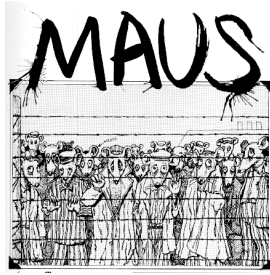


DEPARTMENT OF GERMANIC AND SLAVIC STUDIES

GERS 433 (SPRING 2012)

“OVERCOMING THE PAST”: FILM AND TEXT



COURSE DESCRIPTION

This course examines the Holocaust and its impact on subsequent generations through the lens of literature, film and art. Exemplary texts, documentaries and feature films probing the limits of representation will challenge students to reconsider their own assumptions and historical knowledge. As we move from eyewitness accounts to the after-images of the Holocaust, we will explore the deeply unsettling spaces of memory inhabited by Second and Third Generation writers, filmmakers and visual artists.

It is highly recommended that students take this class in conjunction with GERS 333 (*Literature and Film of the Holocaust and the Third Reich*).

READING LIST (available at the bookstore):

Richard Glazar, *Trap with a Green Fence*
Art Spiegelman, *Maus: A Survivor's Tale (My Father Bleeds History / And Here My Troubles Began)*
Isa Milman, *Prairie Kaddish**
Bernhard Schlink, *The Reader*

* *The author will read from her book in class*

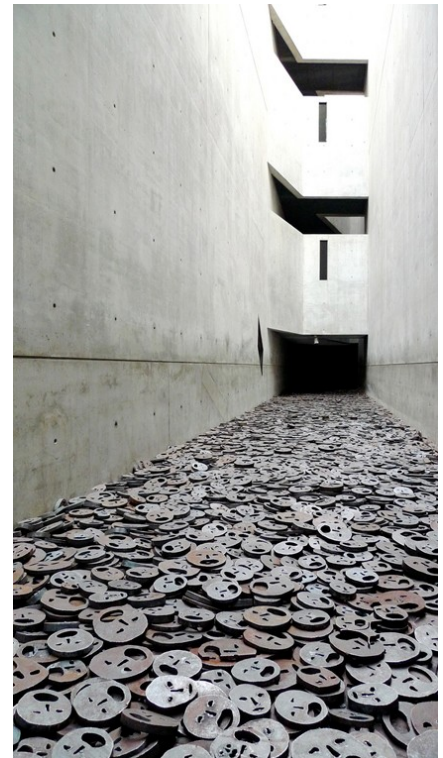
Students with advanced knowledge of German are encouraged to read *Trap with a Green Fence* and *The Reader* in German (available at the bookstore and on reserve at the library)

On reserve at MacPherson Library and on Moodle:

Theodor W. Adorno, *What Does Coming to Terms with the Past Mean?* (excerpts); Primo Levi, *The Gray Zone*; Paul Celan, *Death Fugue*; Hannah Arendt, *Eichmann in Jerusalem* (excerpts); Jürgen Habermas, “What Does ‘Working off the Past’ Mean Today?” (excerpts); James E. Young, *At Memory's Edge* (excerpts)

FILMS (on reserve at the Library Music & Media Desk):

Night and Fog (Alain Resnais, 1955), *Shoah* (Claude Lanzmann, 1985; excerpts), *The Grey Zone* (Tim Blake Nelson, 2001), *Prisoner of Paradise* (Malcolm Clarke, Stuart Sender, 2002), *Walk on Water* (Eytan Fox, 2004), *The Reader* (Stephan Daldry, 2008), *Toyland* (Jochen Alexander Freydank, 2007)



Shalechet-Fallen Leaves (M. Kadishman)

Instructor: Dr. Charlotte Schallié
Email: schallie@uvic.ca

Office: CLE D250
Office Hours: Tuesday / Friday: 9:30 – 10:30, and by appointment

Tel.: (250) 721 7321

EVALUATION

Attendance & Preparation	20%	A+ 90 – 100%	B- 65 – 69%
Midterm Exam	25%	A 85 – 89%	C+ 60 – 64%
Quiz	15%	A- 80 - 84%	C 55 – 59%
Critical Engagement Pieces	40%	B+ 75 – 79%	D 50 – 54%
		B 70 – 74%	F 0 – 49%

COURSE REQUIREMENTS

Attendance & Preparation:

Students will be expected to keep up with the reading and film viewing assignments. Regular attendance is obligatory. Please be aware of the academic regulations cited on page 30 in the University Calendar: “Students are expected to attend all classes in which they are enrolled... /.../ Students who neglect their academic work, including assignments, may be refused permission to write the final examination in a course”. *Students missing more than 8 classes in this course may be barred without notice from writing the final examination.*

Midterm Exam:

This test (90 minutes) will examine your knowledge of the material covered up to February 15. The midterm will have brief answer and multiple-choice questions and will also include a 350-word essay.

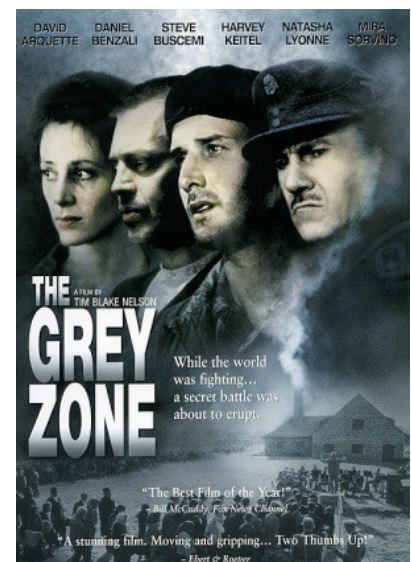
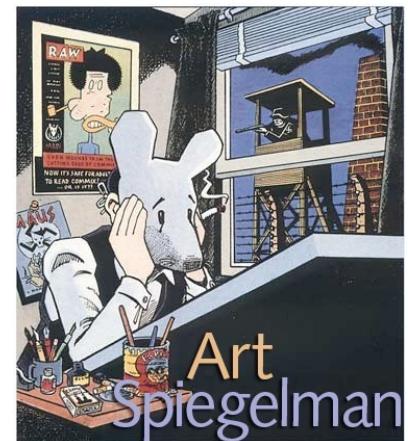
Quiz:

The quiz (50 minutes) consists of short answers and definitions.

Critical Engagement Pieces:

Throughout the semester, students are expected to write eight critical engagement pieces (350-400 words each) in response to the assigned readings and film viewings. These writings are submitted on Moodle and will only be read by the instructor; they are intended for students to personally and critically reflect on the issues and themes covered in class (the use of secondary sources is optional). A detailed rubric outlining the evaluation criteria will be provided at the beginning of the class.

Students with an interest in visual arts, video/digital media, and creative writing can substitute *two* of the written assignments with *one* artistic response, which they then will submit in the last class. Students who opt to submit a creative project (i.e. poems, short stories, video documentaries, installations, illustrations and design proposals for a public Holocaust memorial) are requested to supplement it with a concise summary discussing their own approach (250-300 words). A rubric listing the evaluation criteria will be handed out. Please note that all creative project proposals will have to be approved by the instructor.



A Note on Due Dates:

All due dates are fixed as they stand. Unless there are extenuating circumstances, late submissions will receive a 5% penalty per day, including weekends.

COURSE POLICIES

Accessibility Statement:

Students with diverse learning styles and needs are welcome in this course. In particular, if you have a disability/health consideration that may require accommodations, please feel free to approach me and/or the Resource Centre for Students with a Disability (RCS D) as soon as possible. The RCS D staff are available by appointment to assess specific needs, provide referrals and arrange appropriate accommodations <http://rcsd.uvic.ca/>. The sooner you let us know your needs the quicker we can assist you in achieving your learning goals in this course.

Concessions and Documentation:

Students may ask for an academic concession, such as the rescheduling of a quiz or test or an extension for an assignment, upon providing proper documentation of a personal or medical affliction or of a time conflict. Proper documentation would include a doctor’s note or a memo from Counseling Services, or a memo from a coach, employer or faculty member. It must be dated before or close to the time of the missed work or classes.

Withdrawals and Deferrals:

Students who miss substantial amounts of class and assignments without documentation will be asked to withdraw, or will receive an ‘N’ at the end of the semester. Even when the reasons for failing to meet course requirements are valid, it is not academically sound to allow students missing significant amounts of work to continue in the course.

Students are to familiarize themselves with the withdrawal dates in the academic calendar.

A Note on Plagiarism:

Plagiarism and cheating will not be tolerated in this course. Plagiarism is a very serious offence, and you must inform yourself about the university regulations (consult the *University Calendar*, pages 32-34).

Images:

- (1) Jewish Museum Berlin (Daniel Libeskind)
- (2) Memorial to the Murdered Jews of Europe (Berlin)
- (3) “The Deserted Room” (Karl Biedermann, Berlin 1995)
- (4) Art Spiegelman, *Maus II*

