literature” as a literary genre. Assigned readings draw heavily from two Holocaust literature anthologies, <i>Art From the Ashes</i> (ed. Langer) and <i>Images of the Holocaust: A Literature Anthology</i> (eds. Brown, Stephens, and Rubin). Additionally, newer literary media, such as the graphic novel (in this case, Art Spiegelman’s Pulitzer Prize winning work, <i>Maus</i>) are also used to explore the representation of the Holocaust (with emphasis on the curation of memory by second generation survivors and how such texts function in a post-memory environment when living memory is no longer available).</p>	



## Introduction to Holocaust Studies

Course: <b>HUM245</b>	Lecture <b>3</b> Credit(s) <b>3</b> Period(s) <b>3</b> Load
First Term: <b>2015 Fall</b>	Course Type: <b>Academic</b>
Final Term: <b>Current</b>	Load Formula: <b>S - Standard Load</b>

**Description:** Introduction to essential information about the Holocaust. Provides theological, social and political background to establish contexts of anti-Semitism, especially in 19th and 20th centuries, with particular attention to National Socialist ideologies. Ghetto and camp life, including resistance, are explored. Emphasis is on texts of the Holocaust, including historical documents, participant testimonies, fiction, creative non-fiction, and poetry, much of which involves theological and moral debate. Includes analysis of supplementary visual material and some performing arts.

**Requisites:** Prerequisites: None. CRE101, or CRE111, or equivalent as indicated by appropriate reading placement test score recommended but not required.

### Course Attributes:

General Education Designation: Humanities, Arts and Design - [HU]

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### MCCCD Official Course Competencies

1. Trace and identify various types of background material for purportedly justifying anti-Semitism, with an emphasis on National Socialist ideologies. (I, V)
2. Define the Final Solution. (II, III)
3. Examine concepts of religion and culture in the context of the Holocaust. (I, II, III, IV)
4. Interpret a variety of primary sources - official, literary, graphic and artistic - regarding the experience of the Holocaust. (II, III)
5. Identify examples of recurrent themes, such as anti-Semitism, concepts of alienation, the destruction of the self, and theological and moral dilemmas, in Holocaust literature and art. (III, IV)
6. Identify examples of resistance in Holocaust literature and art. (III, IV)
7. Analyze the creation and role of Holocaust literature, poetry, performing and visual arts by artists not directly involved in the Holocaust. (IV)
8. Identify typical arguments used by Holocaust deniers. (II, V)
9. Investigate and identify various resources where material for Holocaust study may be found, including libraries, online archives, museums and historical sites. (I-V)

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### MCCCD Official Course Outline

- I. Historical background of anti-Semitism
  - A. Ancient and Medieval
    1. Religious
    2. Cultural
  - B. 19th and Early 20th Centuries
    1. Economic
    2. Political
    3. Scientific

- II. National Socialist Ideologies
    - A. Use of historical prejudices
    - B. Doctrine of Racial Purity
  - III. Contemporary Holocaust material
    - A. Official documents, and graphic material
    - B. Journals and diaries
    - C. Creative Non-Fiction
    - D. Fiction
    - E. Poetry
    - F. Performing Arts
    - G. Visual arts
  - IV. Post Holocaust works
    - A. Creative Non-Fiction
    - B. Fiction
    - C. Poetry
    - D. Performing arts
    - E. Visual arts
  - V. The Holocaust and Beyond
    - A. Rationales for study, including Holocaust Denial
    - B. Dangers of generalizations
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MCCCD Governing Board Approval Date: **May 26, 2015**

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All information published is subject to change without notice. Every effort has been made to ensure the accuracy of information presented, but based on the dynamic nature of the curricular process, course and program information is subject to change in order to reflect the most current information available.

HUM 245: INTRODUCTION TO HOLOCAUST STUDIES  
DR. BRANDON CLEWORTH  
[Brandon.cleworth@gccaz.edu](mailto:Brandon.cleworth@gccaz.edu) / 03-112 / 623.845.4572  
Office Hours: TR 9-10a & 11:30-12:45p and W 5-5:30p  
Spring 2018 Semester



**MARICOPA**  
COMMUNITY COLLEGES  
**GLENDALE**

## COURSE DETAILS

COURSE: HUM 245: Introduction to Holocaust Studies (3 Credit Hours)  
SECTIONS: 12135 (Standard) & 12136 (Honors)<sup>1</sup>  
DURATION: January 17th - May 11th, 2018  
TIME: Wednesday 5:45-8:25p  
LOCATION: GCC MAIN, MA 142

## COURSE DESCRIPTION

Introduction to essential information about the Holocaust. Provides theological, social and political background to establish contexts of anti-Semitism, especially in 19th and 20th centuries, with particular attention to National Socialist ideologies. Ghetto and camp life, including resistance, are explored. Emphasis is on texts of the Holocaust, including historical documents, participant testimonies, fiction, creative non-fiction, and poetry, much of which involves theological and moral debate. Includes analysis of supplementary visual material and some performing arts.

## COURSE OBJECTIVES

1. Trace and identify various types of background material for purportedly "justifying" anti-Semitism, with an emphasis on National Socialist ideologies.
2. Define the Final Solution.
3. Examine concepts of religion and culture in the context of the Holocaust.
4. Interpret a variety of primary sources - official, literary, graphic and artistic - regarding the experience of the Holocaust.
5. Identify examples of recurrent themes, such as anti-Semitism, concepts of alienation, the. Destruction of the self, and theological and moral dilemmas, in Holocaust literature and art.
6. Identify examples of resistance in Holocaust literature and art.
7. Analyze the creation and role of Holocaust literature, poetry, performing and visual arts by artists not directly involved in the Holocaust.
8. Identify typical arguments used by "Holocaust deniers."
9. Investigate and identify various resources where material for Holocaust study may be found, including libraries, online archives, museums and historical sites.

## COURSE MATERIALS

- Bergen, Doris. *War and Genocide: A Concise History of the Holocaust*. 3rd edition. New York: Rowman and Littlefield, 2016.
- Spiegelman, Art. MAUS, Vol. 1, *My Father Bleeds History*. New York: Pantheon, 1986.
- Our course will make extensive use of readings from to anthologies: 1) *Art from the Ashes: A Holocaust Anthology* (ed. Langer) and 2) *Images from the Holocaust* (eds. Brown, Stephens, and Ruben). To keep costs down, multiple copies of both anthologies are available on course reserve in the library. Readings from these anthologies are indicated in the syllabus.
- *War & Genocide* is available at the campus bookstore. It is also available through third party vendors such as Amazon. It is also available as an eBook via [VitalSource](#)<sup>2</sup>. Students are welcome to use the 2nd edition; however, all assigned readings will correspond to the 3rd edition. It is the student's responsibility to align readings as necessary. *MAUS* is not available at the bookstore but is widely available through online retailers and is available as an eBook via Kindle/Nook. A copy is also available on course reserve.

## COURSE POLICIES

**ACADEMIC INTEGRITY:** Misconduct on any assignments, including plagiarism on any written assignment and/or cheating on quizzes and exams, **will result in an automatic zero for the assignment. Students will receive an "F" for the course upon a second infraction.** Unaware of what constitutes plagiarism? Take the Plagiarism 101 tutorial @ [PLAGIARISM.ORG](http://PLAGIARISM.ORG) (hyperlink). While in class, be prepared to participate and learn. On the first day of class, you will be directed to complete a "Student Civics Contract" in Canvas. This contract outlines behavioral expectations necessary to maintain a functional learning environment. This contract is part of the course syllabus and students will be held accountable for its contents. Please see the "[Students Rights and Responsibilities](#)" (hyperlink) section of the Catalog for more information. Additionally, students will also complete the "HUM 245 Disclosure Form" in Canvas. This document outlines the course philosophy and advises students to commit themselves with integrity to the humanistic inquiry that HUM 245 requires. It provides an opportunity for students to decide whether or not the course themes and mode of inquiry are suitable to their intellectual interests. This, too, is to be considered a syllabus addendum. **Assignment submissions cannot receive credit until these documents are completed in Canvas -- all deadline policies will apply.**

<sup>1</sup> This is a cross-listed honors / non-honors course. Lecture content will be the same for both sections. Honors students have separate grading requirements.

<sup>2</sup> Syllabus hyperlinks can be accessed via the digital copy of this document posted under "Syllabus" in the HUM 245 Canvas website.

## ATTENDANCE:

<b>Excused Absences:</b> <ul style="list-style-type: none"><li>• Military deployments (up to two weeks)</li><li>• Religious holidays</li><li>• Jury duty and subpoenas</li><li>• Official school events</li><li>• Bereavement (documented)</li><li>• Illnesses with an official doctor's note excusing student from employment and school-related activities</li></ul>	<b>Unexcused Absences:</b> <ul style="list-style-type: none"><li>• Casual illnesses</li><li>• Work schedule changes</li><li>• Parking and traffic</li><li>• Anything not listed under excused absences</li></ul>	<b>Policies:</b> <ul style="list-style-type: none"><li>• A 25-point penalty is issued upon a student's second unexcused absence.</li><li>• A 50-point penalty is issued upon a student's third unexcused absence.</li><li>• Students will be withdrawn upon their fourth unexcused absence. See withdrawal policy posted below.</li><li>• Students who miss one or fewer class periods during the semester will receive 20-points of extra credit.</li><li>• Students entering the classroom after roll call will be counted as tardy. Two tardies = one absence.</li></ul>
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**WITHDRAWAL POLICY:** Students may withdraw themselves from the course anytime before **MARCH 6th** with a guaranteed grade of "W." I will honor withdrawal requests from MARCH 7th through APRIL 7th. After APRIL 7th, students are committed to receiving an A-F letter grade provided they are not withdrawn under the course attendance policy. **I reserve the right to issue a Y (withdrawal/failing) for students not passing the course at the time of their withdrawal request or their fourth unexcused absence.**

**STUDENT WORKLOAD:** Per national and federal accreditation guidelines, students are expected to spend 2 out-of-class work hours per week for every hour spent in class. Accordingly, students should anticipate 6 out-of-class hours per week in this 3-credit, 15-week course (90 hours for the semester).

**LATE WORK:** Course deadlines for graded work and reading assignments are listed in the Canvas course shell. Deadlines are firm – no extensions will be forthcoming. ***It is your responsibility to have consistent and reliable access to the internet*** and a digital device (tablet, computer, phablet, etc) in order to submit your work per the assigned deadlines.

**Use of Web-Based Third-Party Tools and/or Canvas Learning Tool Integrations:** In this class, you will be using web-based third-party tool(s) and/or Maricopa's Canvas Learning Management System Learning Tools Interoperability ("LTIs") to complete or participate in assignments, activities and/or access course materials. You may be required to establish a username or password, submit work and/or download information from these tools. There is, therefore, some risk that individuals electing to use the products and services made available by these tools may place any student information shared with the tool vendor at a risk of disclosure. In this class, you will be using:

### Canvas

- Terms of Use: <https://www.canvaslms.com/policies/terms-of-use-canvas>
- Privacy Policy: <https://www.canvaslms.com/policies/privacy>
- Accessibility statement: <https://www.canvaslms.com/accessibility>

### Turnitin

- Privacy and Usage Policies: [http://turnitin.com/en\\_us/about-us/privacy](http://turnitin.com/en_us/about-us/privacy)
- Accessibility statement: [http://turnitin.com/en\\_us/about-us/accessibility](http://turnitin.com/en_us/about-us/accessibility)

**Learning Accommodations:** If you have a disability that may have some impact on your work in this class and for which you may require accommodation, please notify the [Disability Services](#) (hyperlink) office, located in the Administration (A) building. Telephone: (623) 845-3080. Disability Services will then inform me of how to best assist you throughout the semester. Lectures may not be taped without instructor permission.

**PROVISO:** The course syllabus is an educational contract between the instructor and students. Every effort will be made to avoid changing the course schedule, but the possibility exists that unforeseen events will make syllabus changes necessary. The instructor reserves the right to make such changes. Students will be notified in a timely manner of any syllabus changes. By virtue of participating in this course students consent to abide by ALL policies contained therein. Students are not exempted from any part of the syllabus contract due to either lack of comprehension of or agreement with the stated policies. You are responsible for the terms outlined in this syllabus as well as the policies and procedures listed in the GCC Catalog and Student Handbook:

<http://www.gc.maricopa.edu/catalog/index.htm>

## COURSE REQUIREMENTS

GRADES THIS SEMESTER WILL BE DETERMINED BASED ON ONE'S PERFORMANCE ON THE FOLLOWING:

- **READING QUIZZES:** This course cannot succeed unless all participants actively tackle the assigned readings and engage the lecture content. There will be fifteen reading quizzes administered through CANVAS designed to motivate active listening and reading. **15 x 10 points = 150 points.**
- **PHOTO FINAL EXAM:** The photo final exam will be administered through Canvas; it will entail selecting and explaining how students would tell the story of the Holocaust through six iconic images of the Holocaust. A detailed assignment description will be provided. **1 x 100 points = 100 points.**
- **The MAUS FORUM:** Students will participate in a series of discussion forums pertaining to our collective reading of the Pulitzer Prize-winning graphic novel, MAUS. Students will respond to a prompt published in Canvas designed to promote critical engagement with the text and its attending issues; students will also respond to at least two posts published by colleagues **1 x 100 = 100 points.**
- **PERSONAL HISTORY PROJECT:** Early in the semester, students will select an ID Card of a Holocaust victim/survivor from the USHMM's "personal history" database. Students will then research and collect relevant information about the ID Card as the semester progresses. Near semester's end, students will construct a personal history presentation that narrates the life of the assigned victim/survivor, using research to illuminate relevant aspects of the subject's story. A detailed assignment description will be provided in advance. **1 x 100 points = 100 points.**
- **HOLOCAUST FILM ANALYSIS:** Students will select a film related to the Holocaust from a pre-selected list provided by Dr. Cleworth. Upon viewing the film, students will compose a 1000-word critical evaluation of the film. A detailed assignment description and grading rubric will be provided in advance. **1 x 100 points = 100 points.**
- **HONORS ONLY ACTIVITIES:** The following activities pertain ONLY to students enrolled in the honors section of HUM 245.
  - **HOLOCAUST TESTIMONY RESEARCH PROJECT:** Honors students will be responsible for composing a research essay that integrates testimony as a significant, primary source of evidence. The project will be broken into stages as to make the workflow manageable and the research process meaningful. Students will be asked to identify topics, compose an annotated bibliography, establish a guiding statement (thesis), and produce several drafts of the research project. Each deliverable will earn points. **1 x 100 = 100 points.**
  - **GRADING FOR HONORS STUDENTS:** Honors students MUST complete the Testimony Research Project with a grade of 70/100 or better to receive a grade of "C" in the class. **Students failing to earn 70/100 on the assignment can earn no better than a "D" in the class regardless of points accumulated in the class.**

## PERFORMANCE EVALUATION

FINAL GRADES ARE DETERMINED ON A CUMULATIVE POINT BASIS. NO CURVING, ROUNDING, OR EXTRA CREDIT.

STANDARD SECTION POINTS	HONORS SECTION POINTS	Percentile
A = 550-495	A = 650-585	A = 100-90%
B = 494-440	B = 584-520	B = 89-80%
C = 439-385	C = 519-455	C = 79-70%
D = 384-330	D = 454-390	D = 69-60%
F = 329-0	F = 389-0	F = 59-0%

## COURSE SCHEDULE

**Schedule Notes:** I have designed this class to consist of 14 major learning units, each covering a major conceptual aspect of the Holocaust. In Canvas, I have constructed modules that contain the following elements for each unit:

- Unit Blueprint: A general blueprint of the learning unit (in essence, this is a roadmap for my in-class lectures).
- Assigned Readings: a listing of the assigned reading in Bergen's *A Concise History of the Holocaust* AND links to any other non-textbook readings.
- Media / Materials: a listing of documentary clips and other ancillary materials (maps, photos, etc) that may be viewed, referenced, and used in class.
- Assignments: links to graded assignments due for the given unit (quizzes, the midterm, etc). All quizzes are due on Sunday nights at 11:59p unless otherwise noted.

Topic	Activities	Due Date	Points
<b>UNIT ONE</b>			
<b>Defining Genocide / What is the Holocaust?</b> <b>Holocaust Photos: Photographic Truth?</b>	READ: Pages 1-11 in <i>A Concise History of the Holocaust</i> READ: "History and the Meaning of the Word 'Holocaust'" (CANVAS) READ: Echoes and Reflection: Definitions of the Holocaust (handout) READ: Articles 1-4 of U.N. Convention on the Prevention of Genocide PRINT & EXAMINE: Holocaust Photo Deck (Canvas)	Lecture Date: January 17th	
	COMPLETE: Disclosure and Class Civics Forms	January 18th	
	COMPLETE: Reading Quiz #1	January 21st	10
<b>UNIT TWO</b>			
<b>Jewish Identity</b> <b>Antisemitism</b> <b>Social Darwinism</b>	READ: pp. 13-37 in <i>A Concise History of the Holocaust</i> READ: "Judaism, an Introduction" (Canvas / Kahn Academy) READ: "The Roots" (Course Reserve / <i>Images from the Holocaust</i> ) READ: "Antisemitism Definition" and "Summary of Antisemitism" from Echoes and Reflections (Canvas).	Lecture Date: January 24th	
	COMPLETE: Reading Quiz #2	January 28th	10
<b>UNIT THREE</b>			
<b>Legacies of WWI</b> <b>Weimar Republic</b>	READ: pp. 37-43 and 61-67 in <i>A Concise History of the Holocaust</i> READ: "Nazi Book Burnings: Recurring Symbol" (Canvas) REVIEW: "The Weimar Republic and the Rise of the Nazi Party" (Canvas) READ: "Before the Storm" (Course Reserve / <i>Images from the Holocaust</i> ) READ: "On Writing and Reading Holocaust Literature" (Course Reserve / <i>Art from the Ashes</i> )	Lecture Date: January 31st	
	COMPLETE: Reading Quiz #3	February 4th	10
<b>UNIT FOUR</b>			
<b>Book Burnings</b> <b>Propaganda &amp; Film in the Third Reich</b> <b>Degenerate Art</b> <b>Nazism and Nazi Ideology</b>	READ: pp. 45-60 in <i>A Concise History of the Holocaust</i> READ: "The Weimar Republic and the Rise of the Nazi Party" (PDF Canvas) READ: "A Visual Analysis of German Propaganda Imagery" (PDF Canvas) READ: "Entartete Kunst: Modern Art and Nazi Germany" (Linked article, Canvas) REVIEW: Nazi Party Platform VIEW: selections from <i>Der Ewige Jude, Olympia, and Triumph of the Will</i>	Lecture Date: February 7th	
	COMPLETE: Reading Quiz #4	February 11th	10
<b>UNIT FIVE</b>			
<b>Criminalization and Persecution in the Third Reich</b> <b>Nazi Philosophies of Race and Degeneracy</b> <b>Testimony &amp; Memoir as History</b>	READ: pp. 69-100 in <i>A Concise History of the Holocaust</i> READ: "Nazi Germany and Anti-Jewish Policy" SKIM: Summary of Anti-Jewish Legislation READ: Yad Vashem's "Use of Testimony in Holocaust Education" (Canvas) READ: Chapters One and Two in <i>MAUS</i>	Lecture Date: February 14th	
	COMPLETE: Reading Quiz #51 COMPLETE: MAUS Forum #1 HONORS COMPLETE: Topic Selection for Testimony Research Project	February 18th February 18th February 18th	10 33 5
<b>UNIT SIX</b>			
<b>Kristallnacht</b> <b>Emigration</b> <b>T4-Program</b> <b>Introducing Filmic Representations of the Holocaust</b>	READ: pp. 101-127 and 159-165 in <i>A Concise History of the Holocaust</i> READ: "Kristallnacht" (Course Reserve / <i>Images from the Holocaust</i> ) PRINT: Immigration and Emigration Requirements READ: "Holocaust Representation in Film" (PDF / Canvas) VIEW: selections from <i>The Pianist &amp; The Book Thief</i>	Lecture Date: February 21st	

	COMPLETE: Reading Quiz #6	February 25th	10
<b>UNIT SEVEN</b>			
<b>Life &amp; Death in the Ghettos Introducing Holocaust Literature</b>	READ: pp. 129-159 in <i>A Concise History of the Holocaust</i> READ: pp. 235-239, "Fiction" (Course Reserve / <i>Art from the Ashes</i> ) READ: "The Sunflower" (Canvas) READ: "In the Ghetto" (Canvas) READ: Ida Fink's "Aryan Papers" (Canvas) OPTIONAL: "The Ethical Limitations of Holocaust Literary Representation" (PDF in Canvas) READ: Chapter Three, Four, & Five in MAUS VIEW: Selections from <i>The Pianist</i>	Lecture Date: February 28th	
	COMPLETE: Reading Quiz #7 HONORS COMPLETE: Annotated Bibliography COMPLETE: MAUS Forum #2	March 4th March 4th March 4th	10 25 33
<b>UNIT EIGHT</b>			
<b>The Einsatzgruppen and Wannsee</b>	READ: pp. 167-210 in <i>A Concise History of the Holocaust</i> READ: Yvtushenko's poem, "Babi Yar" (Course Reserve / <i>Images from the Holocaust</i> ) READ: "The Survivor of Babi Yar" (Course Reserve / <i>Images from the Holocaust</i> ) READ: Dina Pronicheva Testimony (Canvas)	Lecture Date: March 7th	
	COMPLETE: Reading Quiz #8	March 11th	10
<b>UNIT NINE</b>			
<b>The Final Solution Einsatz Reinhard Introducing Holocaust Film Where is God? The Grojanowski Report</b>	READ: pp. 213-248 in <i>A Concise History of the Holocaust</i> READ: The "Grojanowski Report" (PDF / Canvas) READ: "Sonderkommando" (PDF / Canvas) READ: Chapter Six in MAUS VIEW: Selections from <i>Son of Saul</i>	Lecture Date: March 21st	
	COMPLETE: Reading Quiz #9 COMPLETE: MAUS Forum #3 HONORS COMPLETE: Guiding Statement for Testimony Research Project	March 25th March 25th March 25th	10 34 10
<b>UNIT TEN</b>			
<b>From Transport to Annihilation: the Killing Centers Philosophies of Survival</b>	READ: pp. 248-263 in <i>A Concise History of the Holocaust</i> READ excerpt from Primo Levi's "Survival in Auschwitz" (Course Reserve / <i>Images from the Holocaust</i> ). READ: Delbo's "Street for Arrivals, Street for Departures" (Course Reserve / <i>Images from the Holocaust</i> ). READ: Borowski's "This Way for the Gas" (Course Reserve / <i>Art from the Ashes</i> ) VIEW: Selections from <i>Schindler's List</i> , <i>Life is Beautiful</i> , and <i>The Boy With the Striped Pajamas</i>	Lecture Dates: March 28th & April 4th	
	COMPLETE: Reading Quiz #10 COMPLETE: Personal History Project	April 8th April 8th	10 100
<b>UNIT ELEVEN</b>			
<b>Resistance Art, creativity, and imagination as survival strategies</b>	READ: pp. 263-273 in <i>A Concise History of the Holocaust</i> READ: "Spiritual Resistance in the Ghettos" (Canvas). READ: "I Did What Everyone Should Have Done" (Canvas). READ: "The Warsaw Ghetto Uprising" (Canvas) VIEW: <i>The Lady at No. 6</i> (documentary on Alice Herz Sommer, pianist) & selections from <i>Defiance</i> READ: "The Painters of Terezín" (Course Reserve / <i>Art from the Ashes</i> )	Lecture Date: April 11th	
	COMPLETE: Reading Quiz #11	April 15th	10
<b>UNIT TWELVE</b>			



<b>Liberation &amp; Death Marches Is Liberation Possible?</b>	<p>READ: pp. 275-295 in <i>A Concise History of the Holocaust</i>.</p> <p>READ Brecht's "I, The Survivor" (Course Reserve / <i>Images from the Holocaust</i>).</p> <p>READ: Wiesel's "Death Against Life" (Course Reserve / <i>Images from the Holocaust</i>)</p> <p>READ: Eichengreen's "Liberation"(Course Reserve / <i>Images from the Holocaust</i>)</p> <p>READ: Amery's "Torture" (Course Reserve / <i>Art from the Ashes</i>)</p>	Lecture Date: April 18th	
	<p>COMPLETE: Reading Quiz #12</p> <p>COMPLETE: Holocaust Film Analysis</p>	April 22th April 22nd	10 100
<b>UNIT THIRTEEN</b>			
<b>Displaced Persons / What is Justice?</b>	<p>READ: pp. 297-310 in <i>A Concise History of the Holocaust</i></p> <p>READ: Eichengreen's "Displaced Person's Camp" (Course Reserve / <i>Images from the Holocaust</i>)</p> <p>READ: "War Crimes Trials" (Canvas)</p> <p>READ: Borowski's "Silence" (Course Reserve / <i>Images from the Holocaust</i>)</p> <p>VIEW: Selections from <i>Nuremberg</i></p>	Lecture Dates: April 25th	
	<p>COMPLETE: Reading Quiz #13</p> <p>HONORS COMPLETE: Final Draft of Testimony Research Project</p>	April 29th April 29th	10 60
<b>UNIT FOURTEEN</b>			
<b>Memorialization and Denial The Ethics of Memory: What to Remember and How?</b>	<p>READ: "National Holocaust Memorials: A Transnational Comparison" (Canvas)</p> <p>READ: "Holocaust Denial and Distortion" (Canvas)</p> <p>VIEW: Selections from <i>Denial</i></p>	Lecture Date: May 2nd	
	<p>COMPLETE: Reading Quiz #14</p> <p>COMPLETE: Reading Quiz #15 (End of Course Survey)</p> <p>COMPLETE: Photo Final Exam</p>	May 6th May 6th May 11th	10 10 100
<b>FINAL EXAM</b>	We will NOT meet for the scheduled final exam period for this class (December 13th 5:45-8:25p). The Photo Final Exam, administered via Canvas, will be due Wednesday night of finals week, the 13th		Total Points: 550 650 (Honors)

WAR AND GENOCIDE

*A Concise History of the Holocaust*

THIRD EDITION

DORIS L. BERGEN

ROWMAN & LITTLEFIELD  
*Lanham • Boulder • New York • London*

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In Toronto some wonderful teaching assistants, many of them now professors, have deepened my understanding of the Holocaust and the challenges of teaching about it: thanks to Tatjana Lichtenstein, Tomaz Jardim, Rebecca Carter-Chand, Sophie Roberts, Ryan Masters, Vojin Majstorovic, Deborah Barton, Susan Papp, Tomasz Frydel, Maris Rowe-McCulloch, Stephanie Corazza, Nistrine Rahal, and Joanna Krongold. I am also grateful to Martina Cucchiara, Steven Schroeder, Glen Ryland, Elizabeth Strauss, Nina Paulovicova, Max Bergholz, Jon Soske, Anna Hájková, Svitlana Frunchak, Carson Phillips, Birga Meyer, Yaron Pasher, and Stacy Hushion for all I learned from reading their work.

At Toronto I have the privilege of learning from, and in some cases teaching with, remarkable colleagues: thanks to Sol Goldberg, Jeffrey Kopstein, Jacques Kornberg, Mark Meyerson, Melanie Newton, Derek Penslar, Jim

# Images from the Holocaust

A LITERATURE ANTHOLOGY

Jean E. Brown

Saginaw Valley State University

Elaine C. Stephens

Saginaw Valley State University

Janet E. Rubin

Saginaw Valley State University



*NTC Publishing Group*  
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# **ART** from the Ashes

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A Holocaust Anthology

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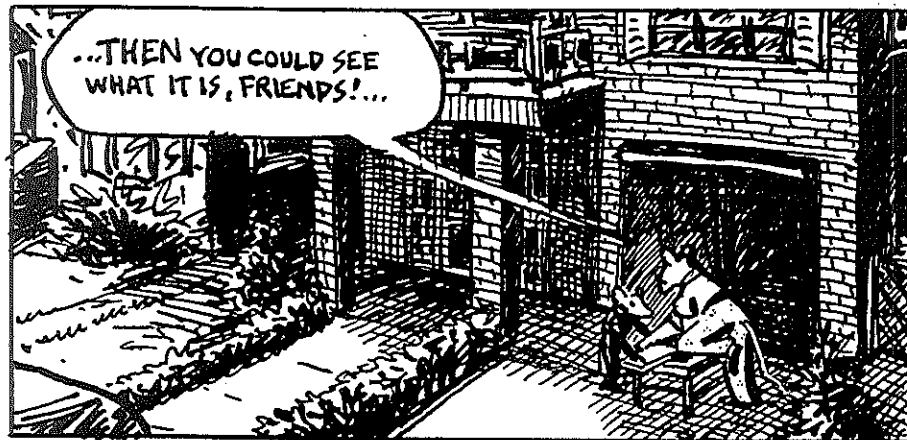
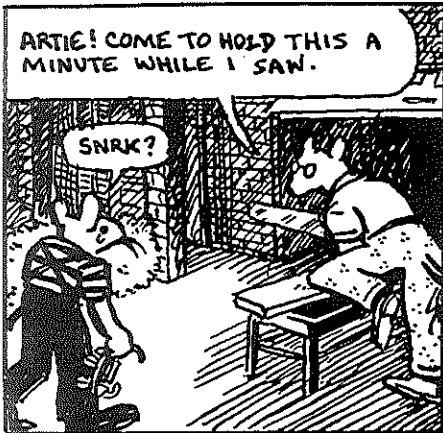
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**A SURVIVOR'S TALE  
MY FATHER  
BLEEDS  
HISTORY**

**AND HERE  
MY TROUBLES  
BEGAN**  
*art spiegelman*

PANTHEON BOOKS NEW YORK



PART I PAGE 9  
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AND HERE MY TROUBLES BEGAN

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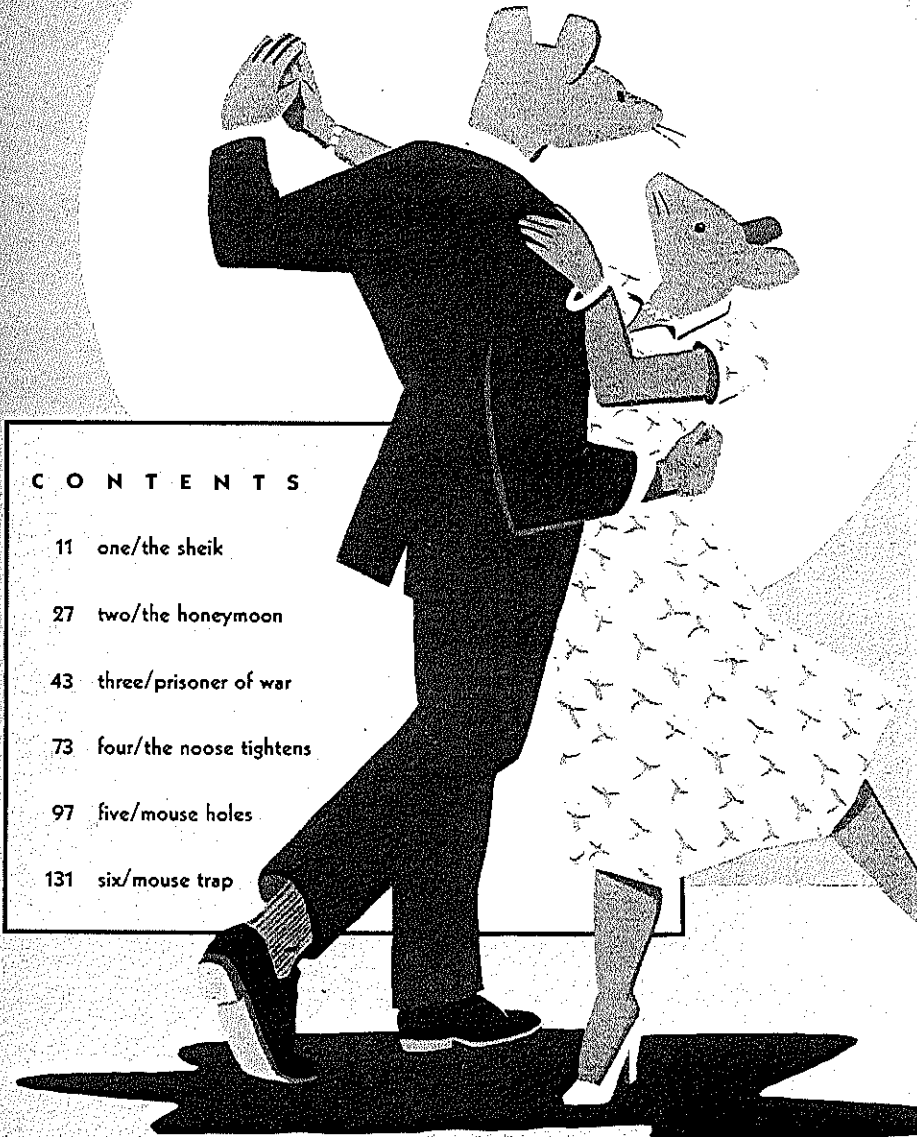
FOR ANJA

# MY FATHER BLEEDS HISTORY

( MID - 1930 s TO WINTER 1944 )

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# Holocaust Film Analysis

HUM 245: Introduction to Holocaust Studies  
Spring 2018

## Overview

The Holocaust Film Analysis assignment allows students to explore how the filmic medium has attempted grapple with the complex history, ethical dilemmas, tragic narratives, and mediated memory of the Holocaust. The vast majority of us have come to an understanding of the Holocaust through film and television shows; accordingly, the filmic medium is incredibly important in shaping how we understand the Holocaust as a historical event and how we articulate its lessons for our shared future.

Imagine the following scenario: you are exploring the bookstore at the United State Holocaust Memorial and Museum. While standing in front of the vast DVD collection, a museum guest asks you for a recommendation: "If you could select two films (not documentaries) about the Holocaust with the purpose of *learning more about the Holocaust in a meaningful way*, which two would you recommend?"

In an essay of no less than 1000 words, your task this semester is to respond thoughtfully and cogently to this visitor's request for information. The first step in this process is to be researching and watching relevant Holocaust films and shows. [Click here for a list of pre-approved films](#). **Students must receive pre-approval for any film not on the list. Essay submissions on films not receiving pre-approval will not receive credit.**

The following is a list of "angles" or questions you could pursue in crafting your recommendation. These have been modified from suggestions for analysis provided at a recent seminar on Holocaust Film Education that I attended in 2016.

## Interpretive Approaches

- Assess the film for its historical accuracy which would be particularly appropriate if it claims to be a "docu-drama," based on a true story, or inspired by actual events. If you are going to consider whether or not the film is historically accurate, depending upon what films you select, you may have to do a little research if we did not study the topic in class. When analyzing a film for historical accuracy, I am not suggesting that you focus on minor factual mistakes, but whether or not the director/screenwriter provided an authentic story that is true to the events. Filmmakers have to make some compromises in the details for a variety of reasons out of their control. But sometimes essential facts or ideas are skewed intentionally because of the audience or the message that the filmmaker wants to communicate.
- Consider the objectives of the film director or screenwriter given the film's content. To honor the victims? To create heroes? Teach history to the viewers? Evoke emotional responses? Explore ethical issues? Suggest solutions to universal contemporary problems (sometimes referred to as universalizing/universalization)?<sup>2</sup> (Frequently in film analysis, the focus is on the director and his/her intentions.)
- Was the film plot convincing and/or understandable? Why or why not?
- If the story is fictional, consider the director/screenwriter's "plot twists", that is the plot choices made. Are the choices plausible? Does plausibility matter?
- If the film is based on a true story, did the director/screenwriter stay true to or break from the facts or events? Were these choices appropriate or necessary?
- Why did the director/screenwriter choose the subject matter of the film?
- Is character development important in recommending a film? What do the various characters want? Why do they want it? Who is trying to stop them and why? Do the characters change from one point of view to another? Does one character best represent the director/screenwriter's viewpoint? Are characters portrayed as one- dimensional?



- You may want to consider technical issues. Where is the film set? How do settings affect the film? Do they appear authentic? Did you like the production i.e. lights, sets, costumes, make-up, the technical aspects of the film? (Support your opinion by providing specific examples that either aided or detracted from your enjoyment of the film.) Other technical issues include the soundtrack and sound effects and their effectiveness in enhancing the purpose of the film?
- Does the director/screenwriter incorporate any symbolism in the film? How? Is the symbolism understandable, appropriate, relevant? Does the film end on a positive or hopeful note? If so, is this appropriate?
- If it is a network television production, consider how commercial breaks and scheduling limits may have affected production.

### ***The essay you compose (technical details):***

- must be 1250+ words (anything less will receive an automatic zero), not including headers, works cited page, etc.
- should utilize Microsoft Word or a compatible word processing program. Save your file in .doc, .docx, or Apple Pages format with the appropriate file extension. Use this convention to name your file: LASTNAME\_FIRST INITIAL\_Final. Do not upload a Word Perfect (.wpf) or PDF file for this assignment.
- should be formatted as follows:
  - 1" margins
  - 12-point Arial, Helvetica, or Times New Roman font
  - Double space the paper but don't add extra spaces between paragraphs
  - Utilize standard paragraphing with indentations for the first line of each new paragraph.
  - Put your name, course titles, and semester in the header of Page #1. Do not repeat the header on subsequent pages.
  - Put page numbers in the FOOTER section. If you don't know what this is, use the "help" function in your word processing program to find out.
  - Don't bother with a separate Title Page.
  - Bold and center the Title of your paper.
  - Include a List of Works Cited. Use any style guide that you prefer but be consistent. Style Guides are available online from the [GCC Library](#).
  - Include a minimum of FIVE CITED sources other than the films themselves or assigned course readings.. Such sources may be drawn from scholarly secondary sources (monographs, journal articles, etc) and relevant primary sources (case law, historical documents, etc).
  - No more than ONE source may be drawn from what we would call general information sources -- newspaper and magazine articles, professional blogs, general information websites.
  - Wikipedia and About.Com are off limits.
  - Spell checked, grammar checked, proofread, and edited prior to submission. These technicalities count in assessing your grade for the paper.



## *The Photo Final*

### **Background:**

At the beginning of the semester, HUM 245 students were asked to select six photographs from a Holocaust photo deck (which can be accessed via this [Photo Deck](#) link) that represented, from their point of view, the narrative spectrum of the Holocaust. The point of the exercise was to gauge student pre-knowledge of the Holocaust with respect to their exposure to the topic in high school curriculum, popular culture, and/or personal experience and engagement with the topic. The exercise also served to foreshadow the very complicated and intricate nature of this historical event by demonstrating all of the different threads that combine to form a broad tapestry of the Holocaust.

### **Objective:**

As the semester draws to a close, we now have the opportunity to review our initial selection of six photos (again, recorded in the first discussion board activity, which is still available for viewing) and assess how our editorial approach to the selection process may have changed given the content we have covered in HUM 245. Our primary objective is to reflect on how our perception of the Holocaust has been altered, complexified, enriched, etc. by a more intensive study of the topic. What photos would you keep from your original selection? Which would you switch? Why? This meta-reflection will retain the basic framework of selecting only six photos to accomplish the task of narrating the Holocaust. Of course, this is an impossible task. However, it allows us to think deeply about each photo, what it represents, and how it fits into the larger historical puzzle. No set of selections is perfect. There is no correct answer. There is only your engagement with the photos and your ability to link them to specific content and themes we covered this semester.

### **Task:**

In what follows, you will be presented with seven questions embedded within the Canvas quiz tool. The first question will ask you to describe your general approach to the final photo selection process, articulating the general theme that you would want to present to an audience that has little familiarity with the Holocaust beyond the basics. You will then have six questions allowing you to address the six photos you would include in your overall program of "picturing" or "narrating" the Holocaust. For each of these questions, you will identify the photograph, explain how it fits into your overall program or theme, and provide evidence/rational/justification for its inclusion in your final set of selections. **Please be mindful that every photograph offers an interpretive problem. No photographs, no matter how visceral, cannot speak for themselves. Our job is to contextualize them, explain what ideas and truths they may or may not be able to communicate.**

Specific instructions including word count, format, sources will be provided in each question.

Be sure to mind the deadline for the photo final. No deadline extensions will be forthcoming. Students may enter and exit the final as many times as they would like up until the deadline. Canvas will automatically save any work completed within the system. Do NOT hit submit until you are ready to submit your work for evaluation. I strongly recommend that you consider composing all of your responses via a word processing application (Word, Pages, etc) prior to pasting in your response; doing so will allow you to take advantage of spell and grammar checking, and you will also be able to verify your word count.

## Sample Questions from Canvas

### Question#1

Imagine an auditorium, perhaps the Performing Arts Center at Glendale Community College. Every seat is full. The audience has come to hear your lecture introducing the Holocaust. To effectively reach this audience and make a real impact, you have opted to keep the presentation succinct and focused; For you will utilize but six photos to tell your story. You realize that with six photos you have no chance at telling the whole story of the Holocaust. Thousands of books have already been written, and new stories are constantly being told about this overwhelming topic. But you want to make an impression. You want to educate the audience and get them thinking critically.

For this first question of the Photo Final, I want to know what your approach to the photo selection process will be. What considerations guide your editorial process? What message or story do you wish to present to the audience? Describe your approach to me AND tell me why you think this approach is important given what you have learned this semester. Why is the approach powerful, impactful, necessary?

Compose a response of 250-300 words. Reference TWO sources in your justification for your approach. Only one of these sources may be from an already-assigned reading. Include full citations (i.e, a mini Works Cited) and your word count at the end of your response.

### Questions #2

#### **Photo Number One**

Describe the first photo you have selected for your "program." Address the following:

- What does the photo depict (think of this as the who, what, when, and where)?
- What is the supporting / background information behind the photo that will allow us (your audience) to understand the photo (think of this as the why)? How does it fit into the broader history of the Holocaust and help us illuminate some significant aspect of the events of 1933-1945?
- How does this photo fit into your specific program? How does it develop the theme that you are presenting to your audience?

Compose a response of 200-250 words. Reference TWO sources in your justification for your approach. Only one of these sources may be from an already-assigned reading. Include full citations (i.e, a mini Works Cited) and your word count at the end of your response.