

GENERAL STUDIES COURSE PROPOSAL COVER FORM

Course information:

Copy and paste **current** course information from [Class Search/Course Catalog](#).

College/School	The College of Liberal Arts and Sciences	Department/School	Sch of International Letters and Cultures
Prefix:	GER	Number:	445
Title:	The Holocaust in German-Mediated Memory		Units:
			3

Course description:

Is this a cross-listed course? Yes If yes, please identify course(s): FMS 445; JST 445; SLC 445

Is this a shared course? No If so, list all academic units offering this course:

*Note- For courses that are crosslisted and/or shared, a letter of support from the chair/director of **each** department that offers the course is required for **each** designation requested. By submitting this letter of support, the chair/director agrees to ensure that all faculty teaching the course are aware of the General Studies designation(s) and will teach the course in a manner that meets the criteria for each approved designation.*

Is this a **permanent-numbered** course with topics? No

If **yes**, each topic requires **an individual submission**, separate from other topics.

Requested designation: Humanities, Arts and Design—HU

Mandatory Review: No

*Note- a **separate** proposal is required for each designation.*

Eligibility: Permanent numbered courses **must** have completed the university’s review and approval process. For the rules governing approval of omnibus courses, contact Phyllis.Lucic@asu.edu.

Submission deadlines dates are as follow:

For Fall 2021 Effective Date: October 2, 2020

For Spring 2022 Effective Date: March 5, 2021

Area proposed course will serve:

A single course may be proposed for more than one core or awareness area. A course may satisfy a core area requirement and more than one awareness area requirements concurrently, but may not satisfy requirements in two core areas simultaneously, even if approved for those areas. With departmental consent, an approved General Studies course may be counted toward both the General Studies requirement and the major program of study. It is the responsibility of the chair/director to ensure that all faculty teaching the course are aware of the General Studies designation(s) and adhere to the above guidelines.

Checklists for general studies designations:

Complete and attach the appropriate checklist

- [Literacy and Critical Inquiry core courses \(L\)](#)
- [Mathematics core courses \(MA\)](#)
- [Computer/statistics/quantitative applications core courses \(CS\)](#)
- [Humanities, Arts and Design core courses \(HU\)](#)
- [Social-Behavioral Sciences core courses \(SB\)](#)
- [Natural Sciences core courses \(SQ/SG\)](#)
- [Cultural Diversity in the United States courses \(C\)](#)
- [Global Awareness courses \(G\)](#)
- [Historical Awareness courses \(H\)](#)

A complete proposal should include:

- Signed course proposal cover form
- [Criteria checklist](#) for General Studies designation being requested
- Course catalog description
- Sample syllabus for the course
- Copy of table of contents from the textbook and list of required readings/books

Proposals must be submitted electronically with all files compiled into one PDF.

Contact information:

Name Daniel Gilfillan E-mail dgilfil@asu.edu Phone 480-965-8245

Department Chair/Director approval: (Required)

Chair/Director name (Typed): Nina Berman Date: March 15, 2022

Chair/Director (Signature): 

**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 artwork 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 artwork 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 March 2021

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

ASU - [HU] CRITERIA			
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.			
YES	NO		Identify Submitted Documentation That Demonstrably Provides Evidence
<input checked="" type="checkbox"/>	<input type="checkbox"/>	1. Emphasizes the study of values; the development of philosophies, religions, ethics or belief systems; and/or aesthetic experience.	Course Syllabus / Assignment Descriptions
<input checked="" type="checkbox"/>	<input type="checkbox"/>	2. Concerns the interpretation, critical analysis, or creation of written, aural, or visual texts; and/or the critical analysis (not summary or memorization) of historical development of textual traditions.	Course Syllabus / Assignment Descriptions
<input checked="" type="checkbox"/>	<input type="checkbox"/>	3. Concerns the interpretation, critical analysis, or engagement with aesthetic practices; and/or the critical analysis (not summary or memorization) of historical development of artistic or design traditions.	Course Syllabus / Assignment Descriptions
<input checked="" type="checkbox"/>	<input type="checkbox"/>	4. In addition, to qualify for the Humanities, Arts and Design designation a course must meet one or more of the following requirements:	
<input type="checkbox"/>	<input type="checkbox"/>	a. Concerns the development of human thought, with emphasis on demonstrable critical analysis of philosophical and/or religious systems of thought.	
<input checked="" type="checkbox"/>	<input type="checkbox"/>	b. Concerns aesthetic systems and values, especially in literature, arts, and design.	Course Syllabus / Assignment Descriptions
<input checked="" type="checkbox"/>	<input type="checkbox"/>	c. Emphasizes aesthetic experience and creative process in literature, arts, and design.	Course Syllabus / Assignment Descriptions
<input checked="" type="checkbox"/>	<input type="checkbox"/>	d. Concerns the demonstrable critical analysis of literature and the development of literary traditions	Course Syllabus / Assignment Descriptions
		THE FOLLOWING TYPES OF COURSES ARE EXCLUDED FROM THE [HU] DESIGNATION EVEN THOUGH THEY MIGHT GIVE SOME CONSIDERATION TO THE HUMANITIES, ARTS AND DESIGN:	
		<ul style="list-style-type: none"> ● Courses devoted primarily to developing skill in the use of a language. 	
		<ul style="list-style-type: none"> ● Courses devoted primarily to the acquisition of quantitative or experimental methods. 	
		<ul style="list-style-type: none"> ● Courses devoted primarily to teaching skills. 	

Course Prefix	Number	Title	General Studies Designation
GER	455	Holocaust and German-Mediated Memory	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 checklist)	How course meets spirit (contextualize specific examples in next column)	Please provide detailed evidence of how course meets criteria (i.e., where in syllabus)
<p>C-1: emphasizes the study of aesthetic experience</p> <p>C-4 b, c, d</p> <p>Highlighted yellow</p>	<p>Course explores the core role of film, literary, and architectural aesthetics for engaging a range of sociocritical and cultural ideas involving Holocaust narrative and representation (gender, race, class, religious identity) through the lenses of memory and trauma studies</p>	<p>The course description and learning outcomes describe the overall logic of the course as one through which students will explore how successive generations of Germans understand, depict and commemorate their nation's National Socialist past and the Holocaust, through film, photography, television, novel, graphic novel, memoir, architectural monument, memorial, and museum space.</p>
<p>C-2: interpretation, analysis, or creation of written, aural, or visual texts</p> <p>C-4 b, c, d</p> <p>Highlighted blue</p>	<p>Course involves a range of visual, written, and spatial texts from the period beginning in 1933 and proceeding through the mid-2010s.</p>	<p>Discussion activities, oral presentations, critical response and research papers, and creative project opportunities each offer students the ability to interpret, critically analyze, and create written, visual, aural, or digital texts of their own design.</p> <p>Evidenced within descriptions of course assignments, and through weekly readings and film viewing assignments. See List of Primary Texts, Films and Architectural Sites.</p>
<p>C-3: interpretation, analysis, engagement with aesthetic practice</p> <p>Highlighted green</p>	<p>For each primary film, literary, photographic, and/or architectural example, students are asked to read critical theoretical texts and scholarly analyses of these examples and their authors/filmmakers/photographers/architects to assist with their own interpretive critique of aesthetic practice,</p>	<p>Critical theoretical texts by Theodor Adorno, Saul Friedländer, Michael Rothberg, Barbie Zelizer, Jeffrey Olick, Daniel Libeskind, James Young, Jan Assmann, Cynthia Ozick, provide models to help students think about the aesthetic structures that underlie each primary example, and how these structures respond to the sociopolitical context in which the examples are produced. Scholarly analyses of specific examples provide interpretive models to help students support their own critical readings of these primary examples.</p>

Fall 2022: GER 445/HON 494/JST 445/SLC 445/SLC 598—Holocaust and German Memory

Class Meetings: M 4:30-7:15 pm
Classroom:

Instructor: Dan Gilfillan
Contact: dgilfil@asu.edu | 480-965-8245
Twitter: @ProfGilfillan

Our Course At-A-Glance

Course Description

This course places students in the midst of one of the most traumatic events of the 20th-century, and one of the darkest chapters in German history. It examines representations of the Shoah from the perspective of its survivors, its perpetrators, and its victims, both with respect to its immediacy and its generational impact. **(C-1, C-4b, c, d)** The course takes up examples from the media of dramatic and documentary film, photography, fiction narrative, poetry, autobiography, graphic novel/memoir, cyberspace, critical theory and architectural monuments-memorials, beginning with anti-Semitic, National Socialist manipulation and propaganda and continuing forward as each successive generation of Germans sought to confront their country's National Socialist past, and as each successive generation of survivors sought to cope with their own and their families' experiences.

Student Learning Outcomes

Upon successful completion of the course, students will be able to:

(C-1, C-4b, c, d)

- Articulate how generational shifts in sociopolitical ideology are reflected within a range of film, television, and architectural media that demonstrate German representation and commemoration of WWII and the Holocaust.
- Identify and differentiate between the diverse theories of collective, cultural, generational, national, and official memory and how they relate to German representations of the Holocaust and their nation's National Socialist past.
- Demonstrate critical thinking, writing, and analytic skills through the production of a series of audiovisual presentations on visual representations of memory and trauma.

Course Materials

English Edition	German Edition
Ruth Klüger, <i>Still Alive: A Holocaust Girlhood Remembered</i>	<i>weiter leben. Eine Jugend</i>
Bernhard Schlink, <i>The Reader</i>	<i>Der Vorleser</i>
Art Spiegelman, <i>Maus I</i> and <i>Maus II</i>	
Doris Bergen, <i>War and Genocide</i> (recommended, not required)	
PDF versions of critical readings are linked in the weekly Modules on Canvas	

Assignments

Attendance	5%
Participation	10%
Partnered Oral Presentations	15%
Critical Response Papers (2)	30%; 15% each
Creative Project OR Research Paper Proposal	15%
Creative Project OR Research Paper	25%

<i>Grading scale:</i>	100-97%	A+	89-87%	B+	79-77%	C+	0-59%	E
	96-94%	A	86-84%	B	76-70%	C		
	93-90%	A-	83-80%	B-	60-69%	D		

Attendance (5%): Maintaining a strong record of class attendance is an important factor for succeeding in this course. Weekly class meetings will build on material from previous weeks, so it is in your best interest to attend class. Regular attendance and participation is crucial to your success in this course. Since we meet only once per week to discuss reading and viewing materials, it is essential that you attend all course meetings. Please consult with me in advance if you must miss class, and make arrangements to get notes or other missed material from a classmate. With only 14 face-to-face meetings, it is imperative that you make every effort to come to class on time and remain for the duration of the class session. With this in mind, if you miss 3 class meetings, I will lower your final grade by one full letter (i.e., A- to B-). If you miss 4 or more class meetings, you will automatically fail the course. Excuses must be verifiable. If you miss four or more classes, you will not pass the course. Late assignments will be penalized. You must complete all assignments to pass the course.

Please make yourself aware of the Attendance and Pandemic-Related Absences policy outlined later in this document.

(C-2, C-4b, c, d)

Participation/Discussion Boards (10%): I expect you to be speaking actors in the classroom! Make sure to participate actively by contributing to our discussion. There is no rule of thumb for how often or how much you have to contribute each class meeting, though there will be several opportunities provided for some level of participation during each class. In addition to your insightful comments and questions about assigned readings, films and other objects of our study, other in-class, project-based assignments will contribute to your participation in the course.

(C-2, C-4b, c, d)

a) In-Class Project-Based Assignments: in class we will often work in smaller groups with an array of project-based learning tasks, and groups will then share their group-produced ideas or pieces of media in order to provoke discussion about their connection to the focus of the class meeting. Examples of such tasks include:

- engage with clips taken from films either screened as part of your at-home work, or from films related to the film under discussion
- discuss ideas that stem from weekly readings to arrive at a group-based understanding of the readings' main arguments, or of a particularly meaning-rich quotation
- collaborate in working groups to focus on a specific German Holocaust memorial or museum space, and articulate for the class as a whole the way this memorial/museum seeks to represent the Holocaust and how it integrates the range of ideas surrounding memory culture we are discussing as part of the course

b) Discussion Journals: for 8 class meetings, you will write a discussion journal entry using Canvas prior to our class meeting, and then post a response after our class meeting -- either responding to another colleagues' post, or revisiting your own response as follow-up. The goal here is to provide you with a space for reflecting on the readings and screened films, and to prepare you for that week's in-class discussion. These posts may take the form of short form video, audio, or traditional text. All question prompts for discussion journal assignments will be provided in the week leading up to the due date/time for your individual response.

(C-2, C-4b, c, d)

Partnered Oral Presentation (15%): you will prepare and complete a partnered oral presentation (suggested length: 15 minutes). Students will choose a particular essay or grouping of essays from the week's critical and theoretical material and provide an overview and analysis of them in relation to the material under discussion. A sign-up sheet will be circulated in the first two weeks of class. Graduate students in the course are required to do their oral presentation on an essay assigned for class that engages with a more complex theoretical approach to film and/or memory studies and this will be indicated on the sign-up sheet. Opening and leading the discussion involves:

- providing an overview (10-15 minutes) of the reading's primary points/arguments,
- providing examples from the primary text (film, novel, autobiography, memorial/museum space, etc.) being read/discussed/explored in the same week to help illuminate the secondary reading's arguments
- creating not more than two well-developed questions for further discussion by the class following the presentation
- a set of presentation slides (PowerPoint, Prezi, Keynote, Google Slides, etc.) that includes an itinerary slide at the beginning to help organize your oral presentation

The purpose of the discussion questions is to spur continued discussion of the reading in the context of that week's class focus. Presentations will be graded using a rubric, and this rubric can be found under the 'Syllabus|Materials' heading of the Canvas course website. Please consult the rubric to understand how you will be evaluated.

Barrett Honors Students and Graduate Students are required to do their oral presentation on an essay that engages with complex theoretical, historical, and/or philosophical approaches to questions involving memory and trauma studies. Presenters should deal with critical positions, historical development of theoretical discourses, and close readings of films, narratives, or spatial objects and should provide questions for class discussion.

All students should consult with the professor at least one week prior to the oral presentation, either during office hours, or during an appointment. Please email or make accessible a copy of the final presentation to the instructor prior to the presentation. All presentations will be made available in a 'Presentation Archive' via Canvas.

(C-2, C-4b, c, d)

Critical Response Papers (2 @ 15% ea.):

There are 2 critical response papers due during the semester. These are 3-5 page critical papers responding to the films, literary, or autobiographical works, and secondary readings encountered in the course in the lead up to the paper's due date. These two response papers will engage with the ideas and examples discussed as part of the in-class work from the syllabus, asking you to revisit an example and delve more deeply/critically into it to respond to one prompt from a choice of prompts provided by the instructor. The response papers should not involve doing any external research, but should instead be grounded in your critical understanding of the films, autobiographical and fictional narratives, spatial objects and theoretical texts explored in the course.

(C-2, C-4b, c, d)

Proposal for Final Creative Project/Research Paper (15%):

The proposal for the final creative project OR research paper will provide you an opportunity to sketch out your ideas for the final assignment for the course. For research papers this proposal should consist of a short abstract (suggested length: 450-500 words) that outlines the focus and argument/thesis of your paper, a working title for the paper, and a working bibliography of secondary research sources that you plan on integrating into the paper.

For creative projects this proposal should consist of a detailed description of the project that outlines what it is you will produce (e.g. short film, scripts/screenplay treatment for a short film, photo-essay/photojournalism, journalistic essay, curated film series or exhibition space, design for a monument/memorial/museum space, etc.). All creative projects should engage in some way with the materials we have discussed and investigated in class, and the proposal should demonstrate these points of connection.

(C-2, C-4b, c, d)

Final Project (25%)

Students have the option of completing either a research-focused paper or a creative project, both of which should explore critical understandings of Holocaust representation as examined through the set of examples within the German context from throughout the semester.

1. Research Paper

Undergraduate students enrolled in the course will write an 8-10-page research paper, Barrett Honors students will write a 12-15-page paper, and Graduate students will write an 18-20-page paper on a topic related to the course. All papers will be typewritten, double-spaced in 12 pt font, and follow the MLA or Chicago Style Manual for citations and works cited. You will be required to turn in a topic proposal, which outlines your ideas and contains a preliminary bibliography of your secondary sources (books, journal articles, etc.). Students majoring in a second language (likely enrolled in GER 445 or SLC 445) are required to use at least one secondary research source in the language they are studying. Please see me if you have questions about this. All papers must be written in English.

2. Creative Project

Given the range of disciplinary interests of students in the course, students may also take the opportunity to produce a creative project as their final project for the course. If you are interested in pursuing a final project of this nature, you **MUST** speak with me in advance of the topic proposal due date, so that I can hear your ideas,

help you with organizing your ideas into a manageable and accomplishable project, and gain an understanding for how you intend to engage with the materials we have discussed and investigated in class with the outcome of the creative project. This will be the first time that I have offered the possibility of a creative project in the context of this course on Holocaust representation. Some possible forms the creative project might undertake: short films, scripts/screenplays for a short film, curation of a film series, proposals for monument or exhibition spaces engaging with memory/trauma/loss in some fashion.

For all creative projects, you are required to write a short metanarrative (min. 2-pages in length, typed, double-spaced, 12pt font) to accompany the project, which should illustrate the connections you are drawing between the project and the theoretical/fictional/filmic texts we have investigated over the course of the semester. The metanarrative should respond to questions like: In what ways are ideas related to cultural memory being used in this project? What set of guiding principles does this project undertake to address? Is there an ethics of representation involved?

Barrett Honors Students

In addition to the longer research paper or more in-depth creative project due at the end of the semester, students from the Barrett Honors College enrolled in HON 494, or as Barrett Honors Students in FMS 445, GER 445, JST 445, or SLC 445 are also required to choose an essay as the focus of their oral presentation, which delves more deeply into complex theoretical, philosophical, and historical approaches to questions involving memory and trauma studies, ethical understandings of victimization and perpetration, and visual/textual/sonic representations of atrocity.

While my expectations are that all students enrolled in the course will perform at their highest level and submit assignments that demonstrate the best of their intellectual and scholarly abilities, Barrett Honors Students are expected to devote additional energy to their work, and demonstrate additional layers of expertise in their assignments.

Course Policies

Attendance and Pandemic-Related Absences: Attendance and participation in class activities is an essential part of the learning process, and students are expected to attend class regularly. Some absences are, however, unavoidable. Excused absences for classes will be given without penalty to the grade in the case of:

- a university-sanctioned event [ACD 304-02];
- religious holidays [ACD 304-04; a list can be found here <https://eoss.asu.edu/cora/holidays>];
- work performed in the line-of-duty according [SSM 201-18];
- and illness, quarantine or self-isolation related to illness as documented by a health professional.

Anticipated absences for university-sanctioned events, religious holidays, or line-of-duty activity should be communicated to the instructor by email at least 10 days before the expected absence.

Absences for illness, quarantine or self-isolation related to illness should be documented by a health professional and communicated to the instructor as soon as possible by email.

Excused absences do not relieve students from responsibility for any part of the course work required during the period of absence. In the event you cannot attend class in person as a result of illness or possible exposure to infectious disease, you may request make-up work for missed graded assignments (presentations, response papers) from the instructor by providing documentation of the illness/quarantine and informing the instructor as soon as possible by email. You may always access materials related to any specific class meeting on the course Canvas site, where weekly PowerPoint lecture slides and student presentation slides will be posted.

If there is a disagreement as to whether an absence should be accommodated, the instructor and student should contact the academic unit chair immediately for resolution.

Face Coverings: The ASU Face Cover Policy (<https://www.asu.edu/about/fall-2021#face-coverings>) requires the wearing of face covers in the majority of classrooms, teaching laboratories, studios and workshop settings. The space for this class has been designated as a space requiring face covers. Please wear a face covering over your nose and mouth at all times during class for the health and safety of yourself and other

Participation: Success in this course will hinge on both the quantity and quality of your participation in the course. The quantity of your participation means attendance and active involvement in all class meetings. High quality participation requires that you prepare thoroughly and work hard at expressing yourself accurately in class discussion. I expect you to support and encourage one another in these efforts. Note: All cell phones and other hand-held electronic devices should have ringers and other notifications in the SILENCED mode. Judicious use of laptops, tablets and smartphones for in-class work is allowed and encouraged, but I do notice if your focus is somewhere other than class – please do not be a distraction for other students surrounding you.

Film Screenings: Most of the films we will view as part of this course are being made available as streaming video, which will be accessible via the Canvas course website. I would recommend that you view the films on as large a screen as possible to be able to experience the films in their full production value. Four of the films we will view or see clips from may be difficult to watch due to the depiction of atrocities, or for their racist, anti-Semitic content. Finally, many, if not all, of the films we will be screening this semester have an “R” rating. If you feel you cannot watch an R-rated film, you may want to consider not taking this class.

Course Content

All content in this course, including video lectures/meetings, presentations, assignments, discussions, quizzes, and exams is protected by copyright and may not be shared, uploaded, sold, or distributed. Any recording of class sessions by students is prohibited, except as part of an accommodation approved by the Disability Resource Center.

Plagiarism and Academic Integrity

The aim of education is the intellectual, personal, social, and ethical development of the individual. The educational process is ideally conducted in an environment that encourages reasoned discourse, intellectual honesty, openness to constructive change and respect for the rights of all individuals. Self-discipline and a respect for the rights of others in the university community are necessary for the fulfillment of such goals.

According to the **Student Academic Integrity Policy**, every assignment that the student completes must be her/his own work and created specifically (only) for this class. Plagiarism is punishable by the university and ultimately may result in a failing grade for the assignment or for the entire course.

Disability Accommodations

Qualified students with disabilities who will require disability accommodations in this class are encouraged to make their requests to me at the beginning of the semester either during office hours or by appointment. Note: Prior to receiving disability accommodations, verification of eligibility from the Disability Resource Center (DRC) is required. Disability information is confidential.

Establishing Eligibility for Disability Accommodations

Students who feel they will need disability accommodations in this class but have not registered with the Disability Resource Center (DRC) should contact DRC immediately. Their office is located on the first floor of the Matthews Center Building. DRC staff can also be reached at: 480-965-1234 (V), 480-965-9000 (TTY). For additional information, visit: eoss.asu.edu/drc. Their hours are 8:00 AM to 5:00 PM, Monday through Friday.

Expected Classroom Behavior

Violent and threatening behavior in class or in interactions with the instructor or other students will not be tolerated. Any such behavior will be reported to university police and handled according to university policy

Problems: If anything is interfering with your work in the course, or if there is something I can do to help alleviate a problem (class-related or otherwise), please feel free to speak with me. Problems can be addressed, but the end of the semester is probably too late to do so.

Student Well-Being

It is difficult to learn when you are hungry, unsafe, or insecure about your well-being.

Any student who has difficulty affording groceries or accessing sufficient food to eat every day, who lacks a safe and stable place to live, or who is grappling with concerns such as mental or physical health, loss and grief, justice system involvement, immigration status, or persistent discrimination, violence, or trauma, including sexual violence, and believes

this may affect their performance in the course, is urged to contact one or more of the following for support:

ASU Dean of Students - Student Advocacy and Assistance (480-965-6547)

ASU Counseling Services (480-965-6146 or after business hours, 480-921-1006)

Title IX

Title IX is a federal law that provides that no person be excluded on the basis of sex from participation in, be denied benefits of, or be subjected to discrimination under any education program or activity. Both Title IX and university policy make clear that sexual violence and harassment based on sex is prohibited. An individual who believes they have been subjected to sexual violence or harassed on the basis of sex can seek support, including counseling and academic support, from the university. If you or someone you know has been harassed on the basis of sex or sexually assaulted, you can find information and resources at <https://sexualviolenceprevention.asu.edu/faqs>.

As a mandated reporter, I am obligated to report any information I become aware of regarding alleged acts of sexual discrimination, including sexual violence and dating violence. ASU Counseling Services, <https://eoss.asu.edu/counseling> is available if you wish to discuss any concerns confidentially and privately. ASU online students may access 360 Life Services, <https://goto.asuonline.asu.edu/success/online-resources.html>

(C-2, C-4b, c, d)

List of Primary Texts (Novel, Memoir, Graphic Novel), Films, and Architectural Sites

1. *Triumph des Willens / Triumph of the Will*, 1935 (dir. Leni Riefenstahl)
2. *Die Wannseekonferenz / The Wannsee Conference*, 1987 (dir. Heinz Schirk)
3. *A Film Unfinished*, 2010 (dir. Yael Hersonski)
4. *Die Führer schenkt den Juden eine Stadt / The Führer Gives a City to the Jews*, 1944 (dir. Kurt Gerron, forced)
5. *Nuit et brouillard / Night and Fog*, 1955 (dir. Alain Resnais)
6. *Memory of the Camps*, Documentary Footage shot by Allied Forces cameramen.
7. *Die Mörder sind unter uns / The Murderers are Among Us*, 1946 (dir. Wolfgang Staudte)
8. *Lang ist der Weg / Long is the Road*, 1949 (dir. Herbert Fredersdorf and Marek Goldstein)
9. *Das schreckliche Mädchen / The Nasty Girl*, 1991 (dir. Michael Verhoeven)
10. Bernhard Schlink, *Der Vorleser / The Reader*
11. Ruth Klüger, *weiter leben / Still Alive: A Holocaust Girlhood Remembered*
12. *Rosenstraße*, 2003 (dir. Margarethe von Trotta)
13. *Aimée & Jaguar: A Love Larger than Death*, 1999 (dir. Max Färberböck)
14. *Generation War* 2013 (dir. Philipp Kadelbach)
15. *Downfall*, 2004 (dir. Oliver Hirschbiegel)
16. *Sophie Scholl: The Final Days*, 2005 (dir. Marc Rothemund)
17. Art Spiegelman, *Maus I* and *Maus II*
18. *Winterkinder / Winters Children*, 2005 (dir. Jens Schanze)
19. *2 oder 3 Dinge, die ich von ihm weiß / 2 or 3 Things I Know about Him*, 2005 (dir. Malte Ludin)
20. Foundation Memorial to the Murdered Jews of Europe <https://www.stiftung-denkmal.de/en/home.html>
21. Buchenwald and Mittelbau-Dora Memorials Foundation <https://www.buchenwald.de/nc/en/896/>
22. Jewish Museum Berlin <https://www.jmberlin.de/en/list-our-buildings>
23. The Stolpersteine Memorial Art Project <http://www.stolpersteine.eu/en/home/>

(C-3)

List of Interpretive Scholarly and Critical Texts

1. Michael Rothberg, "Introduction: The Demands of Holocaust Representation"
2. Joanne Reilly, "-General Outline of the Development of the Camp System in the Third Reich"
3. Eric Rentschler, "Introduction: The Power of Illusions"
4. Lutz Becker, "Film Documents of Theresienstadt"
5. Daniel Gilfillan, "*Prima facie* Deception: The Immediacy of the Face in Two Nazi Propaganda Films"
6. Saul Friedländer, "History, Memory, and the Historian: Dilemmas and Responsibilities" (PDF)
7. Barbie Zelizer, "Covering Atrocity in Image" (PDF)
8. Christian Delage, "*Nuit et Brouillard*: a turning point in the history and memory of the Holocaust"
9. Wulf Kansteiner, "The Vagaries of Collective Symbolic Guilt" (PDF)
10. Robert Schechtman "The Lives of Neighbors: Modes of Surveillance and Voyeurism in *Die Mörder sind unter uns*"
11. Jan Assmann, "Collective Memory and Cultural Identity." (PDF)
12. Ira Konigsberg, "*Our Children* and the Limits of Cinema: Early Jewish Responses to the Holocaust"
13. Theodor Adorno, "The Meaning of Working through the Past"
14. Jeffrey Olick, "What Does It Mean to Normalize the Past? Official Memory in German Politics since 1989"
15. William C. Donahue, "Illusions of Subtlety: Bernhard Schlink's *Der Vorleser* and The Moral Limits of Holocaust Fiction"
16. Cynthia Ozick, "The Rights of History and the Rights of the Imagination"
17. Michael Rothberg, "Between the Extreme and the Everyday: Ruth Klüger's Traumatic Realism."
18. Thomas Elsaesser, "From Mastering the Past to Managing Guilt: Holocaust Memory in the New Century"
19. Muriel Cormican, "The Demands of Holocaust Representation: Formal Considerations in Margarethe von Trotta's *Rosenstraße*"
20. Muriel Cormican, "*Aimée and Jaguar* and the Banality of Evil"
21. Helmut Schmitz, "Täter Lite – *Unsere Mütter, Unsere Väter* and the Manufacturing of Empathy with German Wartime Trauma"
22. Christine Haase "*Downfall* (2004): Hitler in the New Millennium and the (Ab)uses of History"

23. Owen Evans, “‘Wonderfully Courageous’? The Human Face of a Legend in *Sophie Scholl: The Final Days* (2005)”
24. Marianne Hirsch, “Family Pictures: *Maus*, Mourning, and Post-Memory”
25. Susanne Luhmann, “Filming Familial Secrets: Approaching and Avoiding Legacies of Nazi Perpetration”
26. James Young, “Introduction: The Texture of Memory”
27. James Young, “Germany’s Holocaust Memorial Problem – and Mine”
28. Caroline Gay, “The Politics of Cultural Remembrance: The Holocaust Monument in Berlin”
29. Claudia Koonz, “Germany’s Buchenwald: Whose Shrine? Whose Memory?”
30. Sarah Farmer, “Symbols that Face Two Ways: Commemorating the Victims of Nazism and Stalinism at Buchenwald and Sachsenhausen”
31. Daniel Libeskind, “Trauma”
32. James Young, “Daniel Libeskind’s Jewish Museum in Berlin. The Uncanny Arts of Memorial Architecture”
33. Kirsten Harjes, “Stumbling Stones: Holocaust Memorials, National Identity, and Democratic Inclusion in Berlin”
34. Juliet Koss, “Coming to Terms with the Present”

Fall 2022: GER 445 / HON 494 / JST 445 / SLC 445 / SLC 598 – Holocaust and German Mediated Memory

Class Meetings: M 4:30-7:15 pm

Instructor: Dan Gilfillan

Classroom:

Contact: dgilfil@asu.edu | 480-965-8245

Twitter: @ProfGilfillan

Week 1 Introduction(s). Course Overview.

• 08/23: **In-Class Screening: (C2, C4b, c, d)**

1. *Triumph des Willens / Triumph of the Will*, 1935 (dir. Leni Riefenstahl), 120 min, clips
2. *Die Wannseekonferenz / The Wannsee Conference*, 1987 (dir. Heinz Schirk), 85 min., clips

Readings Due:

1. M. Rothberg, "Introduction: The Demands of Holocaust Representation" (PDF)
2. J. Reilly, "-General Outline of the Development of the Camp System in the Third Reich-" (PDF)

Week 2 National Socialist Propaganda: Representation as Manipulation

• 08/30: **Screen for Class: (C2, C4b, c, d)**

1. *A Film Unfinished*, 2010 (dir. Yael Hersonski), 88 min. (a documentary film about a 1942 Nazi propaganda film that was never released)
2. *Der Führer schenkt den Juden eine Stadt / The Führer Gives a City to the Jews*, 1944 (dir. Kurt Gerron, forced), 23 min.

Readings Due:

1. E. Rentschler, "Introduction: The Power of Illusions" – excerpt (PDF)
2. L. Becker, "Film Documents of Theresienstadt" (PDF)
3. Gilfillan, "*Prima facie* Deception: The Immediacy of the Face in Two Nazi Propaganda Films" (PDF)

Canvas Discussion Journal:

1. Please visit the Canvas course website to view and complete this week's discussion board assignment

Week 3 Labor Day Holiday / No Class Meeting

Week 4 Documenting/Confronting Atrocity in Image: KZ Liberation Footage and Documentary Film

• 09/13: **Screen for Class: (C2, C4b, c, d)**

1. *Nuit et brouillard / Night and Fog*, 1955 (dir. Alain Resnais), 31 min.

In-Class Screening: (C2, C4b, c, d)

1. *Memory of the Camps*, Documentary Footage shot by Allied Forces cameramen, Clips

Readings Due:

1. S. Friedländer, "History, Memory, and the Historian: Dilemmas and Responsibilities" (PDF)
2. B. Zelizer, "Covering Atrocity in Image" (PDF)
3. C. Delage, "*Nuit et Brouillard*: a turning point in the history and memory of the Holocaust" (PDF)

Canvas Discussion Journal:

1. Please visit the Canvas course website to view and complete this week's discussion board assignment

Week 5 Collective Guilt and Collective Memory: German Rubble Films

• 09/20: **Screen for Class: (C2, C4b, c, d)**

1. *Die Mörder sind unter uns / The Murderers are Among Us*, 1946 (dir. Wolfgang Staudte), 85 min.

Readings Due:

1. W. Kansteiner, "The Vagaries of Collective Symbolic Guilt." (PDF)
2. R. Schechtman "The Lives of Neighbors: Modes of Surveillance and Voyeurism in *Die Mörder sind unter uns.*" (PDF)

Canvas Discussion Journal:

1. Please visit the Canvas course website to view and complete this week's discussion board assignment

Critical Response Paper 1 due Sunday 09/26 by Midnight via Canvas Assignment Link**Week 6**

- 09/27:

Collective Guilt and Collective Memory: Early Jewish Film Responses**Screen for Class: (C2, C4b, c, d)**

1. *Lang ist der Weg / Long is the Road*, 1949 (dir. Herbert Fredersdorf and Marek Goldstein), 77 min.

Readings Due:

1. J. Assmann, "Collective Memory and Cultural Identity." (PDF)
2. I. Konigsberg, "Our Children and the Limits of Cinema: Early Jewish Responses to the Holocaust." (PDF)

Canvas Discussion Journal:

1. Please visit the Canvas course website to view and complete this week's discussion board assignment.

Week 7

- 10/04:

Confronting the Past: German Generational Guilt**Screen for Class: (C2, C4b, c, d)**

1. *Das schreckliche Mädchen / The Nasty Girl*, 1991 (dir. Michael Verhoeven), 92 min.

Readings Due:

1. Begin Reading (we will finish and discuss the novel in our next class meeting): (C2, C4b, c, d)
Bernhard Schlink, *Der Vorleser / The Reader*: (3-112)
German edition: (5-108)
2. T. Adorno, "The Meaning of Working through the Past." (PDF)
3. J. Olick, "What Does It Mean to Normalize the Past? Official Memory in German Politics since 1989" (PDF).

Week 8

- 10/11:

Fall Break / No Class Meeting**Readings Due:**

1. Please use the time to begin and finish the entirety of Ruth Klüger's autobiography *Still Alive: A Holocaust Girlhood Remembered*

Week 9

- 10/18:

Confronting the Past /2**Readings Due: (C2, C4b, c, d)**

1. Bernhard Schlink, *Der Vorleser / The Reader*: (113-218) German edition: (109-207)
2. W. C. Donahue, "Illusions of Subtlety: Bernhard Schlink's *Der Vorleser* and The Moral Limits of Holocaust Fiction." (PDF)
3. C. Ozick, "The Rights of History and the Rights of the Imagination" (PDF)

Canvas Discussion Journal:

1. Please visit the Canvas course website to view and complete this week's discussion board assignment

Week 10

- 10/25:

Coping with the Past: Testimony and Survival**Readings Due: (C2, C4b, c, d)**

1. Ruth Klüger, *weiter leben / Still Alive*: 13-214. German edition: 9-283.
2. M. Rothberg, "Between the Extreme and the Everyday: Ruth Klüger's Traumatic Realism." (PDF)

Canvas Discussion Journal:

1. Please visit the Canvas course website to view and complete this week's discussion board assignment

Week 11

- 11/01:

The Search for the Heroic: Post-Wall German Holocaust Film

Screen for Class/ One Film per Viewing Group (C2, C4b, c, d)

1. Film 1: *Rosenstraße*, 2003 (dir. Margarethe von Trotta), 136 min
2. Film 2: *Aimée & Jaguar: A Love Larger than Death*, 1999 (dir. Max Färberböck), 125 min
3. Film 3: *Generation War* 2013 (dir. Philipp Kadelbach), 270 min (Miniseries)
4. Film 4: *Downfall*, 2004 (dir. Oliver Hirschbiegel), 156 min
5. Film 5: *Sophie Scholl: The Final Days*, 2005 (dir. Marc Rothemund), 120 min.

Readings Due:

All:

1. T. Elsaesser, "From Mastering the Past to Managing Guilt: Holocaust Memory in the New Century" (PDF)

Rosenstraße

1. M. Cormican, "The Demands of Holocaust Representation: Formal Considerations in Margarethe von Trotta's *Rosenstraße*" (PDF)

Aimée & Jaguar

1. M. Cormican, "*Aimée and Jaguar* and the Banality of Evil" (PDF)

Generation War

1. H. Schmitz, "Täter Lite – *Unsere Mütter, Unsere Väter* and the Manufacturing of Empathy with German Wartime Trauma" (PDF)

Downfall

1. C. Haase "*Downfall* (2004): Hitler in the New Millennium and the (Ab)uses of History" (PDF)

Sophie Scholl: The Final Days

1. O. Evans, "'Wonderfully Courageous'? The Human Face of a Legend in *Sophie Scholl: The Final Days* (2005)" (PDF)

Critical Response Paper 2 due Sunday 10/31 Midnight via Canvas Assignment Link

Week 12

- 11/08:

Coping with the Past: Post-Memory

Readings Due:

1. Art Spiegelman, *Maus I* and *Maus II*
2. M. Hirsch, "Family Pictures: *Maus*, Mourning, and Post-Memory." (PDF)

Final Project Proposals due 11/12 by Midnight via Canvas Assignment Link

Week 13

- 11/15:

Coping with the Past: German Generational Memory and the Family Film

Screen for Class:

1. Viewing Group 1: *Winterkinder / Winter's Children*, 2005 (dir. Jens Schanze), 96 min.
2. Viewing Group 2: *2 oder 3 Dinge, die ich von ihm weiß / 2 or 3 Things I Know about Him*, 2005 (dir. Malte Ludin), 85 min.

Readings Due:

1. S. Luhmann, "Filming Familial Secrets: Approaching and Avoiding Legacies of Nazi Perpetration." (PDF)

Canvas Discussion Journal:

1. Please visit the Canvas course website to view and complete this week's discussion board assignment

Week 14

- 11/22:

Holocaust Tourism: Monuments, Memorials, and Museums**Explore Online**

1. Foundation Memorial to the Murdered Jews of Europe <https://www.stiftung-denkmal.de/en/home.html>
Participants:
2. Buchenwald and Mittelbau-Dora Memorials Foundation <https://www.buchenwald.de/nc/en/896/>
Participants:
3. Jewish Museum Berlin <https://www.jmberlin.de/en/list-our-buildings>
Participants:
4. The Stolpersteine Memorial Art Project <http://www.stolpersteine.eu/en/home/>
Participants:

Film Clips (via Canvas)

1. Film documentaries specific to Holocaust tourism

Readings Due (all students):

1. J. Young, "Introduction: The Texture of Memory" (PDF)

Readings Due (specific to each spatial object)**Group 1: Foundation Memorial to the Murdered Jews of Europe**

1. J. Young, "Germany's Holocaust Memorial Problem – and Mine." (PDF)
Responsible:
2. C. Gay, "The Politics of Cultural Remembrance: The Holocaust Monument in Berlin" (PDF)
Responsible:

Group 2: Buchenwald and Mittelbau-Dora Memorials Foundation

1. C. Koonz, "Germany's Buchenwald: Whose Shrine? Whose Memory?" (PDF)
Responsible:r
2. S. Farmer, "Symbols that Face Two Ways: Commemorating the Victims of Nazism and Stalinism at Buchenwald and Sachsenhausen" (PDF)
Responsible:

Group 3: Jewish Museum Berlin

1. D. Libeskind, "Trauma" (PDF)
Responsible:
2. J. Young, "Daniel Libeskind's Jewish Museum in Berlin. The Uncanny Arts of Memorial Architecture." (PDF)
Responsible:

Group 4: Stolpersteine Memorial Art Project

1. K. Harjes, "Stumbling Stones: Holocaust Memorials, National Identity, and Democratic Inclusion in Berlin." (PDF)
Responsible:
2. J. Koss, "Coming to Terms with the Present." (PDF)
Responsible:

Week 15

- 11/29:

Phoenix / Course Wrap-Up**Canvas Discussion Journal:**

1. Please visit the Canvas course website to view and complete this week's discussion board assignment

Week 16

- 12/06:

Finals Week

Final Research Paper / Creative Project due on 12/06 by Midnight via Canvas Assignment Link