

Dr Tatjana Lichtenstein

Office hours: Th 5-7 pm in GAR 0.110

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Class meets TTh 3:30-5:00 pm in BUR 208

### Course Description

This course on the Holocaust examines the mass killing of Jews and other victims in the context of Nazi Germany's quest for race and space during World War II. Using sources that illuminate victim experiences, perpetrator perspectives, and bystander responses, we investigate the Nazi racial state, the experiments in mass killing, the establishment of a systematic genocidal program, collaboration and complicity, resistance and rescue, as well as the memory of the Holocaust in western culture.

### Course Materials

Doris L. Bergen, *War and Genocide: A Concise History of the Holocaust* (New York: Rowman & Littlefield, 2<sup>nd</sup> edition, 2009)

Steve Hochstadt, ed., *Sources of the Holocaust* (New York: Palgrave MacMillan 2004)

Marion A. Kaplan, *Between Dignity and Despair: Jewish Life in Nazi Germany* (New York: Oxford University Press, 1998)

Gitta Sereny, *Into that Darkness: An Examination of Conscience* (New York: Vintage Books, 1983)

Art Spiegelman, *Maus: A Survivor's Tale*, vol. I & II (New York: Pantheon, 1991)

All readings marked with \* are included in the **course packet** available at Paradigm Books, 407 W. 24th St. Austin, TX 78705

### All course materials are required

**Please Note: The use of electronic equipment incl. laptops, net books, iPads, phones, MP3 players among others is not allowed in this class. A designated note taker will assist students with documented needs.**

### Course Goals

- To explore how and why the Holocaust occurred, in particular the connection between war and genocide
- To analyze people's behaviors and experiences through a variety of source materials such as documents, eyewitness accounts, diaries, memoirs, film, images, and other primary and secondary sources
- To discuss the interplay between history and memory by exploring representations of the Holocaust

## Grades

Attendance and Participation	15%
In-class test I incl. map quiz (week 5)	15%
In-class test II (week 10)	20%
*Into that Darkness Essay (week 9)	25%
Final Exam (May 17)	25%

\*If you chose to do an alternate project it will be worth 35% of your overall grade (it replaces the essay, but not the reading of Gitta Sereny's *Into that Darkness*). The final exam will make up 15%. Instructions and requirements for alternate projects can be found on page 8 in this course guide.

**Instructions for the essay can be found on page 7**

**Grades:** A through F. Plus and minus grades will be issued for this course.

**Extra Credit Opportunities:** You can receive extra credit by attending events on or off campus that are related to our course. I will make announcements in class about relevant events and welcome suggestions from you as well. To receive credit you need to write 1 double-spaced page in which you reflect on the exhibit, film, or lecture that you attended. Being able to make connections between your subject and our class readings and lectures is always a plus. You should hand in your piece to me in the first or second class following the event.

## On Campus Events in Spring 2011 (all are opportunities for extra credit!)

### • **The Restless Heart of Europe – a Czech Film Series at UT**

When: Every Wednesday @ 5 pm (begins Feb 2) -- Tentative time and place – updates will follow  
Where: GRG 102 (Geography Building)

**For the full program,** see <http://www.utexas.edu/cola/depts/slavic/>

### **Films in this series dealing with the Holocaust and antisemitism:**

Feb 2	“Protector” (98 min/2009)
Feb 16	“Romeo, Juliet, and Darkness” (92 min/1960)
Mar 23	“A Trial in Prague” (84 min/2000)
Apr 13	“The Shop on Main Street” (125 min/1965)

### • **“A Film Unfinished,” 2010, dir. Yael Hersonski**

When: Jan 25, 2011 @ 7 pm in GAR 0.102

### • **Pictures of Resistance: The Wartime Photography of Jewish Partisan Faye Schulman**

When: Feb 28-Mar 28, 2011 (M-F 9 am to 9 pm)

Where: At the Texas Hillel, 2105 San Antonio Street, Austin

## Course Policies

### **Students with Disabilities**

Any student with a documented disability who requires academic accommodations should contact Services for Students with Disabilities at 471-6259 (voice) or 1-866-329-3986 (Video Phone) as soon as possible to request an official letter outlining authorized accommodations.

<http://www.utexas.edu/diversity/ddce/ssd>

It is essential that you inform Services for Students with Disabilities and me in the beginning of term so we can make appropriate accommodations.

## Attendance and Participation

Lectures and class discussions are a significant part of this course. Therefore, **attendance and participation are required**. You are expected to have done the readings before you come to class. This will be essential for your ability to participate in group work, to ask questions, and to do well on in-class assignments.

You are expected to be on time for class. If you are consistently late or leave class early, this will affect your final course grade. If you have any concerns about this, please contact me in the beginning of term.

I encourage you to participate in class with relevant questions about the readings and the lecture materials. If you are not comfortable speaking in class think about other ways you might engage the material. For example, you can visit me during office hours to discuss readings and assignments.

## Academic Dishonesty

Academic dishonesty includes, but is not limited to, cheating on assignments or examinations; plagiarizing, which means misrepresenting as your own work any part of work done by another; submitting the same paper, or substantially similar papers, to meet requirements of more than one course without the approval and consent of all instructors concerned; depriving another student of necessary course materials; or interfering with another student's work. **Any act of academic dishonesty will result in an F for the course and referral to Student Judicial Services.**

## On-Line Resources

- United States Holocaust Memorial Museum (especially the Holocaust Encyclopedia)  
<http://www.ushmm.org>  
This is the official website of the United States Holocaust Memorial Museum. Its Holocaust Encyclopedia is a particularly useful tool. Here you can look up terms, people, and places. The website also has online exhibits, source collections and other interesting materials.
- German History in Documents and Images: Nazi Germany, 1933-1945  
[http://germanhistorydocs.ghi-dc.org/section.cfm?section\\_id=13](http://germanhistorydocs.ghi-dc.org/section.cfm?section_id=13)  
The section on "Nazi Germany, 1933-1945" is packed with documents and images that you might find interesting.
- YIVO Encyclopedia of Jews in Eastern Europe  
<http://www.yivoencyclopedia.org/>  
This is a website on Jewish life in Eastern Europe. It is not specifically about the Holocaust. Rather it is a guide to the region's Jewish cultures and societies as they existed before and after World War II. You can use it to look up terms, people, and places. For example, you can learn what Jewish Łódź was like before the Germans forced the city's Jews into a ghetto known as Ghetto Litzmannstadt (the German name for Łódź).
- Centropa  
<http://www.centropa.org/>  
An oral history project devoted to the history and memory of Jews in Eastern Europe. Its "Library of Rescued Memories" contains short films in which people from across Central and Eastern Europe talk about their experience before, during, and after World War II.

## Schedule of Classes

- All readings are required (bring your notes and the relevant readings with you to class)
- Attendance and participation is mandatory
- Polite, respectful, and considerate behavior is expected

### **Week 1 Introduction and Background**

Jan 18 Readings, Assignments, Maps

Jan 20 Bergen, 1-28  
Hochstadt, doc # 1-7

### **Week 2 Eugenics and Nazi Racial Policy**

Jan 25 Bergen, 29-50

**Extra Credit:** “A Film Unfinished” Jan 25 @ 7 pm in GAR 0.102

Jan 27 Hochstadt, doc # 8-16  
\*Doc: Law for the Prevention of Offspring with Hereditary Diseases July 14, 1933.  
\*Excerpt from Heinz Heger, *The Men with the Pink Triangle: The True, Life-and-Death Story of Homosexuals in the Nazi Death Camps*

### **Week 3 Nazi Policies and German-Jewish Responses**

Feb 1 Bergen, 51-78  
Hochstadt, doc # 17-26

**Extra Credit:** Czech Film Series “**Protector**” Feb 2 @ 5 pm in GRG 102

Feb 3 Discussion of Kaplan’s *Between Dignity and Despair*, Introduction and chapters 1-5

### **Week 4 The Beginning of WWII and the Murder of the Disabled**

Feb 8 Bergen, 79-100  
Hochstadt, doc # 28  
Kaplan, *Between Dignity and Despair*, chapter 6

Feb 10 Bergen, 101-133  
Hochstadt, doc # 30, 32, 34  
\*Doc: Letter by Hitler Authorizing Euthanasia Killings (backdated to Sept 1, 1939)  
\*Doc: Excerpt Bishop von Galen’s Sermon Aug 3, 1941 and Government Correspondence

**Week 5 Ghettoization**

Feb 15 In-class test incl. map quiz  
Deadline for approval of projects with alternate forms

**Extra Credit:** Czech Film Series “**Romeo, Juliet, and Darkness**” Feb 16 @ 5 pm in GRG 102

Feb 17 Reread Bergen, 111-119  
Hochstadt, doc # 27, 29, 31, 56, 59, 60, 61

**Week 6 Operation Barbarossa and the Radicalization of German Policy**

Feb 22 Bergen, 135-165  
Hochstadt, doc # 35-41

Feb 24 \*“Major General Walter Brun’s Description of the Execution of Jews outside Riga on December 1, 1941”  
\*“An Eyewitness Describes a Mass Shooting in the Soviet Union”  
\*”The Boy from Berdichev” from *The Unknown Black Book*  
\*”Avenge Us!” from *The Unknown Black Book*  
\*”The Destruction of the Jews of Mariupol: The Diary of the Student Sara Gleykh.” from *The Unknown Black Book*

**Week 7 Death Camps – Treblinka, Sobibor, Belzec, and Chelmno**

Mar 1 Bergen, 167-214

Mar 3 Hochstadt, doc # 42-45, 48, 49, 52, 54, 67, 70

**Week 8 Auschwitz-Birkenau – killing center and slave labor**

Mar 8 Bergen, reread, 189-191, 215-227  
Hochstadt, doc # 68, 69, 71-74

Mar 10 \*Primo Levi, “The Grey Zone,” in *The Drowned and the Saved* (Abacus, 1989)

**Spring Break**

**Week 9 Perpetrators**

Mar 22 Essay due in class  
Hochstadt, doc # 46-47, 50

**Extra Credit:** Czech Film Series “**A Trial in Prague**” Mar 23 @ 5 pm in GRG 102

Mar 24 Discussion of Sereny's *Into that Darkness* (all)

**Week 10 Bystanders**

Mar 29 In-class test

Mar 31 Guest Lecture: Zach Doleshal  
"The Aryanization of Everyday Life: The Case of the Pedicurists of Hodonín."

**Week 11 Victims**

Apr 5 Kaplan, *Between Dignity and Despair*, chapter 7-8  
Hochstadt, doc # 57, 61, 63

Apr 7 Spiegelman, *Maus* vol. I

**Week 12 The End of War**

Apr 12 Bergen, 229-232  
Hochstadt, doc # 53, 64-66

**Extra Credit:** Czech Film Series "The Shop on Main Steet" Apr 13 @ 5 pm in GRG 102

Apr 14 "Death Marches," USHMM Holocaust Encyclopedia (online source)  
\*Excerpt from Sara Nomberg-Przytyk, *Auschwitz: True Tales from a Grotesque Land*  
\*Excerpt from Elie Wiesel, *Night*  
\*"Nineteen Months in a Coffin: The Story of the Midwife Sofia Borisovna Ayzenshteyn-Dolghusheva" from *The Unknown Black Book*

**Week 13 Postwar Justice?**

Apr 19 Bergen, 233-243  
Hochstadt, doc # 75-76  
\*"Crimes against Humanity, in *The Nuremberg War Crimes Trial 1945-1946: A documentary History*, edited by Michael Marrus

Apr 21 Hochstadt, 58, 77

**Week 14 Holocaust Memory and Representation (Film & Literature)**

Apr 26 In-class excerpt: "Imaginary Witness: Hollywood and the Holocaust"

Apr 28 Discussion of Spiegelman's *Maus* vol. I & II

**Week 15      The Legacy of Genocide**

May 3            Hochstadt, doc # 78-81, 83.

May 5            Review and tips for Final Exam

**Final Exam: May 17 in BUR 208 2:00-5:00 pm**

The exam will be in three parts - ids, matching, and a short document analysis.

**Instructions for Assignments**

**Essay**

**Gitta Sereny, *Into that Darkness***

**Due March 22**

This assignment is an essay on Gitta Sereny's *Into that Darkness*. Your work should be based on your reading of the book and your own analysis of it: do not do additional research or use reviews or summaries written by other people.

Choose a short quotation (two to three sentences at most) or an image from the book that you consider especially significant. In four, double-spaced pages explain how the passage or image you selected—your entry point—reflects a major argument or central contribution of Sereny's book. Be sure to explain how the topic or argument you selected fits into Sereny's study as a whole and why this particular aspect of the book strikes you as significant?

***Format for Essay***

- Entry points: If it is a quotation, then provide it and the number of the page on which appears. If it is an image, then the page number will suffice.
- Essays must be typed, double-spaced, 12 point Times New Roman, 1 inch margins, numbered, stapled, and spell-checked.
- You must footnote using the Chicago Style (a link to online quick guide can be found on BB). Do not use parenthetical or endnotes!
- Cover page with your name and essay title.

***Submission***

- Hard copies only (your assignment is **not** considered submitted until you hand in a hard copy!)
- Assignments are due in class
- **Late penalty is 5% per calendar day**

## Projects with Alternate Forms

Due May 3

- All such projects need special approval from me. Please use the appropriate form below **to submit your project proposal for approval by February 15, 2011**. I recommend that you make time to discuss your proposal with me during office hour prior to the proposal deadline.
- The nuts and bolts in your case will depend upon the form your project will take. Please keep in mind that all projects, regardless of form, must come with a bibliography that includes at least 150 pages of published scholarly writing.  
\*\*\*Example: If you decide to write a short story about experiences of Roma in the Holocaust, you will need to do a considerable amount of research to make your story credible. Your proposal should provide the preliminary bibliography, and your final project should be submitted with the complete bibliography of works you used.
- No matter what form your project takes (exhibit, photo collage, documentary film, short story, sculpture, performance art, oral presentation etc), you need to hand in at least three things in writing:
  1. **A brief explanation** (about 1½ pages long) of what the project is and how the format contributes to deepening understanding of some aspect of the Holocaust. You might think of this piece as like an artist's statement.
  2. **An annotated bibliography**. This means that under the entry for each item you used (books, articles, websites), you should explain in a sentence or two how you made use of that particular work. Including this information will help me grade your project fairly.
  3. The original **proposal**

### Proposal for a Project in Alternate Form (length approx. 1 page)

**Your name:**

**Topic/issues to be explored:**

**Format proposed:**

**Justification** – why is this format particularly well suited to explore the issues identified?

**Preliminary bibliography:** Please include at least five relevant works and indicate with \* where the required 150 pages of published scholarly writing are located. Use the following format: Author's last name, Author's first name. Title. (Place of Publication, Publisher, date), number of pages; type of work.

For a movie:

“Title of movie,” director's name (Country of production, year), number of minutes; type of work.

- **Submission:** Late penalty is 5% per calendar day