

UC 11856 12F

CBM003 ADD/CHANGE FORM

APPROVED APR 24 2013

Undergraduate Council  
 New Course  Course Change  
 Core Category: Lang/Phil/Culture Effective Fall 2014

or

Graduate/Professional Studies Council  
 New Course  Course Change  
 Effective Fall 2013

1. Department: MCL College: CLASS  
 2. Faculty Contact Person: Dr. Hildegard Glass Telephone: 3-3049 Email: hfglass@uh.edu

3. Course Information on New/Revised course:  
 • Instructional Area / Course Number / Long Course Title:  
GERM / 3364 / Writing Holocausts: The Literatures of Genocide  
 • Instructional Area / Course Number / Short Course Title (30 characters max.)  
GERM / 3364 / WRITING HOLOCAUSTS  
 • SCH: 3.00 Level: JR CIP Code: 1605010001 Lect Hrs: 3 Lab Hrs: 0

RECEIVED OCT 12 2012

4. Justification for adding/changing course: To meet core curriculum requirements  
 5. Was the proposed/revised course previously offered as a special topics course?  Yes  No  
 If Yes, please complete:

- Instructional Area / Course Number / Long Course Title:  
 \_\_\_ / \_\_\_ / \_\_\_  
 • Course ID: \_\_\_ Effective Date (currently active row): \_\_\_

6. Authorized Degree Program(s): \_\_\_  
 • Does this course affect major/minor requirements in the College/Department?  Yes  No  
 • Does this course affect major/minor requirements in other Colleges/Departments?  Yes  No  
 • Can the course be repeated for credit?  Yes  No (if yes, include in course description)

7. Grade Option: Letter (A, B, C ...) Instruction Type: lecture ONLY (Note: Lect/Lab info. must match item 3, above.)

8. If this form involves a change to an existing course, please obtain the following information from the course inventory: Instructional Area / Course Number / Long Course Title  
GERM / 3364 / Writing Holocausts: The Literatures of Genocide  
 • Course ID: 24388 Effective Date (currently active row): 20003

9. Proposed Catalog Description: (If there are no prerequisites, type in "none".)  
 Cr: 3. (3-0). Prerequisites: ENGL 1304 Description (30 words max.): Literature/historical context of the Holocaust with implications for understanding other acts of genocide. Analysis of literary texts, film, and art. In English. Cannot apply toward foreign language requirement.

10. Dean's Signature: \_\_\_\_\_ Date: 10/9/12  
 Print/Type Name: Sarah Fishman

## REQUEST FOR COURSES IN THE CORE CURRICULUM

Originating Department or College: Modern and Classical Languages, CLASS

Person Making Request: Hildegard F. Glass Telephone: 3-3049

Email: hfglass@uh.edu

Dean's Signature: \_\_\_\_\_

Date: August 1, 2012

Course Number and Title: GERM 3364 Writing Holocausts: The Literatures of Genocide

Please attach in separate documents:

xCompleted CBM003 Add/Change Form with Catalog Description

xSyllabus

Learning Outcomes:

- Students gain knowledge about the Holocaust, its historical context, and the type of sources (documentation, testimony, artifacts) available to us
- Students develop an understanding of the diverse ways in which individuals persecuted and imprisoned by the Nazis responded to and interpreted what was happening to them
- Students explore some of the complex moral and ethical dilemmas raised by the Holocaust
- Students develop an understanding of the roots and ramifications of prejudice, racism, and totalitarianism and the roles of individuals (perpetrators and bystanders) as well as institutions and organizations in executing, promoting, or tacitly endorsing the Holocaust
- Students explore and discuss the relationship between modernity and the Holocaust
- Students gain and demonstrate awareness of the scope and variety of works in the arts and humanities representing the Holocaust and study these works within their diverse historical, social, and cultural contexts
- Students are able to identify, discuss, and critically analyze strategies of narration and representation employed in a variety of media and genre and the purpose for which they are employed
- Students gain an understanding of and articulate an informed personal reaction to the ways in which the Holocaust is represented, remembered, and memorialized and critically examine and discuss ethical and ideological implications of aesthetic choices in Holocaust representations and narratives
- Students develop critical, analytical writing skills and demonstrate the ability to clearly develop an argument, to identify the implications of that argument, to support claims through textual evidence, and to synthesize ideas
- Students develop the ability to clearly articulate informed opinions about the class materials and to engage in a conversation with others, taking into consideration multiple perspectives and points-of-view, through participation in class discussions and the electronic discussion forum

Component Area for which the course is being proposed (check one):

- Communication

Mathematics

x Language, Philosophy, & Culture

Creative Arts

Life & Physical Sciences

American History

Government/Political Science

Social & Behavioral Science

Component Area Option

Competency areas addressed by the course (refer to appended chart for competencies that are required and optional in each component area):

x Critical Thinking

x Communication Skills

Empirical & Quantitative Skills

Teamwork

x Social Responsibility

x Personal Responsibility

### Critical Thinking:

Assignments: Students write two 3-4 page short papers (essays) in which they critically examine one or more primary sources (texts or films) and demonstrate the ability to clearly develop an argument, identify and discuss the implications of that argument, support claims through textual evidence, and to synthesize ideas. Students are expected to identify and critically discuss narrative and/or representational strategies employed in the primary source and to reflect on the ethical and aesthetic implications of these strategies. Students select from a list of topics related to the assigned readings. One of the two papers will be used to assess critical thinking.

Sample topics for this assignment:

- a) In *This Way For the Gas, Ladies and Gentlemen*, Auschwitz survivor Tadeusz Borowski uses a *fictional* first person narrative voice. Discuss the implications of this narrative strategy when employed in a Holocaust testimonial written by a survivor and its effects on the reader.
- b) Director Claude Lanzmann refused to utilize historical images (archival material) in his documentary film "Shoah". Discuss his decision not to use those images and analyze his choices of visual representations in selected scenes of the film.
- c) Based on your reading of Art Spiegelman's *Maus I* and *Maus II*, discuss the medium of the graphic novel as a narrative device to tell the story of the Holocaust. What is the relationship between image and text in *Maus*? Base your argument on a detailed analysis of at least three frames from *Maus*.
- d) In *Survival in Auschwitz*, Primo Levi frequently brings up the issue of language. How does language / the loss of language shape the experience of the camps and to what extent is the process of writing about the experience (of communicating the experience to others) affected? Analyze key passages of the text that relate to this issue.

Assessment: Essay grading rubric (appendix); students are required to submit their essays through Turn-it-in.

**Communication Skills:**

Students demonstrate their ability to clearly articulate informed opinions about class materials and to present a well-structured argument in the 3-4 page essay described above.

Assessment: Essay grading rubric (appendix)

**Empirical & Quantitative Skills:**

N/A

**Teamwork:**

N/A

**Social Responsibility:**

In the same 3-4 page essay, students demonstrate the ability to engage in intercultural communication as they analyze primary sources (narratives, films, art) from different cultural and historical contexts, taking into consideration multiple perspectives and points-of-view.

Assessment:

Social responsibility will be assessed with the following rubric:

introduced	in progress	demonstrated
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**Personal Responsibility:**

In the same 3-4 page essay, students reflect on choices and the consequences of actions as they explore some of the complex moral and ethical dilemmas raised by the Holocaust. This may include critically reflecting on the values, beliefs, and actions of individuals and/or social institutions who executed, promoted, or tacitly endorsed genocide but also reflecting on the difficult choices victims/survivors were forced to make. It may also include reflecting on ethic consequences of aesthetic choices made by writers, film directors, and artists in representing the Holocaust through narrative, film, or art.

Assessment:

Personal responsibility will be assessed with the following rubric:

introduced	in progress	demonstrated
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Will the syllabus vary across multiple section of the course? Yes No

If yes, list the assignments that will be constant across sections:

[Click here to enter text.](#)

Inclusion in the core is contingent upon the course being offered and taught at least once every other academic year. Courses will be reviewed for renewal every 5 years.

The department understands that instructors will be expected to provide student work and to participate in university-wide assessments of student work. This could include, but may not be limited to, designing instruments such as rubrics, and scoring work by students in this or other courses. In addition, instructors of core courses may be asked to include brief assessment activities in their course.

Dept. Signature:  \_

**Appendix:**

Essay Rubric

	Weak	Fair	Good	Excellent
Clear, nuanced, and precise writing without mechanical problems(grammar, spelling mistakes) using appropriate vocabulary				
The argument is clearly structured and appropriate transitional language is used				
Major claim of the essay is complex, insightful, and well developed				
Implications of major claim are addressed				
Claims are based on a careful analysis of primary source(s) and are supported with suitable evidence from the primary source(s); clear explanation of how textual evidence supports the argument				
Quotes and paraphrases are well integrated and source attribution follows acceptable academic standards				

GERM 3364 / FREN 3364

***Writing Holocausts: The Literatures of Genocide***

**Dr. Hildegard F. Glass**

609 AH

Office Hours:

713-743.3049 (email preferred)

[hfglass@uh.edu](mailto:hfglass@uh.edu)

**COURSE DESCRIPTION:**

This course examines the literature and historical context of the destruction of European Jews (1933-1945) with implications for understanding other acts of genocide. The historical and conceptual background of the Holocaust will be studied with an emphasis on the question how the Holocaust is represented and commemorated in a variety of media and genre, ranging from historical documents, eye-witness accounts, survivor testimonies, memoirs, novels, poetry, documentary and feature films to photography, art and architecture. We will explore issues of memory and trauma, the relationship between modernity and the Holocaust, and the debates regarding the representability and narratability of the Holocaust through the critical analysis of selected theoretical readings (Adorno, Arendt, Bauman, Caruth, and others). Students are required to visit the Houston Holocaust Museum.

**COURSE OBJECTIVES / LEARNING OUTCOMES:**

- Students gain knowledge about the Holocaust, its historical context, and the type of sources (documentation, testimony, artifacts) available to us
- Students develop an understanding of the diverse ways in which individuals persecuted and imprisoned by the Nazis responded to and interpreted what was happening to them
- Students explore some of the complex moral and ethical dilemmas raised by the Holocaust
- Students develop an understanding of the roots and ramifications of prejudice, racism, and totalitarianism and the roles of individuals (perpetrators and bystanders) as well as institutions and organizations in executing, promoting, or tacitly endorsing the Holocaust
- Students explore and discuss the relationship between modernity and the

## Holocaust

- Students gain and demonstrate awareness of the scope and variety of works in the arts and humanities representing the Holocaust and study these works within their diverse historical, social, and cultural contexts
- Students are able to identify, discuss, and critically analyze strategies of narration and representation employed in a variety of media and genre and the purpose for which they are employed
- Students gain an understanding of and articulate an informed personal reaction to the ways in which the Holocaust is represented, remembered, and memorialized and critically examine and discuss ethical and ideological implications of aesthetic choices in Holocaust representations and narratives
- Students develop critical, analytical writing skills and demonstrate the ability to clearly develop an argument, to identify the implications of that argument, to support claims through textual evidence, and to synthesize ideas
- Students develop the ability to clearly articulate informed opinions about the class materials and to engage in a conversation with others, taking into consideration multiple perspectives and points-of-view, through participation in class discussions and the electronic discussion forum

**Blackboard Vista:** All students enrolled in this class will have access privileges to the course folder. Please check as soon as possible in case you encounter technical difficulties accessing the course materials.

Go to: [www.uh.edu/webct](http://www.uh.edu/webct) and follow the instructions to log into Blackboard Vista

For help with technical / log-in problems, please see:  
<http://www.uh.edu/webct/help/>

The Blackboard course folder contains essential course materials (some of the required readings, the course syllabus and grading rubrics, access to the class discussion forum, essay topics, links, etc.). Class announcements will be posted as well so please log in frequently to stay up-dated.

**Please: no cell phones, laptop computers, MP3 players, or similar devices in class:**

All cell phones and other communication devices will be turned OFF during class time (not just placed in silent mode). No messaging will be allowed.



If there is a good reason why a device must be left on, please secure the instructor's approval before class begins.

No e-mail checking during class time will be allowed.

Failure to comply with these class rules may result in the violating student being instructed to leave the classroom. Students who continue to violate these rules may be sanctioned with disciplinary action, which may affect their course performance and success. In extreme cases, repetitive non-compliance could potentially result in withdrawal from the course.

## **COURSE REQUIREMENTS**

### **Attendance and Participation:**

This class is taught as a seminar and every student is expected to contribute to class discussions. Active class participation (demonstrating thorough preparation of the assigned readings) and regular, punctual attendance required. More than one absence will result in a lowering of the course grade; students who arrive late or leave class early are considered absent. Please consult the class participation rubric in BlackboardVista for more detailed grading criteria for this component of the class. If you have to miss a class, you should obtain notes from a fellow student and, of course, complete the readings discussed that day. If films were screened during a class you missed, you are expected to view those in the LAC.

### **Readings:**

Students are expected to have completed all assigned readings prior to class and should be prepared to discuss them in detail. Take notes while you read and/or mark text passages on which you want to comment in our discussions. Please bring all readings to class – we will spend significant time in class on close textual analysis of the assigned material and you will not be able to participate if you do not have the readings in front of you. Brief unannounced reading quizzes may be given in the course of the semester and will be considered part of the participation grade.

The following texts are available at the UH Bookstore and must be purchased for this class:

- **Charlotte Delbo. Auschwitz and After.**
- **Tadeusz Borowski. This Way For the Gas.**
- **Primo Levi. Survival in Auschwitz.**

- **Hannah Arendt. Eichmann in Jerusalem.**
- **Art Spiegelman. Maus I / II**

Additional **required** readings are made available through BlackboardVista. Please print those texts and bring them to class on the day they assigned. A selection of the visual representations we analyze in class will also be made available in the class folder. Unless otherwise specified in the syllabus, films will be shown in class. All films can be viewed at the Language Acquisition Center (311 Agnes Arnold Hall). You will not be able to check out films from the Language Acquisition Center but some of the movies we will watch and discuss together should also be easily available from other sources.

### **Electronic Discussion Forum:**

Students are required to actively participate in the course electronic discussion forum. Contributions may address issues discussed in the previous class or those raised by the texts you are reading for the next class. Your discussion questions and comments should focus on issues raised by the text that you think are important for our class discussion. Back-up your argument with specific references to the readings or films (use proper quotation when you cite!). We use this forum to exchange ideas and I expect students to **engage with each other** by responding to and commenting on postings by other students. **At least one substantial posting is required per week.** Weekly contributions should be posted no later than 6 PM Tuesday to receive credit and must be posted to the folder designated for that week. You will be graded on the **quality** of your contributions, on your demonstrated ability and willingness to engage with others, and the timeliness of your contributions (hint: always posting just before the deadline means you are not really participating in an ongoing conversation). Content questions do not count as weekly discussion postings but you certainly are welcome to use the Discussion Forum to seek feedback from your classmates and instructor on any questions you may have while you are preparing for the next class meeting. Please consult the discussion rubric in BlackboardVista for more detailed grading criteria for this component of the class.

Discussion forum postings are part of the writing component of this class. This means that academic / formal conventions of writing (spelling, grammar) need to be followed - no text-messaging abbreviations, please.

Please check the forum frequently. You will also be notified about assignment changes and other course related matters through postings and/or BlackboardVista announcements.

## Written Assignments:

All written assignments will be submitted as printout to the instructor as well as in electronic form through **Turn-it-in** by the due date. Strange things seem to happen to my students and/or their computers when they attempt to upload their files a minute or two before the turn-it-in deadline. Please plan ahead and give yourself sufficient time to submit your work. Turn-it-in does not allow you to upload files after the deadline and I will not accept late work. The **UH-Academic Honesty Policy** will be strictly enforced in regard to all exams and assignments, including discussion postings. Before submitting your first essay, you will have to **complete the Academic Honesty quiz** in our BlackboardVista course folder with a score of 100% (if you need to, you may take the test several times).

### Précis:

Students are expected to write two précis (typed; one page) in the course of the semester. Précis are always due on the day the text is discussed in class. One of the two précis must be submitted before or on the day of the 6th class meeting. Choose from any of the texts marked with an asterix (\*) on the syllabus. Prior to the first précis assignment, a sample précis will be provided and discussed. Submit all précis as a print-out to the instructor and through "turn-it-in."

### Essays:

Two essays (3-4 pages each, typed), one of which must be submitted before or on the day of the 7<sup>th</sup> class meeting. I highly encourage that you submit your first essay early in the semester so that I can give you feedback on your performance and, if necessary, direct you to available campus resources. Topics and due dates will be posted on BlackboardVista. Generally speaking, an essay on a specific topic/reading is due the week after that topic/reading has been discussed in class. Submit all essays as a print-out to the instructor and through "turn-it-in."

Please consult the essay rubric in BlackboardVista for more detailed grading criteria for this component of the class. You are not expected to consult secondary sources for these essays but if you do, please make sure to properly cite and document all sources. You will be expected to base your argument on a close analysis of the relevant primary source(s) and need to substantiate your claims through citations and/or paraphrases from these sources. Make sure to properly document all quotes and

paraphrases from those sources. Improper documentation will be considered plagiarism.

### Report: Visit Holocaust Museum Houston

Students are asked to visit the Holocaust Museum Houston (for location, hours, and special events / exhibits consult the Museums website at <http://www.hmh.org/> ). After their visit, students will write a 2-3 paged essay in which they describe **a specific artifact / display** and discuss how and to what effect it represents the Holocaust. You may quote from information provided by the museum when you identify and describe the artifact (please make sure to document all sources) but you should rely on your own, personal viewing experience when you discuss the effectiveness of the object in question in conveying or commemorating a specific aspect of the Holocaust. All museum reports are due on the last day of classes.

<b>GRADING:</b>		
	<b>Preparation and <u>active</u> class participation:</b>	<b>20%</b>
	<b>Electronic discussion forum:</b>	<b>10%</b>
	<b>Essays:</b>	<b>20%</b>
	<b>Museum Report:</b>	<b>10%</b>
	<b>Précis:</b>	<b>20%</b>
	<b>Final Exam:</b>	<b>20%</b>

### **SEMESTER PLAN\***

\*Please note: Changes in dates might become necessary in the course of the semester; updates will be posted in Blackboard

DATE	#	TOPICS AND READINGS
	1	<p>COURSE INTRODUCTION</p> <ul style="list-style-type: none"> <li>• Course outline (requirements, syllabus); brief historical introduction to the Holocaust</li> <li>• Interviews: Linda Ellerbee, Michael Berenbaum, Melvin Jules Bukiet (8</li> </ul>

		<p>min.)  Linda Ellerbee, claudia Koonz, Edward Kissi (7 min)  (PBS documentary: Auschwitz – Inside the Nazi State)</p> <ul style="list-style-type: none"> <li>Alain Resnais: <i>Night and Fog</i> (30 min. / 1956)</li> </ul>
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	2	<p>THE EXPERIECE OF THE CAMPS:</p> <ul style="list-style-type: none"> <li><i>Night and Fog</i> film narration (Blackboard folder)</li> <li>Primo Levi, <u>Survival in Auschwitz</u> (1947), ("Author's Preface," "The Journey," "On the Bottom," "Initiation," "Ka-Be," "Our Nights," "The Drowned and the Saved," "Chemical Examination," "The Canto of Ulysses," "The Events of the Summer," "October 1944," "Kraus," "The Last One," and "The Story of Ten Days")</li> </ul>
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	3	<p>THE EXPERIECE OF THE CAMPS:</p> <ul style="list-style-type: none"> <li>Tadeusz Borowski, <u>This Way For the Gas</u> (1948), "This Way For the Gas," "The People Who Walked On," "Auschwitz, Our Home (A Letter)," "A Visit," and "The World of Stone"</li> </ul> <p>CONCEPTUALIZING THE HOLOCAUST</p> <ul style="list-style-type: none"> <li>Zygmunt Baumann, "The Uniqueness and Normality of the Holocaust" (BlackboardVista)</li> <li>Omer Bartov, "The European Imagination in the Age of Total War" (Text and sample précis in BlackboardVista course folder; please read sample précis after you have read the text)</li> </ul> <p>Note: last day to drop/withdraw without receiving a grade / without hours counting towards the enrollment cap</p>
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	4	<p>THE EXPERIECE OF THE CAMPS:</p>
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		<ul style="list-style-type: none"> <li>Charlotte Delbo, <u>Auschwitz and After</u>, "None of Us Will Return" (all), "Useless Knowledge" ("Thirst," "The Stream," "Lily")</li> </ul>
	5	<p style="text-align: center;">THE EXPERIENCE OF THE CAMPS:</p> <ul style="list-style-type: none"> <li>Charlotte Delbo, <u>Auschwitz and After</u>, "Useless Knowledge" (from "The Teddy Bear" to end of chapter), "The Measure of Our Days" (all)</li> <li>optional reading: Cathy Caruth, "Trauma and Experience"* (BlackboardVista)</li> </ul>
	6	<p style="text-align: center;">CONCEPTUALIZING THE HOLOCAUST</p> <ul style="list-style-type: none"> <li>*Hannah Arendt, <u>The Origins of Totalitarianism</u>, "Totalitarianism in Power" (excerpts, BlackboardVista)</li> <li>*Hannah Arendt, <u>Eichmann in Jerusalem</u>, Chapters II – VIII, XV and Epilogue (* = précis on one individual chapter)</li> </ul> <p>Submit Précis 1 before or on February 23</p>
	7	<p style="text-align: center;">THE EXPERIENCE OF THE GHETTO</p> <ul style="list-style-type: none"> <li>Excerpts from <u>Words to Outlive Us. Voices From the Warsaw Ghetto</u> (BlackboardVista)</li> <li>The Strop Report* (8-19; 25-27; 32-33; 56-57; 68-69 + Pictoral Report) (BlackboardVista)</li> <li>Scenes from "Jacob the Liar" (Frank Beyer, 1975)</li> </ul> <p>Submit Essay 1 before or on March 2</p>
	8	<p style="text-align: center;">TESTIMONY AND MEMORY</p> <ul style="list-style-type: none"> <li>Primo Levi, <u>The Drowned and the Saved</u> (1986), "The Memory of the Offense," "The Grey Zone"*</li> </ul>

		<p>(BlackboardVista)</p> <ul style="list-style-type: none"> <li>Jean Amery, <u>At the Mind's Limit</u>, "Preface to the Reissue, 1977," "Preface to the First Edition, 1966," "Torture,"* (BlackboardVista)</li> </ul> <p style="text-align: center;">POETRY AFTER AUSCHWITZ?</p> <ul style="list-style-type: none"> <li>Theodor W. Adorno (excerpts)</li> <li>Paul Celan, "Death Fugue"</li> <li>Primo Levi, "Shemà" (from <u>Survival in Auschwitz</u>), and "Reveille" (BlackboardVista),</li> <li>Johannes Bobrowski, "Report" (BlackboardVista)</li> </ul>
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	9	<p style="text-align: center;">DOCUMENTARY FILMS</p> <ul style="list-style-type: none"> <li>Scenes from "Auschwitz: Inside the Nazi State"</li> <li>Claude Lanzman, "Shoah" (1985)</li> <li>*Horwitz, "Places Far Away – Places Very Near"</li> </ul>
	10	<p style="text-align: center;">DOCUMENTARY FILMS</p> <ul style="list-style-type: none"> <li>Claude Lanzman, "Shoah" (1985), continued</li> </ul>
	11	<p style="text-align: center;">THE HOLOCAUST IN HOLLYWOOD CINEMA</p> <ul style="list-style-type: none"> <li>Spielberg, "Schindler's List" (watch entire movie before class; we will only look at a few scenes together)</li> <li>*Miriam Bratu Hansen "Schindler's List is not Shoah: The Second Commandment, Popular Modernism, and Public Memory"</li> </ul>
	12	<p style="text-align: center;">EXPERIMENTS IN REPRESENTATION: GRAPHIC NOVEL</p>

		<ul style="list-style-type: none"> <li>• Art Spiegelman, "Maus I and II"</li> <li>• Scenes from "The Eternal Jew" (Hiller 1940)</li> <li>• *Andreas Huyssen "Of Mice and Mimesis: Reading Spiegelman with Adorno" (BlackboardVista)</li> </ul>
	13	<p style="text-align: center;">VISUAL ARTS AND THE HOLOCAUST</p> <ul style="list-style-type: none"> <li>• Art by Beuys, Kiefer, Bak, Nussbaum, Libera, and others</li> </ul> <p style="text-align: center;">MEMORIALIZATION OF THE HOLOCAUST</p> <ul style="list-style-type: none"> <li>• *Naomi Stead "The Ruins of History: Allegories of Destruction in Daniel Libeskind's Jewish Museum" (BlackboardVista)</li> <li>• *James E. Young, "The Counter Monument: Memory Against Itself in Germany Today" (BlackboardVista)</li> </ul>
	14	CONCLUSION – REVIEW
TBA		<p>FINAL EXAM</p> <p>(Please check at the beginning of the semester to make sure you have no other finals scheduled for the same time – if you do, please contact me immediately)</p>