HOLocaust Memory, MEMORIALS, & MUSEUMS

SESP 351, Winter 2015, Syllabus

Danny M. Cohen, Ph. D.

School of Education & Social Policy
The Crown Family Center for Jewish & Israel Studies
Northwestern University

COURSE CODE: SESP 351
WHEN? Tuesdays and Thursdays, 11.00am to 12.20pm (feel free to bring your lunch, but no smelly food!)
WHERE? Evanston campus, Annenberg Hall, Room G01
PLUS... Five films and one self-guided field trip
DISTRIBUTIONS: Satisfies SESP “Historical Studies” or SESP “Literature and Fine Arts”
PREREQUISITES: There are no prerequisites; open to students in all disciplines at all levels

COURSE DESCRIPTION:

What is Holocaust memory? How has Holocaust memory changed over time, and how does the Holocaust continue to affect our understanding of trauma, atrocity, and human rights today?

This seminar addresses individual memory and collective memory of Holocaust history. We will study Holocaust survivor and witness testimony, the relationship between memory and trauma, and the impact of the Holocaust on survivors’ families and communities. We will explore collective Holocaust memory and the development of mainstream Holocaust narratives. And we will consider why and how particular historical narratives have become marginalized and forgotten. We will explore Jewish, Roma, and other victim narratives, including national Holocaust memorialization, rituals of commemoration, and the establishment and development of Holocaust memorials, museums, and institutions in Germany, Israel, Poland, and the United States, as well as the preservation and deterioration of sites of Holocaust events. And we will study how we have come to remember the Nazi perpetrators and their collaborators.

Course texts—including films—and written assignments will help us to ask questions about the relationships between individual and collective Holocaust memories. The course will culminate in student-directed final projects.

School of Education and Social Policy, Northwestern University
COURSE DOCUMENTS, TEXTS, AND DISCUSSION BOARDS:  https://canvas.northwestern.edu/

INSTRUCTOR: Danny M. Cohen
Danny M. Cohen, Ph. D., Assistant Professor of Instruction
School of Education & Social Policy and The Crown Family Center for Jewish & Israel Studies
Northwestern University

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Website: www.dannymcohen.com
Skype: dannymauricecohen

Danny is a learning scientist, writer and educator with a background in youth work, organizational management, informal education, and youth leadership. At Northwestern University, he specializes in education design and how collective understandings of Holocaust history impact pedagogy. A 2013 faculty fellow of the Auschwitz Jewish Center, Danny sits on the editorial advisory board of the British journal The Holocaust in History & Memory. He is the founder of Unsilence Project and a Governor-appointed member of the Illinois Holocaust & Genocide Commission, which oversees Holocaust and genocide education and commemoration throughout the state. His doctoral dissertation, ‘Historical Narratives in Tension: Holocaust Educators’ Perceptions of Victimhood’ (Northwestern University 2011), focused on how Holocaust educators perceive the Jewish and non-Jewish victims of Nazism. Concurrently, he designed and facilitated the pedagogical track of the docent training program at the Illinois Holocaust Museum & Education Center. In addition to authoring academic articles on Holocaust and human rights education, Danny is the author of the young adult novel ‘Train,’ set in 1943 Berlin, and creator of its accompanying educational programming to support high school students study the interdependency of Jewish and non-Jewish Holocaust victimhoods. Originally from London, Danny now lives in Chicago with his husband and their daugther.

OFFICE HOURS: By appointment.

ASSESSMENT:
Class Participation: 20%
Online Reflections: 25%
Midterm Essay: 15%
Online Peer Responses: 10%
Final Project (proposal, annotated bibliography, outline, presentation, and paper): 30%
CLASS PARTICIPATION: This course is student-centered in that discussion and analysis of course texts and experiences are determined by what you put into it. As you read—or watch or experience, in the case of a film or museum exhibition—note down what you find surprising. Come to each class ready to ask questions, to reflect on what surprised you, to critique each text, and to discuss how each text relates to other course texts and themes.

ONLINE REFLECTIONS: Throughout the quarter, you will write a number of reflection papers on core course text (usually around 500 words). Sometimes you will follow specific prompts. It is strongly recommended that you first write these papers in a Word document (so you can save as you write) and then copy and paste each paper into a Canvas post in the relevant forum under “Discussion Board.” Give every post a creative, relevant title to entice others to read your paper. Always pay attention to spelling, grammar, argument, and style. Include full citations and full references where appropriate. Unless prompted, avoid discussing your personal and emotional responses within your reflection papers; please post such responses in the separate Journal forum on Canvas (see below).

JOURNAL ENTRIES: By 11.59pm every Sunday, you will post a very short (approx. 150 words), informal ‘journal entry’ about your experiences throughout the quarter. You can write about anything. Here are some ideas: How are you responding to this course emotionally and/or intellectually? (“Emotionally” refers to all and every kind of emotions, including but not limited to sadness, anger, shock, frustration, amusement, fear, outrage, and even numbness and the lack of explicit emotion.) Have you had a strong reaction to a particular text or film? Is there a burning question or issue playing on your mind? Is there more you’d like to say about a particular class discussion? Please of course keep all journal entries respectful. Please also be aware of “the pressure to be profound”; there’s no need to force yourself to write something deeply philosophical or brilliant—just write what comes to mind. The completion (rather than the content) of these posts will be considered toward your final grade for online participation.

FILMS: Throughout the quarter, we will study five feature-length films. Most films will be available to stream on Canvas. It is your responsibility to view these films and to respond to them in writing by the deadlines listed in the course schedule, below.

ONLINE PEER RESPONSES: Throughout the quarter, you will respond to other posts that you find interesting. A peer response is informal and short (between 100 and 200 words), in the form of comments and/or questions. Throughout the quarter, you must post a minimum of three peer responses. Additional online discussion—especially responding to those who commented on your original posts—is strongly encouraged and will be considered toward your final grade for online peer responses.
SELF-GUIDED FIELD TRIP: By Sunday February 15th, you will visit the Illinois Holocaust Museum and Education Center in Skokie. You may visit alone or with other students.

Plan Your Visit: Make sure to plan enough time (at least three or four hours) to see the following spaces, not necessarily in this order:

1. Fountain of the Righteous (outside)
2. Room of Remembrance on the second floor
3. Hall of Reflection on the second floor
4. Although you will not have enough time to see all of it, make sure to walk quickly through the Permanent Exhibition on the first floor and pay attention to some of the videos
5. The Legacy of Absence galleries, upstairs

Field Trip Reflection: After your museum visit, you will write a reflection (approx. 500 words) about your experiences, making connections to course texts. You are encouraged to write notes during and immediately after your visit, to capture your immediate memories of your experience.

Museum opening times: [http://www.ilholocaustmuseum.org/pages/visit/hours/](http://www.ilholocaustmuseum.org/pages/visit/hours/)

How to get to the museum:
The museum is located at 9603 Woods Drive, Skokie, 60077
Parking is free
A 20-minute taxi ride between Evanston campus and the museum is approximately $20 (call and double check in advance)

Entrance fee and museum rules:
With student ID, the museum entrance fee is $8 ($12 without ID)
No food, drink, gum, or cameras are allowed in the museum
To make notes inside the exhibitions, only pencils are permitted

MIDTERM ESSAY: The midterm is an open-book, take-home, formal essay (approx. 750 words) posted to Canvas, in response to a specific prompt. See course schedule for details.
**FINAL PROJECT:** Starting halfway through the quarter, you will work with one other student on a Final Project that demonstrates and goes beyond your understanding of course themes. The Final Project is your opportunity to collaborate with another student, develop your interests, and delve into a specific area of Holocaust memory. You can choose to work alone, but working in a team of two is more likely to produce a stronger project.

**Final Project Milestones** (see schedule for deadlines):

1. Final Project **Informal Proposal** (post on Canvas)
   Approx. 50 words

2. Final Project **Annotated Bibliography and Outline** (post on Canvas)
   Your Outline is approx. 250 words in bullet-points, explaining the steps of your central argument, with an embedded Annotated Bibliography through which you will provide a short summary of each text and how you intend to use them

3. Final Project **Presentation** (in class), Expo-style

4. Final Project **Paper** (by email)
   1,750 to 2,000 words, plus cover page, references, and appendices; double-spaced, Times New Roman, 12-point font

**ATTENDANCE AND MAKE UP ASSIGNMENTS:** You must attend ALL classes. Your punctuality and attendance will be factored into your class participation grade. If you know that you will be late or absent for a class, please email Danny. All absences must be supported by a valid reason and supporting documents, if available. If you miss a class, you must complete a make up assignment. It is your responsibility to obtain class notes from another student and, within one week of the missed class, to email Danny a 300 to 400 word essay (posted in the body of the email, not as an attachment) on the related class texts. A missing or poorly written make up assignment will affect your class participation grade.

**LATE ASSIGNMENTS & LATE PASS:** Late assignments will be docked one half-grade (for example, from a B+ to a B) for each 24-hour period delay in submission. Assignments submitted after five days beyond the stated deadline will receive a fail grade. You have one ‘late pass’ that you can use during the quarter. You may submit one written assignment 24-hours late. (This does not apply to the midterm or final papers.) To use your late pass, simply type “LATE PASS” at the top of your post. There’s no need to obtain permission in advance.
ACADEMIC INTEGRITY: Students are required to comply with the policies found in the booklet, “Academic Integrity at Northwestern University: A Basic Guide.” All papers submitted for credit in this course must be submitted electronically unless otherwise instructed by the professor. Your written work may be electronically tested for plagiarized content. For details regarding academic integrity at Northwestern or to download the guide, visit: http://www.northwestern.edu/provost/policies/academic-integrity/index.html.

ACCOMMODATIONS FOR STUDENTS WITH DISABILITIES: Any student with a disability requesting accommodations must register with Services for Students with Disabilities (ssd@northwestern.edu; 847-467-5530) and request an SSD accommodation notification for his/her professor, preferably within the first two weeks of class. All information will remain confidential.

SUPPORT: When delving into Holocaust history, or any violent history, all emotional responses – including numbness – are normal. Be aware that course content may trigger personal issues for you or your classmates. Please be aware that what you say and write can affect others. Please always try to be respectful and kind. Also, please know that NU’s Counseling and Psychological Services (CAPS) can provide you support and guidance with personal issues you might have. Visit: http://www.northwestern.edu/counseling/ NU’s Center for Awareness, Response, and Education (CARE) is a great resource, too. CARE provides “information, advice, crisis counseling, support, advocacy, referrals and education about sexual violence (including sexual assault, rape, intimate partner violence and stalking) as well as consent, healthy relationships and healthy sexuality to the Northwestern University community.” Visit: http://www.northwestern.edu/care/ Please note that, if Danny reads anything within a written assignment – or hears anything during class – of concern, he may need to follow up appropriately.

COURSE TEXTS: Please purchase or borrow “Maus I & II” by Art Spiegelman (1993). Make sure to obtain the two-volume set (ISBN: 0679748407). (Amazon appears to have the cheapest copy. If you would like to support an Independent bookstore, consider ordering a copy from Unabridged Bookstore in Chicago: www.unabridgedbookstore.com; phone: 773-883-9119.)

Highly Recommended:

(An accessible introduction to Nazi ideology and policy.)

COURSE SCHEDULE, TEXTS, AND ASSIGNMENTS

Except for “Maus I & II” by Art Spiegelman (1993), course texts will be available on Canvas (or are accessible through the links, below). If a link is broken, try Googling the title of the text. If no link is provided, the text should be available on Canvas under “Modules” > “Course Pack.”

As guest speakers may need to change plans, and as we might add or remove readings from time to time, we may sometimes make changes to the schedule. Therefore, please always check Canvas for the most up-to-date syllabus.

<table>
<thead>
<tr>
<th>Dates</th>
<th>Topics</th>
<th>Texts</th>
<th>Assignments, Reminders, and Final Project Milestones</th>
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</thead>
</table>
| WEEK 1| **Introductions** | **Required Text:** Please purchase or borrow “Maus I & II” by Art Spiegelman (1993). Make sure to obtain the two-volume set (ISBN: 0679748407).
Amazon appears to have the cheapest copy. If you would like to support an Independent bookstore, consider ordering a copy from Unabridged Bookstore in Chicago: www.unabridgedbookstore.com; phone: 773-883-9119.) | **Testimonies:** After this class, watch at least three survivor and/or witness testimony clips on the USC Shoah Foundation website: http://sfi.usc.edu/clipviewer/.
After you have watched the clips, find articles in the USHMM Encyclopedia http://www.ushmm.org/wlc/en/ that address the content and themes of the testimony clips. (For example, if a testimony clip addresses the history of the Nazi ghettos, find a USHMM article on ghettos.)

**Testimonies Reflection:** By 11.59pm tomorrow (Wednesday), post on Canvas a reflection (approx. 500 words) on the USC Shoah Foundation video testimony clips. Include a discussion on the relationship between the testimony clips you viewed and the USHMM Encyclopedia articles you read. How do the articles frame the clips? And how do the clips enhance the articles?

**Encyclopedia:** Scroll down to the “Browse Popular Articles” section in the USHMM Holocaust Encyclopedia and begin to explore the webpages. Read what is most interesting to you. Which articles are you most drawn to and why?

**Reference Book:** This free online book is worth referring to, throughout the quarter: “Nazi Ideology and The Holocaust” (2007) United States Holocaust Memory Museum.
Come to class ready to talk about your reflection and the giving, collecting, and viewing of Holocaust testimony. | Begin to read your assigned chapter from Boder (1949), “I Did Not Interview The Dead” (PDF and assigned chapter list on Canvas).  
**Boder Report:** By 11.59pm on Tuesday January 15, post to Canvas a report (approx. 500 words) on your assigned chapter from Boder’s “I Did Not Interview The Dead.” Include in your report a brief reflection on the differences and commonalities between testimonies from immediately after the war and videoed testimonies decades later. In what ways are the content or themes different or similar? Did you “experience” them differently? |
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| **WEEK 2**  
Tues Jan 13 | **Memory & Trauma** | Watch: Kelso’s documentary (2005) “Hidden Sorrows: The Persecution of Romanian Gypsies During WWII”: [https://www.youtube.com/watch?v=qQNhSQemCzo](https://www.youtube.com/watch?v=qQNhSQemCzo)  
Read: Kellerman (2001), “The Long-Term Psychological Effects and Treatment of Holocaust Trauma” (PDF on Canvas)  
Read: Sindler, Wellman, & Baruch Stier (2004), “Holocaust Survivors Report Long-Term Effects on Attitudes toward Food” (PDF on Canvas)  
**Hidden Sorrows Reflection:** By 11.59pm on Friday January 16, post on Canvas a reflection (approx. 500 words) on the film “Hidden Sorrows,” connecting the film to texts we’ve studied in this course so far. |
| Thurs Jan 15 | **Testimony Across Time** | Read assigned chapter: Boder (1949), “I Did Not Interview The Dead” (PDF on Canvas)  
Read: Kraft (1998), “Holocaust Memory” (PDF on Canvas) | **Hidden Sorrows Reflection:** By 11.59pm tomorrow (Friday), post on Canvas a reflection (approx. 500 words) on the film “Hidden Sorrows,” connecting the film to texts we’ve studied in this course so far.  
**Museum Field Trip Reminder:** Before the quarter gets too busy, it'll be worth getting your museum visit and reflection out of the way. See instructions on page 4 of this document. |
### WEEK 3

**Testimony Through Art & Poetry**

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<tr>
<th>Tues Jan 20</th>
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<tr>
<td><strong>Read:</strong> Cohen (2013), “Masks of Holocaust Memory” (PDF on Canvas); As you read this essay, note down any questions you would ask Marian Kołodziej and Ava Kadishson Schieber if you had the opportunity to do so.</td>
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<td><strong>Browse:</strong> “The Labyrinths: The Testimony of Marian Kołodziej” website; make sure to view the documentary trailer and artworks in the ‘Gallery’ section: <a href="http://thelabyrinthdocumentary.com/">http://thelabyrinthdocumentary.com/</a>.</td>
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**Create Survey (group assignment):** Before next Tuesday’s class, work in groups of two or three to create a short survey to investigate how members of the public think about and remember (and misremember) the Holocaust.

<table>
<thead>
<tr>
<th>Thurs Jan 22</th>
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<tr>
<td><strong>A Conversation with Ava Kadishson Schieber</strong></td>
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<td><strong>Come to class with your questions for artist, poet, and Holocaust survivor Ava Kadishson Schieber</strong></td>
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<td>“Ava Kadishson Schieber was born in Novi Sad, a city near Belgrade. Her mother was a convert to Judaism. Her father changed his name in order to receive a commission in the Austro-Hungarian army during the First World War. Schieber grew up in Novi Sad and then moved in 1940 to Belgrade, where the family prospered until the Nazis invaded Belgrade in 1941. Schieber went into hiding with relatives of her sister’s fiancé, who was Serbian. She lived with them on an isolated farm for four years, after which she was reunited with her mother. Her father and sister did not survive the war. Schieber moved with her mother to Israel after the war but has been living in Chicago for the past twenty years” (from Soundless Roar, 2002).</td>
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**Kadishson Schieber Reflection:** By 11.59pm tomorrow (Friday), post a very short informal reflection (approx. 150 words) on our conversation with Ava Kadishson Schieber.

**Journal:** Tuesday January 27 is International Holocaust Remembrance Day. Look out for commemorative events, news articles, and social media posts, and share them in the Canvas Journal.

**Museum Field Trip Reminder:** Museum reflection due on Canvas by 11.59pm on Sunday Feb 15 (see instructions on page 4 of this document).
### WEEK 4
**Tues Jan 27**

**International Holocaust Remembrance Day**

January 27th 2015 marks the 70th Anniversary of the Soviet liberation of Auschwitz

In groups of two or three — after creating your short survey (see instructions above) — you will spend class time out on campus or in another public space (e.g., Davis Purple Line Train Station or a grocery store) asking people to answer your survey questions. At some point during the interview (at the start, if you like), please inform each person that today is International Holocaust Remembrance Day. Try to keep track of responses to that fact. You will then write up an informal summary of your results.

**Survey Report (group assignment):** By 11.59pm tomorrow (Wednesday), each group should post on Canvas an informal summary of its survey results (approx. 200 words per group member), as well as its survey questions. Bullet points are encouraged. You may also reflect on the experience of conducting your public survey. Please list the full names of all team members. And please come to our next class ready to discuss this assignment.

### Thurs Jan 29

**Public & Private Reflection**

Come to class ready to reflect on your experiences of writing and conducting your public survey, as well as ready to reflect on our conversation with Ava Kadishson Schieber.

Continue to read Spiegelman (1993), “Maus I & II”; Note that the Midterm Essay (see instructions below) is focused on “Maus I & II”.

Note that there are two films for next week. Please plan accordingly.

**Paragraph 175 Reflection:** By 11.59pm on Sunday Feb 1, post to Canvas your reflection (approx. 500 words) on “Paragraph 175,” making connections to other course texts.

### WEEK 5
**Tues Feb 3**

**Marginalized Memory**

Read: Novick (1999), “The Holocaust in American Life” (PDF on Canvas). Please focus especially on pages 214 (starting at the bottom with the line beginning, “Six million is an instantly recognizable number”) to 226 (until about half way down, with the paragraph ending, “But it could.” You can skim-read the rest.

Watch: Epstein & Friedman’s “Paragraph 175” (2000) (81 minutes, documentary) (Streaming on Canvas)

Try to solve the mystery: Cohen (2014), “The 19th Window”:
http://www.unsilence.org/the-19th-window.html

**A Film Unfinished Reflection:** By 11.59pm on Friday Feb 6, post to Canvas your reflection (approx. 500 words) on “A Film Unfinished,” making connections to other course texts.
| Thurs Feb 5 | **What Do We Know?** | Read excerpt: Zerubavel (1997), “Social Mindscapes: An Invitation to Cognitive Sociology” (PDF on Canvas)  
**Museum Field Trip Reminder:** Reflection due on Canvas by 11.59pm on Sunday Feb 15 (see instructions on page 4 of this document). |
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| **WEEK 6**  
**Tues Feb 10** | **Inherited Memory** | Read: “Maus I & II” by Art Spiegelman (1993). Come to class with any questions about the text and the midterm essay prompt.  
Watch excerpt: Zuckerman & Filler (1997), “Punch Me In The Stomach”: [http://www.youtube.com/watch?v=ojj65zf5C4](http://www.youtube.com/watch?v=ojj65zf5C4) | **Midterm Essay:** By 11.59pm on Friday February 13, post to Canvas an essay (approx. 750 words), drawing on course texts we have studied so far, responding to the following prompt: *Spiegelman’s “Maus I & II” draws our attention to the relationships between Holocaust survivor trauma and what we might call ‘inherited memories’ of the second generation. How does “Maus I & II” inform our understanding of collective Holocaust memory?*  
**Museum Field Trip Reminder:** Reflection due on Canvas by 11.59pm on Sunday Feb 15 (see instructions on page 4 of this document).  
Start thinking about possible **Final Project** topics. |
<table>
<thead>
<tr>
<th>Thurs Feb 12</th>
<th>Holocaust Memorials &amp; Commemoration</th>
<th>Midterm Essay: Essay due on Canvas by 11.59pm tomorrow (Friday).</th>
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<tbody>
<tr>
<td>Watch: Presentation by James E. Young (year and location unclear; uploaded 2010) “The Landscape of Memory: Holocaust Memorials in History”: <a href="https://www.youtube.com/watch?v=F9_JPeWW1zg">https://www.youtube.com/watch?v=F9_JPeWW1zg</a></td>
<td><strong>II. Holocaust Museum Reflection:</strong> Due on Canvas by 11.59pm on Sunday Feb 15 (see instructions on page 4 of this document).</td>
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<tr>
<td>Read excerpt: Young (1993), “The Texture of Memory: Holocaust Memorials and Meaning” (PDF on Canvas)</td>
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<td>Read: Knesset (2009), “Unto Every Person There is a Name”: <a href="http://www.knesset.gov.il/shoah/eng/everybody_name_eng.htm">http://www.knesset.gov.il/shoah/eng/everybody_name_eng.htm</a></td>
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<tr>
<th>WEEK 7</th>
<th>Holocaust Museums</th>
<th>Perl Reflection: Watch the film “Out of the Ashes” and read your assigned chapters for “I Was a Doctor in Auschwitz.” Then, by 11.59pm on Tuesday Feb 24, post to Canvas your reflection (approx. 500 words) identifying contrasts between the written text and the film, as well as making connections to other course texts.</th>
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<tr>
<td>Tues Feb 17</td>
<td>Come to class ready to talk about your visit to the Illinois Holocaust Museum &amp; Education Center.</td>
<td><strong>Final Project Informal Proposal:</strong> Deadline: 11.59pm on Friday Feb 20 on Canvas. (See page 5 for instructions.)</td>
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<td>Read: Crownshaw (2007), “Photography and Memory in Holocaust Museums” (PDF on Canvas)</td>
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<td>Thurs Feb 19</td>
<td>Holocaust Memory &amp; Germany</td>
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<td>Read: Jacobs (2008), “Memorializing the Sacred: Kristallnacht in German National Memory” (PDF on Canvas)</td>
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<td>Read: Görtz (2012), “Can a Memorial End Discrimination?”: <a href="http://www.dw.de/can-a-memorial-end-discrimination/a-16326840">http://www.dw.de/can-a-memorial-end-discrimination/a-16326840</a></td>
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Reminder to watch the film “Out of the Ashes” and read your assigned chapters for “I Was a Doctor in Auschwitz.”

**Final Project Informal Proposal**: Deadline: 11.59pm tomorrow (Friday) on Canvas. (See page 5 for instructions.)
<table>
<thead>
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<th>WEEK 8</th>
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<td>Tues Feb 24</td>
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<td>Guest (by video): Alexandra Benjamin</td>
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Alexandra Benjamin is an educator living in Jerusalem. Born and educated in London, UK, she received her MA in Hebrew and Jewish Studies from University College London. After immigrating to Israel more than a decade ago, Alexandra has taught, guided, and written curricula on Israel, Jewish history, and identity for groups and individuals from around the world. She is an adjunct professor at the Hebrew University in Jerusalem and has worked with communal professionals and educators in North America and Europe to help them develop the tools to implement improved Israel and Jewish educational programming in their communities. Alexandra guides groups at Israel’s Holocaust museum, Yad Vashem, and has led Jewish teen trips to Europe. She has recently been engaged in editing a new Holocaust resource book for Jewish schools. As a Holocaust educator she focuses on the impact of the Holocaust on Jewish identity and Israeli society, as well as exploring the themes of memory and the construction of narrative. Alexandra was also responsible for developing the educational vision and designing the program for Awesome Israel’s Taglit-Birthright Israel trips.


Perl Reflection: Reminder to post to Canvas by 11.59pm on Tuesday Feb 24 your reflection on the film “Out of the Ashes” and read your assigned chapters for “I Was a Doctor in Auschwitz.” (See instructions, above.)

Final Project Annotated Bibliography and Outline: Deadline: 11.59pm on Sunday March 1 on Canvas. (See page 5 for instructions.)

| Thurs Feb 26 | Ownership & Taboos of Holocaust Memory |

Watch: Sargent’s “Out of the Ashes” (2003) (120 minutes, feature film) (Streaming on Canvas)

Read your assigned chapters plus any other chapters that sound interesting to you: Perl (1948), “I Was a Doctor in Auschwitz” (PDF on Canvas)


Nasty Girl Reflection: By 11.59pm on Tuesday March 5, watch “Das schreckliche Mädchen” (“The Nasty Girl”) and post your reflection on Canvas. (More details below.)

Final Project Annotated Bibliography and Outline: Deadline: 11.59pm on Sunday March 1 on Canvas. (See page 5 for instructions.)
<table>
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<tr>
<th>WEEK 9</th>
<th>Sites of Atrocity</th>
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Launch and watch the “Dachau 1974” installation (23 minutes).  
Then, read through the tabs: “Introduction”; “A Record of Dachau”; “Memory & Meaning”; “A Question of Access”  
Watch: Art21 Interview with Beryl Korot (2010): [https://www.youtube.com/watch?v=UWMbLK1awLI](https://www.youtube.com/watch?v=UWMbLK1awLI)  
Download (for free) and browse: “Anne’s Amsterdam” Smartphone App and watch short advertisement for “Anne’s Amsterdam”: [http://www.youtube.com/watch?v=tNS5BCtLbM4](http://www.youtube.com/watch?v=tNS5BCtLbM4)  
Continue to work on your Final Project. |
| Thurs March 5 | **Holocaust Denial** | Watch: Verhoeven’s “Das schreckliche Mädchen” (“The Nasty Girl”) (2000) (92 minutes, feature film) (Streaming on Canvas)  
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<tr>
<td><strong>WEEK 10</strong></td>
<td><strong>Design Project Presentations</strong></td>
<td>Continue to work on your <strong>Final Project</strong> and <strong>Final Reflection</strong>.</td>
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<tr>
<td>Tues March 10</td>
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| Thurs March 12 | **Conclusions** | Come to class with possible to answers to the question: What is Holocaust memory? | Continue to work on your **Final Project**.  
Your **Final Project Paper** is due by email as a Word document by: 11.59pm on Wednesday March 18.  
Your **Final Reflection** is due by 11.59pm on Friday March 20 (send in the body of an email). Write a short essay (approx. 300 words) on what you will take away from this course. Include in your essay your reflections on the question: *What is Holocaust memory?* |
REQUIRED TEXTS

Course texts, in alphabetical order by name of author(s), director, or institution:


3. David P. Boder (editor) (1949). “I Did Not Interview The Dead.” University of Illinois Press: Champaign, IL. (PDF of each chapter on Canvas.)
   - Chapter 1: Anna Kovitzka, “I Am Alone”
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