



HIST/JUD 3494

The Holocaust: History and Memory

Fall 2015

Tuesday/Thursday 3:30–4:45
Ambler Johnston Great Room

Prof. Rachel Gross
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Office hours by appointment

Overview and Objectives

We will study one of the defining events of the twentieth century, the genocide of European Jews. The first half of the course examines the history of the Holocaust, from the interwar period through liberation of the camps, through a focus on sources. The second half of the course turns to Holocaust memorial culture in Europe, Israel, and the U.S.

Upon the successful completion of this course, students will learn to:

- Recall key events in the origins and development the Holocaust.
- Understand how studies of primary sources deepen our understanding of historical events.
- Complete a written analysis of a primary source.
- Recognize that secondary sources affect the way we view historical events.
- Identify how the Holocaust been exhibited throughout the world in memorials and popular culture.
- Engage in original research to write an article-length paper extending issues raised in class.

Course Texts

- David Engel, *The Holocaust: The Third Reich and the Jews*, 2nd ed. (2013)
- Anne Frank, *The Diary of a Young Girl: The Definitive Edition* (1947; definitive ed. 1995)
- Daniel H. Magilow and Lisa Silverman, *Holocaust Representations in History: An Introduction* (2015)
- Art Spiegelman, *Maus II* (1980)
- Elie Wiesel, *Night* (1955; revised English trans. 2006)
- Jane Yolen, *The Devil's Arithmetic* (1988)
- Additional materials are available on [Canvas](#).

Grade Distribution

- 20% Participation
- 20% Discussion posts
- 20% Primary source analysis
- 10% Discussion audit
- 5% Topic proposal
- 5% Paper draft
- 20% Final research paper

Dates and Deadlines

All assignments are due by 11:59 pm.

Thursday, October 15

Primary source analysis due

Thursday, October 15

Guest speaker: Nathan Kranowski

Tuesday, October 20

Discussion audit due

Tuesday, October 27

Guest speaker: Yael Friedman

Friday, November 6

Field trip to Richmond museum

Thursday, November 12

Topic proposal due

Wednesday, December 2

Paper draft due

Wednesday, December 16

Final paper due

Assignments

Throughout the semester, students are expected to complete the following:

Participation. Our class is a community based on intellectual engagement. Preparation of assigned material, including reading written material and exploring assigned websites before coming to class, consistent attendance, and active participation in class discussions are essential. Active participation may include listening intently to others, taking notes on lectures, and asking questions, as well as sharing interpretations and opinions. There are always multiple ways to interpret the primary material, and when we disagree, as I hope we will, courteous dialogue is demanded. **20 points.**

- Regular attendance is required in order to pass this class. You may have only two unexcused absences. Subsequent absences will significantly affect your final grade. Absences for religious holidays or other essential disruptions will be excused if students inform the instructor of the expected absence in advance. Absence for illness will be excused at Prof. Gross's discretion if notice is given of the absence before class.
- Students will be evaluated according to how they contribute to a dynamic and engaging learning environment. The participation grade reflects preparation of assigned material and how students' contributions to class discussion display informed and thoughtful engagement with course materials and concepts, rather than the quantity of comments. It might help you to think about the evaluation of your class participation consisting of *one-third attendance, one-third attention, and one-third articulation*.
- Assigned reading materials must *be brought to class*. Readings posted online must be *printed*. **Laptops may not be used during class discussions.** Studies show that reading and taking notes on hard copies encourages comprehension far more than reading digital copies. Moreover, raised laptop screens cut off discussion in class. Books may be purchased from the university bookstore or from online retailers. I recommend using Bookfinder.com to compare used book prices.
- Cell phones must be on silent and put away during class.
- **Classroom assignments.** On occasion, graded assignments will be given in class. In-class assignments will test your familiarity with the reading material assigned for that day and serve as a prompt for classroom discussion. The schedule of these assignments will be intentionally erratic. At the end of the semester, participation in the SPOT survey will be counted as a classroom assignment. Students must submit a screenshot of the final page of the survey to receive credit. **5 points** within 20 participation points.

Discussion posts. Students will be divided into three groups. Each group will be assigned a rotating role in the discussion, beginning with the second week of classes. Each class session, a group will be assigned to be first readers, responders, or to have a break. Group assignments can be found on a shared Google Doc, located in Pages on Canvas. **20 points.**

- **First readers.** Students in this group will post a *200- to 300-word scholarly response* to the class's readings. Use the questions on the syllabus marked by ➤ to focus your reading. (These questions are in italics on Canvas.) See the Reading Primary Sources and Reading Secondary Sources for guides to approaching texts. Post your response by *10:00 pm on the night before class*. There are a number of ways to approach these open-ended posts:
 - Consider the text in relation to its historical or theoretical context.
 - Write about an aspect of text that you do not understand or something that jars you.

- Formulate an insightful question or two about the reading and then attempt to answer your own questions. Use the Reading Primary Sources and Reading Secondary Sources as guides.
- As you read, reflect on the guiding reading questions on the syllabus, marked by a ➤ symbol. You are not limited to answering these questions in your discussion posts.
- **Second readers.** Students in this group will build upon, disagree with, or clarify the first readers' posts in a **100- to 200-word response**. Second readers should demonstrate an engagement with the assigned texts in their responses. Responses should be posted **by noon on the day of class**.
- **Evaluation of discussion posts and responses.** Discussion posts will be evaluated according to the following scale of 0–4, primarily on the basis of the kind of critical thinking and engagement displayed in the post.

| Rating | Characteristics |
|--------|--|
| 4 | <i>Exceptional.</i> The discussion post is focused and coherently integrates examples with explanations or analysis. The entry demonstrates awareness of the author's own limitations or implications, and it considers multiple perspectives when appropriate. The entry reflects in-depth engagement with the topic. |
| 3 | <i>Satisfactory.</i> The discussion post is reasonably focused, and explanations or analysis are mostly based on examples or other evidence. Fewer connections are made between ideas, and though new insights are offered, they are not fully developed. The entry reflects moderate engagement with the topic. |
| 2 | <i>Underdeveloped.</i> The discussion post is mostly description or summary, without consideration of alternative perspectives, and few connections are made between ideas. The entry reflects passing engagement with the topic. |
| 1 | <i>Limited.</i> The discussion post is unfocused, or simply rehashes previous comments, and displays no evidence of student engagement with the topic. |
| 0 | <i>No Credit.</i> The discussion post is missing or consists of one or two disconnected sentences. |

Primary source analysis. Students will write a **two- to three-page critical analysis** of a primary source we have examined in class. See the Reading Primary Sources section for a guide to how to approach primary sources. You must address the purpose, argument, presuppositions, and epistemology of your chosen source. Do not aim to answer every question in this rubric, but use it as a general guide to approaching sources, and select the questions that are most relevant to your source. See the Writing Requirements section for requirements of formatting, style, and citation. Due **Thursday, October 15. 20 points.**

Discussion audit. Halfway through the semester, students will compile, review, and reflect upon their discussion posts. Due **Tuesday, October 20. 10 points.**

- Begin by compiling and reading all of your posts. As you reread them, take notes, critically reading your entries as if they were written by somebody else—or at the very least, recognizing that they were written by a different you at a different time. Include this compilation in your submission. You may emend your earlier posts to reflect changes in your knowledge or opinion, so long as you identify later comments by a different font or color.

- Compose a *two-page response* that analyzes and reflects on your posts. This response is open-ended and the exact content is up to you, although it should be thoughtful and directed. You should quote briefly from your own posts and refer to specific ideas from the readings we have studied so far.
- Questions to consider include but are not limited to: What do you usually write about in your posts? Are there broad themes or specific concerns that reoccur in your writing? Has the nature of your posts changed since the start of the course? What changes do you notice, and how might you account for those changes? What surprised you as you reread your work? What ideas or threads in your posts do you see as worth revisiting? What else do you notice? What aspects of the discussion posts do you value most, and how does it show up in your work?

Research paper. Students will write an article-length paper of *six to seven pages* examining a topic of their choosing that expands our classroom study the history or memory of the Holocaust. See the Reading Primary Sources and Reading Secondary Sources sections for guides to how to approach your sources. See the Writing Requirements section for requirements of formatting, style, and citation. Must include footnotes and a bibliography in Chicago style. Due **Wednesday, December 16. 20 points.**

In preparation for the final paper, students will also fulfill the following three assignments:

- **Topic proposal.** Topic proposals should include a one-paragraph description of proposed research for the final paper and a working bibliography of at least *five sources* in Chicago style. Due **Thursday, November 12. 5 points.**
- **Paper draft.** The paper draft must include at least *five pages* of readable text that is complete enough for readers to understand the argument of the paper, the sources it is drawing upon, provide an idea of what the final paper will look like. Must include footnotes and a bibliography in Chicago style. In order to receive full credit, students must participate in the peer editing exercise on Thursday, December 3. Due **Wednesday, December 2. 5 points.**
- **Peer review.** Students will read and respond to drafts of their peers' papers in class on Thursday, December 3. Students must bring a *hard copy* of their paper to class. Included in in-class assignments grade.

Writing requirements

- **Submission.** All written assignments, except for discussion posts, should be submitted on Canvas under Assignments as a Word document or PDF. All work must be submitted by midnight eastern time on the day it is due. Assignments turned in late will be *docked half a letter grade* per day; i.e., assignments turned in one day late will receive a maximum grade of an A- rather than an A.
- **Formatting.** All written assignments should be double-spaced with one-inch margins and in 12-point Times New Roman font. Assignments will be evaluated based on the paper grading criteria below.
- **Writing style.** All work completed for this class, including discussion posts and extra credit, must be written in formal, academic prose, with correct grammar and punctuation and attention to style. Work submitted without due attention to these details will be promptly returned, without commentary, for revision and will be lowered by one letter grade. For a guide to writing style, consult the [Chicago Manual of Style](#). (Requires access to the Virginia Tech network.)
- **Citations.** Use Chicago style footnotes or endnotes and bibliographic citations for this class. Footnotes must be created through an [automatic footnote feature](#). No parenthetical citations, please. For a guide to Chicago citations, consult Chicago Manual of Style's [Citation Quick Guide](#).

- **Plagiarism.** As Virginia Tech’s Undergraduate Honor System states, “Plagiarism includes the copying of the language, structure, programming, computer code, ideas, and/or thoughts of another and passing off the same as one’s own original work, or attempts thereof.” Per university regulations, penalties range from a zero on an assignment to academic probation, notation on transcript, or dismissal from the university. See Virginia Tech’s library’s [Learning Services/Plagiarism](#). To be sure when to cite your sources in written assignments, read [“Is It Plagiarism Yet?”](#) by Purdue University’s Online Writing Lab.

Research resources. Plan ahead! Research materials take time to find and access.

Make use of [Addison](#), Virginia Tech’s library catalog. Google, [Google Scholar](#) and [Google Books](#) are great places to start, but they most useful when used in conjunction with the library. When you find an article cited via Google Scholar or another source, turn back to Addison to see if you can access it via Virginia Tech’s resources. In Addison, click the “Journal Title” bar on the left to search for articles in a particular journal.

If Virginia Tech’s library does not own a book or article, you can access it via the library’s **Interlibrary Loan system** ([ILLiad](#)). Given enough time, this amazing system will deliver a scanned PDF of any article or book chapter to your email or deliver a book for you from another library to Newman Library.

Use [JSTOR](#) and [Project Muse](#) to access scholarly articles. Use [ProQuest](#) to access newspaper articles and other materials. These sources require access to the VT network, though JSTOR allows you to log in via your Virginia Tech ID and password.

Caution: Wikipedia and other encyclopedias are often good places to begin learning about a subject. However, they are *never* acceptable citations for a research project. Wikipedia and other encyclopedias are tertiary sources, containing summaries of primary and secondary sources. Follow those references to the original sources and read those sources. Use them to help you find other sources. Then cite the primary and secondary sources that are useful to you, *not* Wikipedia or other encyclopedias.

Students with disabilities and other accommodations. Students in need of special accommodations due to a disability should contact the [Services for Students with Disabilities](#) in 310 Lavery Hall. If you require any special arrangements for the class for a recognized disability or for other reasons, please contact me to discuss accommodations, preferably at the start of the semester. I am happy to work with you.

Grading Scale

| | | | | | | | |
|----|--------|----|-------|----|-------|---|--------------|
| A+ | 97–100 | B | 84–86 | C- | 70–73 | F | 59 and below |
| A | 94–96 | B- | 80–83 | D+ | 67–69 | | |
| A- | 90–93 | C+ | 77–79 | D | 64–66 | | |
| B+ | 87–89 | C | 74–76 | D- | 60–63 | | |

Extra credit. Students can receive a limited number of extra credit points for attending Judaic Studies events and selected other academic events. These events will be announced in class or via email. Students may also receive credit for visiting the United States Holocaust Memorial Museum in Washington, DC. To receive credit, submit a paragraph describing the event *no later than a week after the event*. Like all other assignments, extra credit descriptions must be written in formal, grammatically correct prose in order to receive full credit. Students may receipt up to **2 points per event** and up to **4 points total**.

Reading Primary Sources

Reading and writing well involves asking questions of your sources. Even if you believe you cannot arrive at the answers, imagining possible answers will aid your comprehension. This process is all about your willingness and ability to ask questions of the material, imagine possible answers, and explain your reasoning.

An acronym that may help guide your evaluation of primary source texts: **PAPER**.

Purpose of the author in preparing the document

Argument and strategy she or he uses to achieve those goals

Presuppositions and values (in the text, and our own)

Epistemology (evaluating knowledge and understanding)

Relate to other texts (compare and contrast)

■ Purpose

Who is the author and what is her or his place in society? What in the text makes you think so?

Why did the author prepare the document? What was the occasion for its creation?

What is at stake for the author in this text? Why do you think she or he wrote it? What evidence in the text tells you this?

Does the author have an argument? In one sentence, what is that argument?

■ Argument

What is the text trying to do? How does the text make its case? What is its strategy for accomplishing its goal? How does it carry out this strategy?

What is the intended audience of the text? How might this influence its rhetorical strategy? Identify specific examples.

Are there points at which the author responding to arguments or concerns that are not clearly stated in the text?

Do you think the author is credible and reliable? Why?

■ Presuppositions

How do the ideas and values in the source differ from the ideas and values of our age and place?

What presumptions and preconceptions do we as readers bring to bear on this text? What do we find objectionable that contemporaries might have found acceptable?

How might the difference between our values and the values of the author influence the way we view the text?

■ Epistemology

How might this text support one of the arguments found in secondary sources we have read?

What kinds of information does this text reveal that it does not seem concerned with revealing? In other words, what does it tell us without knowing it's telling us?

Identify claims in the text that are the author's interpretation.

Identify examples of historical "facts" (something that is absolutely indisputable) we can learn from this text.

What patterns or ideas are repeated throughout the readings?

What major differences appear in them?

Which do you find more reliable and credible?

■ Relate

Now choose another of the readings, and compare the two, answering these questions:

What patterns or ideas are repeated throughout the readings?

What major differences appear in them?

Which do you find more reliable and credible?

* * *

Reading Secondary Sources

Reading secondary historical sources is a skill that may be acquired and must be practiced. Reading academic material well is an active process that can be far removed from the kind of pleasure reading most of us are used to. The key here is taking the time and energy to engage the material—to think through it and to connect it to other material you have covered.

A technique for reading a book which complements the steps above is to answer a series of questions about your reading is to **STAMP** it:

Structure

Thesis

Argument

Motives

Primary sources

■ Structure

How has the author structured her work? How would you briefly outline it? Why might she have employed this structure? What historical argument does the structure employ? After identifying the thesis, ask yourself in what ways the structure of the work enhances or detracts from the thesis. How does the author set about to make her or his case? What about the structure of the work makes it convincing?

■ Thesis

A thesis is the controlling argument of a work of history. Alexis de Tocqueville argued, for instance, that American society in the first half of the nineteenth century believed itself to be radically oriented towards liberty and freedom while in fact its innate conservatism hid under a homogeneous culture and ideology. Often, the most difficult task when reading a secondary is to identify the author's thesis. In a well-written essay, the thesis is usually clearly stated near the beginning of the piece. In a long article or book, the thesis is usually diffuse. There may in fact be more than one. As you read, constantly ask yourself, "How could I sum up what this author is saying in one or two sentences?" This is a difficult task; even if you never feel you have succeeded, simply constantly trying to answer this question will advance your understanding of the work.

■ Argument

A thesis is not just a statement of opinion, or a belief, or a thought. It is an argument. Because it is an argument, it is subject to evaluation and analysis. Is it a good argument? How is the big argument (the thesis) structured into little arguments? Are these little arguments constructed well? Is the reasoning valid? Does the evidence support the conclusions? Has the author used invalid or incorrect logic? Is she relying on incorrect premises? What broad, unexamined assumptions seem to underlay the author's argument? Are these correct?

Note here that none of these questions ask if you like the argument or its conclusion. This part of the evaluation process asks you not for your opinion, but to evaluate the logic of the argument. There are two kinds of logic you must consider: Internal logic is the way authors make their cases, given the initial assumptions, concerns, and definitions set forth in the essay or book. In other words, assuming that their concern is a sound one, does the argument make sense? Holistic logic regards the piece as a whole. Are the initial assumptions correct? Is the author asking the proper questions? Has the author framed the problem correctly?

■ Motives

Why might the author have written this work? This is a difficult question, and often requires outside information, such as information on how other historians were writing about the topic. Don't let the absence of that information keep you from using your historical imagination. Even if you don't have the information you wish you had, you can still ask yourself, "Why would the author argue this?" Many times, arguments in older works of history seem ludicrous or silly to us today. When we learn more about the context in which those arguments were made, however, they start to make more sense. Things like political events and movements, an author's ideological bents or biases, or an author's relationship to existing political and cultural institutions often have an impact on the way history is written. On the other hand, the struggle to achieve complete objectivity also affects the ways people have written history. It is only appropriate, then, that such considerations should inform your reading.

■ Primary sources

Students of history often do not read footnotes. Granted, footnotes are not exactly entertaining, but they are the nuts and bolts of history writing. Glance occasionally at footnotes, especially when you come across a particularly interesting or controversial passage. What primary sources has the historian used to support her argument? Has she used them well? What pitfalls may befall the historian who uses these sources? How does her use of these kinds of sources influence the kinds of arguments she can make? What other sources might she have employed?

Adapted from *Patrick Rael*, *Reading, Writing, and Researching for History*. Bowdoin College (2004).
<http://www.bowdoin.edu/writing-guides/>.

Writing Evaluation Criteria

All longer written assignments for this class, including the observation papers and the research project, will be graded according to the following criteria:

ARGUMENT and/or ANALYSIS

| A | B | C | D–F |
|---|---|---|--|
| Original, interesting, and nuanced. Well-chosen language. Clear argument. | Promising, if somewhat vague, obvious, overstated. May be too general or broad. | Flawed by weak logic, simplicity, or pointlessness. Fatally general, broad, or obvious. | Absent or unfounded. Unrelated to the assignment. Glib or thoughtless. |

EVIDENCE

| A | B | C | D–F |
|---|---|--|--|
| Ample, well integrated, thoughtfully interpreted, appropriate. Sources cited appropriately. | Adequate. May be clumsily or superficially analyzed or interpreted. May be inappropriate. Some sources not cited. | Inadequate or extraneous. May be carelessly chosen or poorly explained. Too much summary or too little analysis. Problems with citing sources. | Almost none. Inappropriate or misinterpreted. Sources not cited. |

STRUCTURE

| A | B | C | D–F |
|--|---|--|---|
| Logical, graceful, progressive. Good transitions; well balanced, coherent. Starts fast and grabs the reader. Concludes without simply summarizing. Considers the reader. | Coherent and easily followed. May be repetitive, imbalanced, or have weak transitions. Starts slowly. Conclusion only summarizes the paper. | Serious gaps or leaps in logic. Monotonous or repetitive. Disorganized; Does not consider the reader. Extraneous ideas or connections. | Formless, rushed, scattered. Lacks necessary transitions. No apparent organization. |

STYLE

| A | B | C | D–F |
|---|--|---|---|
| Succinct, eloquent, precise. Well-chosen language. Variable sentence types. Apt and subtle diction. | Correct but may be clichéd or lack eloquence or precision. A few errors in grammar and usage. Repetitive language or sentence structure. May be wordy. | Marred by cliché or error, poor diction, or inappropriate word choice. Poorly proofread. Little variety in language or sentence structure. Often wordy. | Sloppy. Numerous errors in spelling and/or grammar. Not proofread. Wordy. |

Class topics and readings

Assigned readings should be prepared by the course date under which they are listed.

Week 1

Class 1. Tuesday August 25 Introduction

In class: Deborah E. Lipstadt, "[California School Asks 8th Graders To Debate Whether the Holocaust Happened](#)," *Tablet Magazine*, May 6, 2014.

- *What is at stake in denial of the Holocaust? What does Holocaust denial teach us about using sources?*

Class 2. Thursday, August 27 Definitions

David Engel, *The Holocaust: The Third Reich and the Jews* (2000). ch. 1, "Studying the Holocaust," 1–10; doc. 1.

Benjamin Lieberman, "From Definition to Process: The Effects and Roots of Genocide," in *New Directions in Genocide Research*, ed. Adam Jones (2012), 3–17.

Daniel Feierstein, "The Concept of 'Genocidal Social Practices,'" in *New Directions in Genocide Research*, 18–35.

United Nations General Assembly, "Convention on the Prevention and Punishment of the Crime of Genocide," December 9, 1948. Focus on pp. 2–3.

- *How has genocide been defined? Why do definitions of genocide matter? Is genocide a modern practice or an old one?*

Week 2

Class 3. Tuesday, September 1 Interwar period

Engel, *The Holocaust*, ch. 2, "The Jews," 11–18.

Saul Friedländer, ch. 3, *Nazi Germany and the Jews: Volume 1: The Years of Persecution 1933–1939* (1998), "Redemptive Anti-Semitism," 73–95.

Jeffrey Shandler, ed. *Awakening Lives: Autobiographies of Jewish Youth in Poland Before the Holocaust*, ch. 9, "G.S.," 263–274.

- *What was the state of Jewish life in Germany and Poland before World War II? What is "redemptive antisemitism"? How does G.S. characterize her relations with non-Jews?*

Class 4. Thursday, September 3 Policies and propaganda

Engel, *The Holocaust*, ch. 3, "Hitler, Nazis, Germans, and Jews," 19–30; docs. 2–3.

Susan Bachrach and Steven Luckert, *State of Deception: The Power of Nazi Propaganda*, United States Holocaust Memorial Museum (2009), Introduction, 1–12; ch. 1, "Propaganda for Votes and Power, 1919–1933," 13–36.

- *How should we define propaganda? What was the role of propaganda in Nazi strategy?*

Week 3

Class 5. Tuesday, September 8 Propaganda: *Mein Kampf*

Adolf Hitler, *Mein Kampf* (1925), trans. Ralph Manheim, 284–329.

Bachrach and Luckert, *State of Deception*, ch. 1, “Propaganda for Votes and Power, 1919–1933,” 36–63.

- *How important was antisemitism to Nazi strategy? What do Hitler’s terms “culture-creating” and “culture-bearing” mean?*

Film screening Wednesday, September 9 *Triumph of the Will*, Ambler Johnston movie theater, 7:00–9:00 pm. Attending the screening is optional, but watching the film is required.

Class 6. Thursday, September 10 Propaganda: *Triumph of the Will*

Engel, *The Holocaust*, ch. 4, “1933–1941: A Twisted Road?” 31–43.

Film: [*Triumph of the Will*](#), directed by Leni Riefenstahl (1935). 110 minutes. Use the scene guide to help you take notes while watching the film.

Alan Sennett, “*Triumph of the Will* as a Case Study,” *Framework: The Journal of Cinema and Media* 55, no. 1 (2014), 45–65.

- *What actions did the Nazi party take against Jews when it came to power? How does *Triumph of the Will* convey Nazi goals and values through image, sound, and movement?*

No class Tuesday, September 15 Rosh Hashanah

Week 4

Class 7. Thursday, September 17 Life in the Third Reich

Engel, *The Holocaust*, ch. 5, “Responding to Persecution,” 44–45, docs. 8–12.

Marion Kaplan, *Between Dignity and Despair*, ch. 4, “The Daily Lives of Children and Youth in the ‘Third Reich,’” 94–118.

- *How did Jewish children and adolescents experience the rise of antisemitic policies in German public schools and in Jewish schools? How did Jewish organizations respond to the policies of the Third Reich?*

Week 5

Class 8. Tuesday, September 22 The final solution

Engel, ch. 6, “The Transition to Killing,” 56–70, docs. 14, 16–18, 33.

Raul Hilberg, “The Bureaucracy of Annihilation,” in *Unanswered Questions: Nazi Germany and the genocide of the Jews*, ed. François Furet (1989), 119–133.

- *What are the various hypotheses explaining the mass killings that Germany began in 1941? What did German planners have to do to make the killing center plan work? What is Hilberg describing with the phrase “the bureaucracy of annihilation”?*

Class 9. Thursday, September 24 Resistance and passivity

Engel, ch. 7, “Responding to Murder,” 71–89, docs. 21–24.

Yehuda Bauer, “Jewish Resistance and Passivity in the Face of the Holocaust,” in *Unanswered Questions*, 235–251.

Jan Karski, *Story of a Secret State: My Report to the World* (1944), “The Ghetto,” 302–310.

- *Why were Jews throughout Europe slow to ascertain the true nature and extend of the Nazi threat? What difficulties did they face in resisting the Nazis? How should we define “resistance” in the Holocaust?*

Week 6

Class 10. Tuesday, September 29 Jewish Councils and Jewish policemen

Engel, docs. 25–29.

Randolph L. Braham, “The Jewish Councils: An Overview,” in *Unanswered Questions*, 252–274.

Calel Perechodnik, *Am I a Murderer? Testament of a Jewish Ghetto Policeman* (1992), 25–52.

- *What were the roles of Jewish councils and Jewish policemen in the ghettos? How does Calel Perechodnik categorize his actions as a Jewish policeman?*

Class 11. Thursday, October 1 The Warsaw Ghetto

Karski, *Story of a Secret State* (1944), 310–319.

Engel, doc. 19.

Emanuel Ringelblum, *Notes from the Warsaw Ghetto* (1958), 124–132; “The Ghetto Breaks Up,” 307–314; 319–320, 329–338; Afterword, 345–347.

- *What is Ringelblum’s tone? What is Karski’s tone? These are both primary sources, but in what ways are they different kinds of sources?*

Week 7

Class 12. Tuesday, October 6 Bystanders and witnesses

Kazimierz Sakowicz, *Ponary Diary, 1941–1943: A Bystander's Account of a Mass Murder*, ed. Yitzhak Arad, trans. Laurence Weinbaum (2005); Yitzhak Arad, Preface, xviii–xvi; 1–40.

- *What is the tone and purpose of Sakowicz's account? What does they tell us about the roles of bystanders and witnesses?*

Class 13. Thursday, October 8 Neighbors and perpetrators

Jan T. Gross, *Neighbors: The Destruction of the Jewish Community in Jedwabne, Poland* (2001), Introduction, "Outline of the Story," "Sources," "Before the War," 3–40; "Who Murdered the Jews of Jedwabne?" and "The Murder," 79–104; "What Do People Remember?" "Collective Responsibility," "New Approach to Sources," "Is It Possible to Be Simultaneously a Victim and a Victimizer?" 126–151.

- *According to Gross, who was responsible for the deaths of the Jews of Jedwabne? Why might his work be controversial? Is it possible to be both a victim and a perpetrator?*

Week 8

Class 14. Tuesday, October 13 Survivor's memoir: *Night*

Elie Wiesel, *Night* (1955).

Magilow and Silverman, *Holocaust Representations*, ch. 5, "Night (memoir, 1956/1958)," 53–60.

Edward Wyatt, "[The Translation of Wiesel's 'Night' Is New, But Old Questions Are Raised](#)," *New York Times*, January 19, 2006.

- *What is the tone of Night? How would you characterize this memoir? How does Wiesel's fame affect the reception of Night? What concerns were raised about the new translation?*

Class 15. Thursday, October 15 Holocaust survivor guest speaker

No reading. In-class visit from Nathan Kranowksi, Blacksburg Jewish community member, who survived the war as a young boy in hiding in occupied France.

- *What role do survivors' public talks play in the commemoration of the Holocaust?*

Friday, October 16–Sunday, October 18 Fall break

Week 9

Class 16. Tuesday, October 20 Images and names

Jeffrey Shandler, *While America Watches: Televising the Holocaust* (1999), ch. 1, "The Image as Witness," 5–26.

Magilow and Silverman, *Holocaust Representations in History*, ch. 1, "The Boy in the Warsaw Ghetto Photograph," 13–22; ch. 3, "Yizker-bukh Khelm," 63–72.

[*Chelm Yizkor Book*](#) (Hebrew).

- *How can images function as a memorial? How can recording names be a memorial?*

Class 17. Thursday, October 22 Eichmann on trial

Hannah Arendt, *Eichmann in Jerusalem: A Report on the Banality of Evil* (1963), ch. 2, "The Accused," 1–35; ch. 8, "Duties of a Law-Abiding Citizen," 135–150.

Magilow and Silverman, *Holocaust Representations*, ch. 6, "Eichmann in Jerusalem," 63–72.

- *Are you convinced by Arendt's portrayal of Adolf Eichmann? What does the term "the banality of evil" mean?*

Week 10

Class 18. Tuesday, October 27 Preserving sites

Guest speaker in class via Skype: Yael Friedman, museum educator, [Museum of Jewish Heritage—A Living Memorial to the Holocaust](#), New York.

James Edward Young, *The Texture of Memory: Holocaust Memorials and Meaning* (1993), ch. 5, "The Rhetoric of Ruins: The Memorial Camps at Majdanek and Auschwitz," 119–154.

- *What is at stake in the preservation of death camps? What messages are the exhibits designed to communicate? What does "the veneration of ruins" mean? Yael Friedman has led group trips to death camps in Poland. Prepare questions to ask her about her experiences leading these programs inspired by the assigned reading.*

Class 19. Thursday, October 29 Yom HaShoah/Holocaust Remembrance Day

Young, *The Texture of Memory*, ch. 10, "When a Day Remembers: A Performative History of Yom Hashoah," 263–283.

Ruth Ebenstein, "Remembered Through Rejection: Yom Hashoah in the Ashkenazi Haredi Daily Press 1950–2000," *Israel Studies* 8, no. 3 (fall 2003) 141–167.

- *What purpose do memorial days serve? How do Yom Hashoah activities in Israel convey a Zionist message? How do ultra-Orthodox Israeli Jews "remember through rejection"?*

Week 11

Class 20. Tuesday, November 3 Televising the Holocaust

Film: “[This Is Your Life, Hanna Kohner](#).” 25 min.

Jeffrey Shandler, *While America Watches: Televising the Holocaust* (1999), ch. 2, “This Is Your Life,” 27–40.

Film: Excerpt from *Shoah*.

Magilow and Silverman, *Holocaust Representations*, ch. 10, “*Shoah*,” 103–110.

- *How has the portrayal of Holocaust survivors changed over time? How do This Is Your Life and Shoah shape stories of the Holocaust?*

Class 21. Thursday, November 5 American museums

Magilow and Silverman, *Holocaust Representations*, ch. 12, “United States Holocaust Memorial Museum,” 123–130.

Young, *Texture of Memory*, ch. 12, “Memory and the Politics of Identity: Boston and Washington, D.C.,” 323–350.

Explore [The New England Holocaust Memorial](#) and the [United States Holocaust Memorial Museum](#) websites.

- *What are the goals of the New England Holocaust Memorial and the United States Holocaust Memorial Museum? What is the “Americanization of the Holocaust”?*

All-day field trip Friday, November 6 Virginia Holocaust Museum, Richmond

Meet at 7:30 am at Squires Student Center. We will return at 3:45 pm. Bring lunch to eat on the bus. No food will be provided. Attendance is strongly encouraged but not required.

Make-up assignment for those who do not attend the trip, due Friday, November 13: Examine the [Virginia Holocaust Museum’s website](#) in depth, including exploring their Vimeo channel, fact sheets, and primary sources, among other items. Watch [The Iposon Saga](#). Write a two- to three-page review of the museum’s online presentation of the history of the Holocaust.

Week 12

Class 22. Tuesday, November 10 Anne Frank's diary

Skim Anne Frank, *The Diary of a Young Girl*. You may focus on diary entries for Friday, September 10, 1943–Monday, January 24, 1944, pp. 131–174 in the definitive edition (Bantam Books, 1991). Also read entries for April 11, 1944, pp. 249–260 in the definitive edition (especially pp. 258–260) and Saturday, July 15, 1944, pp. 324–328 in the definitive edition.

Cynthia Ozick, “Who Owns Anne Frank?” *The New Yorker*, October 6, 1997; reprinted in *Quarrel and Quandary* (2000), 75–102.

- *What is the tone of Dairy of a Young Girl? Why does the publication history of the diary matter?*

Class 23. Thursday, November 12 Young adult literature

Jane Yolen, *The Devil's Arithmetic* (1988).

Jodi Eichler-Levine, *Suffer the Little Children: Uses of the Past in Jewish and African American Children's Literature* (2013), ch. 4, “Bound to Violence: Lynching, the Holocaust, and the Limits of Representation,” 97–128.

- *What devices does Yolen employ to encourage young American readers to identify with characters in The Devil's Arithmetic? What does the popularity of Holocaust themes in young adult and children's literature suggest about American culture?*

No class Tuesday, November 17 and Thursday, November 19

Saturday, November 21–Sunday, November 29 Thanksgiving Holiday

Week 13

Class 24. Tuesday, December 1 Graphic novels: *Maus*

Art Spiegelman, *Maus II* (1980).

Magilow and Silverman, *Holocaust Representations*, ch. 11, “Maus: A Survivor's Tale,” 113–122.

- *What does Maus communicate through the imagery of the graphic novel? How does Spiegelman depict the effect of the Holocaust on the second generation?*

Class 25. Thursday, December 3 Peer review

Bring one hard copy of your draft to class.

Week
14

Class 26. Tuesday, December 8 Alternative responses

Benjamin Wilkomirski, *Fragments: Memories of a Wartime Childhood* (1995), 3–10; 57–88; 127–133; Afterword, 153–155.

Norman L. Kleeblatt, ed., *Mirroring Evil: Nazi Imagery/Recent Art* (2001): Joan Rosenbaum, “Director’s Preface,” vii–viii; James E. Young, “Foreword: Looking Into the Mirrors of Evil,” xv–xviii; Kleeblatt, “Alain Séchas, *Enfants Gâtés* (*Spoiled Children*), 1997: Mirrors of Innocence and Violence,” and “Zbigniew Liebera, *LEGO Concentration Camp Set*, 1996: Toying with Terror,” 126–131.

Magilow and Silverman, *Holocaust Representations*, ch. 13, “*Fragments: Memories of a Wartime Childhood* (fiction, 1996),” 133–140; ch. 15, “*Mirroring Evil: Nazi Imagery/Recent Art* (museum exhibition, 2002),” 153–161.

- *Is there value in Holocaust “memoirs” that are not factual? How do Fragments and Mirroring Evil challenge us to reexamine our study of Holocaust source materials and representations of the Holocaust?*