

Fall Semester 2003
GRMN 4410/4510 *The Holocaust in German Literature and Film*
Dr. Christine Haase/Dr. Martin Kagel
T/Th: 11:00 - 12:15, 277 Student Learning Center
Screenings: M 5:00 p.m., 348 Student Learning Center

Dr. Christine Haase

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Hall

Office Hours: Tuesday 3:00 -5:00 p.m.
(or by appointment)

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Dr. Martin Kagel

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Office Hours: M/W/F 8:00 - 10:00 a.m.
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Texts:

- * Bernhard Schlink *The Reader*
- * Sebastian Haffner *Defying Hitler*
- * Ruth Kluger *Still Alive*
- * Peter Weiss *The Investigation*
- * Wolfgang Benz *The Holocaust*
- * Erich Hackl *Farewell Sidonia* (on e-reserve)
- * George Tabori *The Cannibals* (reader)
- * Imre Kertész *Fateless*
- * Reader (available at Bel-Jean' s Copy Center on East Broad Street)

All Books are available at the University Bookstore; books (in both English and the original German) and additional materials are available on reserve at the Main Library. The password to access e-reserve materials is Haase.

Course Description

GRMN 4410/4510 *The Holocaust in German Literature and Film* focuses on literary and cinematic representations of the Holocaust from postwar to contemporary Germany. The course aims to broaden students' knowledge of the Holocaust and intends to provide them with a more profound understanding of the complex moral, historical, and aesthetic issues involved in the artistic representation of Nazi genocide.

In addition to films on such topics as the Ghetto existence, the making of a concentration camp commander, the politics of the Catholic church, and acts of resistance to Nazi persecution, the course includes the discussion of autobiographical accounts by Holocaust survivors, literary fiction, and historical and theoretical texts from and about the period. Beyond the analysis of individual texts and films we will address such overarching issues as the relationship between artistic and historical truth, the representation of the Holocaust in the two media, and the nature of Holocaust memory and memorialization.

The course takes a systematic rather than chronological approach to the subject and is divided into five distinct parts: an historical introduction, a principal discussion of different artistic approaches to Holocaust representation, a section on the " banality of evil," and a discussion of the role of women in the Holocaust as both victims and perpetrators.

Comparing the two different film versions of *Jakob the Liar*, we will finally address the political implications of aesthetic decisions.

Midterm, Response Papers, Research Paper

There will be an in-class midterm exam. You will also be asked to write 5 response papers of 2 pages each. Replacing the final exam will be a research paper of approximately 8 pages. The research paper should focus on a text or film presented in the seminar and include a critical discussion of secondary literature on the topic. **Please note: The paper is due on the day and at the time of the of the final exam, which is Thursday, December 11, 3 p.m.** Papers turned in after this deadline will be considered late and will be downgraded accordingly. We will not give incompletes, unless previously arranged, and then only in cases where special circumstances warrant such an extension. Details regarding the different kinds of examinations will be discussed in class.

Class Participation and Attendance

Class participation will be evaluated on the basis of your preparation for class, participation in discussions, and the quality of your classroom contributions. Attendance is, of course, a presupposition for class participation. Therefore, all absences should be excused. An absence will be considered excused if there are medical or other well-documented reasons. Unexcused absences will detract from your class participation grade.

Our seminar is designed to enable students to contribute to their own and their fellow students' learning through active participation and informed contributions based on thorough preparation. As you commit yourself intellectually, learning will be fun as well.

A Note on Academic Honesty

Academic Honesty is a prerequisite for all interaction between teachers and students in a university environment. Therefore, we will strictly and without exception enforce the University of Georgia's academic honesty policy. Academic dishonesty includes, but is not limited to, acts of plagiarism (such as quoting or paraphrasing without proper documentation of the source) and unauthorized assistance (such as copying answers from someone else or using someone else's work). In order to view UGA's entire academic honesty policy and more extensive definitions of the terms above, please go to www.uga.edu/ovpi and follow the links provided.

Grade distribution:

Midterm	20 %
Response Papers	25 %
Final Paper	30 %
Class Participation	25 %
Total	100

**FALL SEMESTER 2003
GRMN 4410/4510 THE HOLOCAUST
IN GERMAN LITERATURE AND FILM
DR. CHRISTINE HAASE/DR. MARTIN
KAGEL**

SYLLABUS

I. PRELIMINARIES

**WEEK 1: GERMAN-JEWISH RELATIONS
08/19 INTRODUCTION TO THE COURSE;
JEWISH LIFE IN GERMANY
BEFORE 1933**

**08/21 ANTISEMITISM IN EUROPE
RAUL HILBERG "PRECEDENTS" FROM
THE DESTRUCTION OF THE EUROPEAN JEWS
(1961/85, READER)**

**WEEK 2: GERMANY UNDER NATIONAL
SOCIALISM
08/26 SEBASTIAN HAFNER DEFYING
HITLER (1939/2001)
08/28 DEFYING HITLER, CONT.
EXCERPTS FROM TRIUMPH OF THE
WILL BY LENI RIEFENSTAHL (1934)**

**WEEK 3: HISTORY OF THE HOLOCAUST
09/02 WOLFGANG BENZ THE HOLOCAUST
(1999)
09/04 THE HOLOCAUST, CONT.**

**WEEK 4: QUESTIONS OF REPRESENTATION
09/09 EXCERPTS FROM LAWRENCE
LANGER THE HOLOCAUST AND THE
LITERARY IMAGINATION (1975,
READER)
POETRY BY PAUL CELAN: "DEATH
FUGUE," AND NELLY SACHS: "O THE
CHIMNEYS" (READER)**

09/11 **EXCERPTS FROM MICHAEL
ROTHBERG TRAUMATIC REALISM.
THE DEMANDS OF HOLOCAUST
REPRESENTATION (2000, READER)**

II. HISTORIES

**WEEK 5: THE THEATER OF TRUTH
09/16 PETER WEISS THE
 INVESTIGATION (1965)
09/18 THE INVESTIGATION, CONT.**

**WEEK 6: DOCUMENTARY FICTION
09/22 FILM SCREENING AMEN, DIRECTED
 BY COSTA GAVRAS (2002)
09/23 AMEN, CONT.
09/25 - NO CLASS -**

**WEEK 7: HOLOCAUST GROTESQUE
09/29 FILM SCREENING MY MOTHER'S
 COURAGE, DIRECTED BY MICHAEL
 VERHOEVEN (1996)
09/30 GEORGE TABORI THE CANNIBALS
 (1967, READER)
10/02 MY MOTHER'S COURAGE AND THE
 CANNIBALS, CONT.**

III. THE BANALITY OF EVIL

**WEEK 8: A YOUTH WITHOUT
10/07 IMRE KERTÉSZ FATELESS
 DISCUSSION WITH PROF. KATHARINA
WILSON, COMPARATIVE LITERATURE, UGA
10/09 FATELESS, CONT.**

**WEEK 9: THE PERPETRATOR'S AUSCHWITZ
10/13 FILM SCREENING DEATH IS MY
 TRADE, DIRECTED BY THEODOR**

KOTULLA (1977)
10/14 DEATH IS MY TRADE, CONT.
10/16 - MIDTERM -

**WEEK 10: PROFESSOR OMER BARTOV'S
VISIT TO UGA**

**10/21 OMER BARTOV "THE JEW IN
CINEMA: FROM THE GOLEM TO
DON'T TOUCH MY HOLOCAUST"**

4 P.M., ROOM 265, PARK HALL

**10/23 OMER BARTOV "BUCZACZ: A
BIOGRAPHY OF A MULTIETHNIC
TOWN IN EASTERN GALICIA"**

WEEK 11: BUREAUCRACY AND MURDER

10/28 DEATH IS MY TRADE, CONT.

**RUDOLF HÖSS DEATH DEALER (1946, ED.
STEVEN PASKULY 1992, READER);
EXCERPTS FROM HANNAH ARENDT
EICHMANN IN JERUSALEM. REPORT ON
THE BANALITY OF EVIL (1963, READER)**

10/30 - FALL BREAK -

IV. WOMEN AND THE HOLOCAUST

WEEK 12: SMALL TOWN MURDER

**11/04 ERICH HACKL FAREWELL SIDONIA
(1989)**

11/06 FAREWELL SIDONIA, CONT.

WEEK 13: FAMILY MATTERS

**11/11 RUTH KLUGER STILL ALIVE. A
H O L O C A U S T G I R L H O O D
REMEMBERED (2001)**

10/13 RUTH KLUGER STILL ALIVE, CONT

**WEEK 14: MORALITY IN HISTORICAL
DISTANCE**

**11/18 BERNHARD SCHLINK THE READER
(1995)**

11/20 THE READER, CONT.

V. THE POLITICS OF AESTHETICS

WEEK 15: LAUGHTER AND RESISTANCE

**11/24 FILM SCREENING JACOB THE LIAR,
DIRECTED BY FRANK BEYER (1974)**

11/25 JACOB THE LIAR, CONT.

11/27 - THANKSGIVING -

WEEK 16: THE HOLLYWOOD PARADIGM

**12/01 FILM SCREENING JACOB THE LIAR,
DIRECTED BY PETER KASSOVITZ
(1999)**

12/02 JACOB THE LIAR, CONT.

12/04 JACOB THE LIAR, CONT.

- RESEARCH PAPER -