

Cover Sheet: Request 14266

Introduction to Holocaust Studies

Info

Process	Course New Ugrad/Pro
Status	Pending at PV - University Curriculum Committee (UCC)
Submitter	Norman Goda goda@ufl.edu
Created	9/23/2019 2:06:52 PM
Updated	4/24/2020 12:29:21 PM
Description of request	I have taught a course called Holocaust Studies under EUH 3930/JST 3931 for several years. I want to make it a regular course in the catalogue, and I would also like to change the title to the more apt Introduction to Holocaust Studies.

Actions

Step	Status	Group	User	Comment	Updated
Department	Approved	CLAS - History 011612000	Jessica Harland-Jacobs		11/6/2019
No document changes					
College	Recycled	CLAS - College of Liberal Arts and Sciences	Joseph Spillane	The College Curriculum Committee recycles this request, with the following changes needed: 1) fix the transcript title to include more of the word "Holocaust"; 2) the course is NOT co-listed, as the graduate students do not take the course with a permanent graduate course number, please change the co-listing designation to NO; 3) remove the co-listing explanation; 4) change course description to match catalog style (note that this could be done by changing opening to "An introduction to the representation of..." and the second sentence to "Readings and discussions on"; 4) please remove the "note" from the start of the weekly schedule of topics, the proposal just needs the schedule of topics; 5) Under the Grading Scheme, please clarify how participation is assessed; 6) Change "F" to "E" on the grading scale; 7) remove the attached syllabus, not needed for this proposal.	1/24/2020
No document changes					
Department	Approved	CLAS - History 011612000	Jessica Harland-Jacobs		3/23/2020
No document changes					

Step	Status	Group	User	Comment	Updated
College	Conditionally Approved	CLAS - College of Liberal Arts and Sciences	Joseph Spillane	The College Curriculum Committee conditionally approves this request, with the following: 1) please ensure that the course description is consistent with UF catalog style; 2) change "Int" to "intro" in transcript title; 3) have syllabus include explanation of what happens for students who cannot attend film screening.	4/17/2020
No document changes					
Department	Approved	CLAS - History 011612000	Jessica Harland-Jacobs		4/24/2020
No document changes					
College	Approved	CLAS - College of Liberal Arts and Sciences	Joseph Spillane		4/24/2020
No document changes					
University Curriculum Committee	Pending	PV - University Curriculum Committee (UCC)			4/24/2020
No document changes					
Statewide Course Numbering System					
No document changes					
Office of the Registrar					
No document changes					
Student Academic Support System					
No document changes					
Catalog					
No document changes					
College Notified					
No document changes					

Course|New for request 14266

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Request: Introduction to Holocaust Studies

Description of request: I have taught a course called Holocaust Studies under EUH 3930/JST 3931 for several years. I want to make it a regular course in the catalogue, and I would also like to change the title to the more apt Introduction to Holocaust Studies.

Submitter: Norman Goda goda@ufl.edu

Created: 4/24/2020 11:29:30 AM

Form version: 4

Responses

Recommended Prefix EUH

Course Level 3

Course Number XXX

Category of Instruction Intermediate

Lab Code None

Course Title Intro to Holocaust Studies

Transcript Title Intro Holoc Studies

Degree Type Baccalaureate

Delivery Method(s) On-Campus

Co-Listing No

Effective Term Fall

Effective Year 2020

Rotating Topic? No

Repeatable Credit? No

Amount of Credit 3

S/U Only? No

Contact Type Regularly Scheduled

Weekly Contact Hours 3

Course Description Introduction to how the Holocaust is represented in testimony, literature, film, art, photography, monuments and museums. (H and N) (WR). Satisfies 4,000 words of writing

Prerequisites 3 credits of EUH or LLC or Instructor approval.

Co-requisites N/A

Rationale and Placement in Curriculum The course has been taught for ten years under special topics and has had good enrollments. It is part of the department of history curriculum in the areas of modern European history and in the area of the Holocaust as well. It is also part of the Holocaust Studies certificate offered by the Center for Jewish Studies. It is also one of the few truly interdisciplinary courses on the Holocaust and acts as a "feeder" for more specific courses in History, LLC, and JST on Holocaust history, literature, and film.

Course Objectives Main questions:

Can the Holocaust be conveyed and comprehended given its horror? Is it even possible for the voices, pens, paint brushes, cameras, or drafting tools, either of survivors, novelists, poets, or artists to convey the terrible, unimaginable truth? Or is the wall of understanding that separates us from the events ultimately impenetrable?

How has the Holocaust been represented from the time of the events themselves to the present day? Is the effort to represent the Holocaust truly an effort to represent truth? Or do novelists, filmmakers and the like seek to use the Holocaust to represent either parts of truth or other realities entirely?

Main SLOs:

After lectures, reading, and in-class discussions of reading, students will be able to:

Think critically concerning the problems of representation in the major genres by considering iconic Holocaust testimonies, poems, short stories, novels, films, works of art and photography, memorials, and museums.

Think actively concerning the critical commentary of major testimonies, works of literature, art, and memorialization.

Convey their thoughts on these issues in speech and in argumentative writing.

Give similar critical comment to to the myriad works of Holocaust representation that they might confront in the future.

Critically evaluate and discuss other instances of testimony, literature, film, art, and memorialization of human atrocity, ranging from slavery to genocide.

Measuring SLOs: Students will discuss these issues in numerous class discussion, (see weekly subjects below), and in their take-home midterm, their take-home final, and their term paper, each of which concerns a distinct set of genres of Holocaust representation. Here they will have to critically engage major works and commentaries on these works.

Course Textbook(s) and/or Other Assigned Reading Books to Purchase:

- Bergen, Doris. *War and Genocide: A Concise History of the Holocaust*. New York: Rowman and Littlefield, 2009. (Optional)
- Levi, Primo. *The Drowned and the Saved*. New York. Vintage, 1989.
- Semel, Nava. *And the Rat Laughed*. Melbourne: Hybrid Publishers, 2008.

Readings on Canvas:

Gary Weissman, *Fantasies of Witnessing: Postwar Efforts to Experience the Holocaust* (Ithaca: Cornell University Press, 2004), pp. 1-27.

Yehuda Bauer, *Rethinking the Holocaust* (New Haven: Yale University Press, 2001), pp. 1-69.

Cathy Caruth, ed., *Trauma: Explorations in Memory* (Baltimore: Johns Hopkins University Press, 1995), pp. 3-13.

Myrna Goldenberg, "Memoirs of Auschwitz Survivors: The Burden of Gender," in *Women and the Holocaust*, ed. Dalia Ofer and Lenore Weitzman (New Haven: Yale University Press, 1999), pp. 327-40.

Sara Horowitz, "If He knows How to Make a Child," *Memories of Birth and Baby Killing in Jewish Testimony Narratives*, in *Jewish Histories of the Holocaust*, ed. Norman J.W. Goda (New York: Berghahn Books, 2014), 135-151.

Lawrence L. Langer, *The Holocaust and the Literary Imagination* (New Haven: Yale University Press, 1975), Chapter 1.

Paul Celan, "Death Fugue."

John Felstiner, *Paul Celan: Poet, Survivor, and Jew* (New Haven, CT: Yale University Press, 1995), pp. 22-42.

Isaiah Spiegel, "Bread" and "The Ghetto Dog," from *Isaiah Spiegel, The Ghetto Kingdom* (Evanston, IL: Northwestern University Press).

"Hovering above the Pit," "Jew Go Back to the Grave," "A Bowl of Soup," "Who Will Win this War", "The Mosaic Artist's Apprentice," "A Sign from Heaven," from *Yaffa Eliach, Hasidic Tales of the Holocaust*

Joshua Hirsch, *Afterimage: Film, Trauma and the Holocaust*, Chapter 1.

Selections from Diary of Anne Frank.

Alvin Rosenfeld, "Popularization and Memory: The Case of Anne Frank" in *Lessons and Legacies: The Meaning of the Holocaust in a Changing World*, ed. Peter Hayes (Evanston, IL: Northwestern University Press, 2011), pp. 243-278.

Shoshanna Felman, *The Return of the Voice: Claude Lanzmann's Shoah* in Felman, ed., *Testimony: Crisis of Witnessing in Literature, Psychoanalysis and History*, pp. 204-85.

Omer Bartov, *Spielberg's Oskar: Hollywood Tries Evil*, in Yosefa Loshitzky, ed., *Spielberg's Holocaust: Critical Perspectives on Schindler's List* (Bloomington: Indiana University Press, 1997), pp. 41-61

Ruth R. Wisse, *No Joke: Making Jewish Humor* (Princeton, NJ: Princeton University Press, 2013), pp. 143-155

Pat Lipsky, "A Painter of the Holocaust for Our Times: Three Self Portraits by Felix Nussbaum at New York's Neue Galerie," *Tablet Magazine* (<https://www.tabletmag.com/jewish-arts-and-culture/285637/felix-nussbaum-neue-galerie>).

Watch Magnes Symposium: *The Holocaust Effect on Contemporary Art* (Canvas); Documentary on Anselm Kiefer, *Remembering the Future*.

Carol Zemel, "Emblems of Atrocity: Holocaust Liberation Photographs," and Monica Bohm Duchon, "The Uses and Abuses of Photography in Holocaust-Related Art," both in *Image and Remembrance: Representation and the Holocaust*, ed. Shelley Hornstein and Florence Jacobowitz (Bloomington: Indiana University Press, 2003), pp. 201-235

Barbie Zelizer, "Gender and Atrocity: Women in Holocaust Photographs," in *Visual Culture and the Holocaust*, ed. Zelizer (London: Athlone, 2001), pp. 247-75.

Michael Meng, *Shattered Spaces: Encountering Jewish Ruins in Postwar Germany and Poland* (Cambridge, MA: Harvard University Press, 2011), Chapter 3

Jonathan Huener, *Auschwitz, Poland, and the Politics of Commemoration 1945-1979* (Athens, OH: Ohio University Press, 2003), Chapter 2

Jenny Edkins, "Dachau Concentration Camp Memorial," in *Trauma and the Memory of Politics* (New York: Cambridge University Press, 2003), pp. 135-49

James Young, "Germany's Holocaust Memorial Problem – And Mine," *At Memory's Edge: After-Images of the Holocaust in Contemporary Art and Architecture* (New Haven: Yale University Press), pp. 153-224.

Roni Stauber, *The Holocaust in Israeli Public Debate in the 1950s*, pp. 19-29, 133-48. James E. Young, *The Texture of Memory: Holocaust Memorials and Meaning* (New Haven, CT: Yale University Press, 1994), Introduction and Part II.

James Young, "The Biography of a Memorial Icon: Nathan Rapoport's Warsaw Ghetto Monument," *Representations*, v. 26 (Spring 1989), pp. 69-106.

Edward T. Linenthal, *Preserving Memory: The Struggle to Create America's Holocaust Museum* (New York: Columbia University Press, 2001), Chapter 4.

Dara Horn, "'Auschwitz is Not a Metaphor,' *The Atlantic Monthly*, June 6, 2019.

Weekly Schedule of Topics

Part I

Week 1 and 2:

Introduction and Historical Overview of the Holocaust

Lecture: Course Introduction: Avrom Sutzkever's Problem and Ours

Lecture: Antisemitism: Representing the Jew as Other

Lecture: Hitler and Nazism

Lecture: Ghettos

Lecture: Extermination

Discussion on Holocaust's Uniqueness and Problem of Representation

Week 3-5

Historical Witnessing: Testimony

Lecture: The Problem of Testimony

Discussion of Primo Levi, The Drowned and the Saved

Lecture: The Problem of Gendered Testimony

Discussion on Gendered Testimony

Part II

Weeks 6-8

The Holocaust and the Literary Imagination

Lecture: "Poetry after Auschwitz": Basic Problems

Discussion: Paul Celan, Death Fugue

Lecture: Problems of Holocaust Fiction

Discussion: Short Stories: Isaiah Spiegel

Discussion: Religious Tales: Hasidic Tales of the Holocaust

Discussion: Nava Semel, And the Rat Laughed

Discussion: Nava Semel, And the Rat Laughed

REVIEW FOR MIDTERM

Part III

Weeks 8 -10

The Holocaust and Film

Lecture: Holocaust Film: The Problem of Authenticity

Film: Diary of Anne Frank – (No Class but Screening in evening -- students who cannot attend can use DVD or stream)

Discussion: Anne Frank and the popular audience

Film: Claude Lanzmann, Shoah (in-class screening)

Film: Claude Lanzmann, Shoah (in class screening)

Discussion: Shoah

Film: Steven Spielberg, Schindler's List: (no class but screening in evening -- students who cannot attend can use DVD or stream).

Discussion: Schindler's List

Discussion: Holocaust Humor?

Part IV

Weeks 10-11

Visual Art and Photography

Lecture: Artistic Representations of the Holocaust

Discussion: Good Art, Bad Art.

Lecture: The Holocaust and the Camera Lens.
Discussion: Photographing the Holocaust

Part V
Weeks 12-13:
Memorialization

Lecture: The Problem of Memorialization
Discussion: Holocaust Ruins
Discussion: Poland's Holocaust Memorials
Discussion: Contemporary Memorialization in Germany

Part VI
Week 14-15
Holocaust Museums: Architecture and Narrative

Lecture: What is a Holocaust Museum?
Discussion: The Politics of Museums: Yad Vashem
Discussion: The Politics of Museums: The US Holocaust Memorial Museum
Discussion: The Polin Museum in Warsaw
Discussion: A Final Question

Grading Scheme

Discussions 25% in aggregate.

Students are expected to come to discussion prepared, having done the reading in advance, and are expected to participate. Assessment is based on the degree to which, in each discussion and over the course of the semester, student participation reflects engagement with major questions raised in readings. Students can miss one discussion without penalty to their grade. Afterwards each unexcused absence from discussion will result in zero for that discussion. They are also expected to attend the film screenings for this course as outlined in the syllabus. In unique health-or-emergency related circumstances students can watch streamable versions alone.

Midterm and Final Examinations 50% in aggregate.

The midterm and final are take-home, open book exams, due on the dates given in the class schedule. Students are be graded on the degree to which they answer the questions analytically and on the degree to which they engage with the readings meaningfully.

Term Paper -- 25%.

The term paper will concern the film section on this course. Students will be graded on the degree to which they answer the question analytically and on the degree to which they engage with the films and the readings on the films meaningfully in your answers.

The Numerical Grading Scale is as follows:

A	93-100				
A-	90-92				
B+	87-89	B	83-86	B-	80-82
C+	77-79	C	73-76	C-	70-72
D+	68-69	D	63-67	D-	60-62
E	<60				

Grading Criteria is as follows:

- A-range – 90s -- Excels – Full command and facility with material with the ability to place it within larger historical/literary context and to make arguments based upon it.
- B-range – 80s – Good – Solid understanding of material but without complete facility or ability to make arguments based on it.
- C-range – 70s -- Fair – Some understanding of major themes, lack of command with detail, or some understanding of detail but lack of contextual understanding.

- D-range – 60s -- Poor – Enough factual understanding to pass, but little to no contextual clarity.
- E-range – Fails – Lack of university level quality.

Instructor(s) Norman JW Goda

Attendance & Make-up Yes

Accomodations Yes

UF Grading Policies for assigning Grade Points Yes

Course Evaluation Policy Yes