Carol A. Senf

[carol.senf@lmc.gatech.edu](mailto:carol.senf@lmc.gatech.edu)

404-894-7003 (office)

404-894-2730 (main office)

Office Hours: …and by appointment

**LMC 3853: The Holocaust in European Film**

**Prerequisite:** English 1102

**Core Area/Attributes:** Humanities

**Course Description:** This course, which is taught as one of the courses available for the Italian Film Studies program, looks at the way the Holocaust has been interpreted in various European films. This class asks you to consider the relationship between historical events and the way those historical events are represented in European film. Although the class focuses on the interpretation of events that took place in the middle of the twentieth century, many of the ideas continue to resonate through our own culture. You will have the opportunity to demonstrate your understanding of the films through a variety of types of written work as well as though class discussion.

**Learning Outcomes:**

**•** Science and Technology Knowledge Construction: Students will understand that scientific and technological innovation occurs in a social context, and they will be able to recognize how the social influences scientific and technical discourses.

**•** Textual/Visual Analysis: Students will learn to read, analyze, and interpret not only cultural projects such as film, literature, art, and new media, but also scientific and technical documents.

• Interpretive Frameworks: Students will become familiar with a variety of social, political, and philosophical theories and be able to apply those theories to creative and scientific texts, as well as to their own cultural observations.

• Historical Analysis: Students will study literary and cultural texts within an historical framework to become familiar with the various forces that shape artistic and commercial production. They will learn to interpret history actively, rather than passively accepting archival information.

**Required Texts:** Louise Spence and Vinicius Navarro, *Crafting Truth: Documentary Form and Meaning* (Rutgers U Press); Deborah Dwork & Robert Jan van Pelt, *Holocaust: A History* (Norton);Toby Haggith and Joanna Newman, *Holocaust and the Moving Image* (Wallflower).

**List of Graded Assignments:**

Analytical Paper (5-8 pages)

Draft 15%

Final Version 10%

Presentation 20%

Personal Reflections (4) 20%

Exam 25%

Participation 10%

**Attendance Policy:** Because so much of this class focuses on watching and discussing film, you are expected to attend class regularly and to bring both a notebook and a writing instrument with you to class. (Because of the compressed nature of this class, you will be permitted 2 absences, no questions asked; after that, absences will have a negative impact on your grade.)

**ADAPTS:** Because you will not have ready access to the ADAPTS Office, you will need to remind me of any special accommodation you will need at the beginning of the semester. You are also encouraged to speak to the staff at the Office of Disability Services to see whether there are other resources we need to consider. Learn more about the ADAPTS program here: http://adapts.gatech.edu.

**Honor Code Statement:** You are expected to adhere to the requirements spelled out in the Georgia Tech Honor Code. (For a full version of the code, please check http://www.deanofstudents.gatech.edu/integrity/) If you have any questions about what is or is not permitted in this class, please ask me.

**Week by Week Schedule**

**Week I**

May 16 Introduction to Course and Selection of Films

May 17 **Setting the Stage for the Holocaust:** *Holocaust: A History*, pp. 3-103; screening of *Triumph of the Will* (4-6)

May 18 *Crafting Truth: Documentary Form and Meaning*, 1-58.

May 19 Discussion of *Triumph of the Will*; **Occupation and Resistance:** *Holocaust: A History*, pp. 202-284; film clips of *Sophie Scholl*, *Good Evening, Mr. Wallenberg*, *The Damned*, and *Amen*.

May 20Clips from *Au revoir les enfants, Just Beyond This Forest*, *The Children of Chabannes*, *Angry Harvest*, and *The Last Metro*.

**Week II**

May 23 *Crafting Truth: Documentary Form and Meaning*, 59-109.

May 24 *Holocaust and the Moving Image*, 225-235; screening of *A Film Unfinished* (4-6).

May 25 *Crafting Truth: Documentary Form and Meaning,* 113-158 (guest lecture by Professor Vinicius Navarro).

May 26 Discussion of *A Film Unfinished*; clips of *Shoah* and *The Sorrow and the Pity*; **Analytical Paper Draft due**.

**Week III**

May 30 **Life in the Camps**: *Holocaust: A History*, pp. 285-386.

May 31 *Holocaust and the Moving Image*, pp. 236-242; screening of *The Pianist* (4 to 6).

June 1 Discussion of *The Pianist*; **Personal Reflection #1 (Blog) due.**

June 2 No class: Italian National Holiday.

June 3 No class: International travel.

**Week IV**

June 6 Field Trip to Risiera di San Sabba in Trieste.

June 7 Clips of *The Boy in Striped Pajamas, Anne Frank Remembered*, *Auschwitz: Inside the Nazi State, Kapo;* screening of *The Counterfeiters* (4-6).

June 8 Discussion of *The Counterfeiters*.

June 9 *Holocaust and the Moving Image*, pp. 146-53; **Personal Reflection #2 (Blog) due**.

**Week V**

June 13 *Holocaust: A History*, 103-202; film clips of *Partisans of Vilna*, *Life is Beautiful*, *Europa, Europa.*

June 14 Screening of *The Truce*; guest Lecture by Professor Francesco Pitassio (4-6).

June 15 Discussion of *The Truce*; **Personal Reflection #3 (Blog) due**.

June 16 **The Aftermath of the Holocaust:** *Holocaust and the Moving Image*, pp. 33-73; **Analytical Paper due**.

**Week VI**

June 20 *Holocaust and the Moving Image*, pp. 127-139; clips of *Paragraph 175*, *Divided We Fall*, *The Reader*, *Black Book*, *Facing Windows*, and *Europa, Europa.*

June 21 **Final Exam**; Screening of *Night and Fog* and *Paragraph 175*  (4-6).

June 22 Discussion of *Night and Fog*; **Personal Reflection #4 (Blog) due**.

June 23 Student Presentations.