

Holocaust Media

01:195:371:01 (Comparative Literature)

01:563:366:01 (Jewish Studies)

PROVISIONAL SYLLABUS

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Course description:

This course examines the wide array of uses of media to represent the Holocaust, from during World War II to the present. Examples range from wartime radio broadcasts and newsreels to documentaries, television dramas, videotaping of Holocaust testimonies, photography, websites, sound recordings as well as the use of media in museum displays. Works studied include those made in Europe, North America, and Israel.

Course learning goals:

- Students will acquire an overview of the range and dynamics of mediations of the Holocaust from the 1940s to the present, in various countries and languages, and in a variety of media.
- Students will understand how mediations of the Holocaust are informed by the choice of media and genre in which they are created, the context of time and place in which they are realized, and the agendas of their creators.

Course requirements:

1. Attendance, preparation for, and active participation in all sessions. Students are required to prepare for in-class discussion all assigned readings and screenings/listening selections in advance of each session. Regular attendance of class and active participation in class discussion is required. Students are expected to come to class on time, having prepared the reading or other assignment due that day, with comments, questions, etc., regarding the assigned material; to respect the protocols of classroom conduct (e.g., arriving promptly, turning off cell phones and laptops, not eating during class, avoiding distracting chatter); to check their email regularly for class announcements (e.g., changes in schedule or assignments); and to turn in written work on the dates due. Students with **two** unexcused absences will have their course grade reduced by one full grade (e.g., from A to B). Students with **four** or more unexcused absences will receive an F for the course. Students should be prepared to provide the professor with documentation of excusable absences, such as family emergencies, illness, or religious observance; these must be submitted by the due date for the final exam. *Students who find that they are*

unable to attend class regularly for some pressing reason should notify their dean as well as the professor as soon as possible.

A note on media reserves: Unless otherwise instructed, all prescreening/prelistening materials are placed on reserve in the Media Library located in the lower level of the Douglass campus library. Materials must be used on site.

2. Guided analysis papers: write **six** out of **ten** short papers, each 2 double-spaced pages (i.e., 500-600 words), on the reading and/or media work to be prepared for each class. Students choose which six papers they wish to write. Papers must be turned in on the date due in class (see schedule). Guidelines for papers will be distributed at least one week before they are due.

3. Museum of Jewish Heritage (MJH) analysis: write a short paper (5 double-spaced pages) on the core exhibition of the MJH, located in lower Manhattan. (<http://www.mjhnyc.org/index.htm>) Students are to visit the museum on their own to write this paper. Detailed instructions for museum visit and analysis guidelines will be distributed in advance.

4. Rutgers Jewish Film Festival (RUJFF) analysis: write a short paper (5 double-spaced pages) on the screening of a film that deals with the Holocaust at the RUJFF, to be held in November at the Regal Cinema Commerce Center, US 1 South, North Brunswick. (http://jewishstudies.rutgers.edu/index.php?option=com_content&task=view&id=275&Itemid=244) Students receive free admission to one film screening; transportation to and from the cinema will be provided as needed. Festival schedule and detailed guidelines for the analysis will be distributed in advance.

All written work that a student submits must be his/her own independent effort. Students must cite properly all outside sources (readings, media works, websites, etc.) consulted in preparing written assignments. Students should review the university policy on Academic Integrity: <http://academicintegrity.rutgers.edu/integrity.shtml> Failure to comply with this policy can result in failure of the course or more severe penalties.

Course grade will be based on class attendance and participation (20%), the six guided analyses (30%), museum analysis (25%), and film festival analysis (25%). Work submitted after the deadline without an acceptable excuse (e.g., illness, family emergency) will be penalized.

NOTE: Course schedule is subject to change. If you miss a class, it is your responsibility to check with the professor regarding any changes in assignments, etc.

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Fall 2009 Schedule

Date & Session <i>Assignment due</i>	Reading & <i>Prescreening*</i>	In-class screening/ <i>listening (excerpts)</i>
1 Introduction; 1940s American radio		Battle of the Warsaw Ghetto Morrow: Report from Buchenwald
2 Liberation films <i>GA#1 due</i>	WAW Chapter 1, Haggith <i>Death Mills</i>	Universal Newsreel Judgment at Nuremberg The Chosen
3 Early postwar film in Europe <i>GA#2 due</i>	Hoberman, Konigsberg <i>Lang iz der veg (Long is the Road)</i>	Unzere kinder (Our Children) Border Street We Live Again
4 Early postwar American television <i>GA#3 due</i>	WAW Chapters 2, 3 <i>This is Your Life, Hannah Kohner</i>	Placing the Displaced The Final Ingredient
5 The Eichmann trial <i>GA#4 due</i>	WAW Chapter 4 <i>Verdict for Tomorrow</i>	Deathshead Revisited The Specialist; The Man Who Captured Eichmann
6 Remediating Anne Frank <i>GA#5 due</i>	Doneson, Young Anne Frank House CD-ROM	The Diary of Anne Frank Anna no niki, Anne B. Real
7 NO CLASS	(MJH visit)	
8 Holocaust museums <i>MJH assignment due</i>	Bargett, Dodds, Linenthal, Saidel	For the Living
9 Video testimony of Holocaust witnesses <i>GA#6 due</i>	Blum-Dobkin, Morley, Rothberg and Stark <i>The Last Days</i>	Kitty: Return to Auschwitz Spell Your Name
10 Photography in Holocaust remembrance <i>GA#7 due</i>	Hirsch, Vishniac	Tsvi Nussbaum
11 Film Festival <i>RUJFF assignment due</i>	<i>RUJFF film(s)</i>	--
12 Sound recordings <i>GA#8 due</i>	Edelman, Heskes, Karas <i>Ghetto Tango</i>	Brundibar, Papal Concert in Memory of the Holocaust, Holocaust Requiem
13 Documentaries: return journeys <i>GA#9 due</i>	Kugelmass <i>Hiding and Seeking</i>	Spark Among the Ashes; Divan; In My Father's Land
14 The Holocaust online <i>GA#10 due</i>	Reading	selected websites

*Unless otherwise instructed, prescreening materials (listed in *italics*) are on reserve in the Music Library located in the lower level of the Douglass Library. These materials must be used on site.

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Course Readings

[R] = book on reserve in Alexander Library (College Ave. Campus). All other readings are available online at sakai: (<https://sakai.rutgers.edu/portal>).

- Bardgett, Suzanne. 2005. "Film and the making of the Imperial War Museum's Holocaust exhibition." *Holocaust and the Moving Image: Representations in Film and Television since 1933*, ed. Toby Haggith and Joanna Newman. London: Wallflower. pp. 19-26.
- Blum-Dobkin, Toby. 1994. "Videotaping Holocaust Interviews: Questions and Answers from an Interviewer." *Jewish Folklore and Ethnology Review* 16, no. 1: pp. 46-50.
- Dodds, Annie. 2005. "Preparing the Video Displays for the Imperial War Museum's Holocaust exhibition." *Holocaust and the Moving Image: Representations in Film and Television since 1933*, ed. Toby Haggith and Joanna Newman. London: Wallflower. pp. 33-49.
- Doneson, Judith E. 1987. *The Holocaust in American Film*. Philadelphia: Jewish Publication Society. Chapter 2.
- Edelman, Samuel. 1999. "Singing in the face of death: A study of Jewish cabaret and opera during the Holocaust." *Theatrical Performance during the Holocaust*, ed. Rebecca Rovit and Alvin Goldfarb. Baltimore: Johns Hopkins University Press. pp. 125-132.
- Haggith, Toby. 2005. "Filming the liberation of Bergen-Belsen." *Holocaust and the Moving Image: Representations in Film and Television since 1933*, ed. Toby Haggith and Joanna Newman. London: Wallflower. pp. 33-49.
- Heskes, Irene. 1994. "The Musical Legacy of the Holocaust." *Passport to Jewish Music: Its History, Traditions, and Culture*. New York: Tara. pp. 155-173.
- Hirsch, Marianne. 2001. "Surviving Images: Holocaust photographs and the work of postmemory." *Visual Culture and the Holocaust*, ed. Barbie Zelizer. New Brunswick: Rutgers University Press. pp. 215-246.
- Hoberman, J. 1991. *Bridge of Light: Yiddish Film Between Two Worlds*. New York: Schocken. pp. 329-336.
- Karas, Joza. 1999. Operatic Performances in Terezin: Krasa's Brundibar. *Theatrical Performance during the Holocaust*, ed. Rebecca Rovit and Alvin Goldfarb. Baltimore: Johns Hopkins University Press. pp. 190-200.
- Konigsberg, Ira. 1998. "'Our Children' and the limits of cinema: early Jewish responses to the Holocaust." *Film Quarterly* 52, no. 1: pp. 7-19.
- Kugelmass, Jack. 1994. "Why we go to Poland: Holocaust tourism as secular ritual." *The Art of Memory: Holocaust Memorials in History*, ed. James E. Young. Munich: Prestel, pp. 175-185.
- Linenthal, Edward T. 1994. "The boundaries of memory: the United States Holocaust Memorial Museum." *American Quarterly* 46, no. 3: pp. 406-433.
- Morley, Peter. 2005. "Kitty: Return to Auschwitz." *Holocaust and the Moving Image: Representations in Film and Television since 1933*, ed. Toby Haggith and Joanna Newman. London: Wallflower. pp. 154-160.
- Reading, Anna. 2001. "Clicking on Hitler: the virtual Holocaust @Home." *Visual Culture and the Holocaust*, ed. Barbie Zelizer. New Brunswick: Rutgers University Press. pp. 323-339.
- Rothberg, Michael, and Jared Stark. 2003. "After the witness: a report from the twentieth anniversary conference of the Fortunoff Video Archive for Holocaust Testimonies at Yale." *History and Memory* 15, no. 1: pp. 85-96.
- Saidel, Rochelle. 1996. *Never Too Late to Remember: The Politics behind New York City's Holocaust Museum*. New York: Holmes and Meier. pp. 214-229, 270-272.
- Shandler, Jeffrey. 1999. *While America Watches: Televising the Holocaust*. New York: Oxford University Press. Chapters 1-4. **WAW on syllabus. [R] (and on Sakai)**
- Vishniac Roman. 1947. *Polish Jews: A Pictorial Record*. New York: Schocken. **[R] (text on Sakai)**
- Young, James. E. 1994. "The Anne Frank House: Holland's Memorial 'Shrine of the Book.'" *The Art of Memory: Holocaust Memorials in History*, ed. James E. Young. Munich: Prestel, pp.131-137.