HTST 518
Experiencing Germany’s Violent Century: War, Memory, and Film

Course Description

This seminar will focus on twentieth-century German history with an emphasis on individual experience, memory, and the social, cultural and political impact of violence. Beginning with the experience of WWI and the political turmoil of the Weimar years, we will also explore popular reactions to Nazi racism and political repression, the Holocaust, and its postwar memorialization. We will make frequent use of first-person accounts, memoirs and film as a means of assessing Germans’ reactions to violence in the first half of the century and their efforts to overcome its scars after 1945.

Course Prerequisites:

HTST 300. Although I will lecture from time to time, class discussion will presume a general knowledge of key events and individuals. Students worried about gaps in their knowledge are well advised to purchase and read the recommended textbook by Mary Fulbrook.

Course Policies

- Deadlines are firm. Two percentage points will be deducted from your paper grade for every day your paper is late. Extensions will only be granted if requested in advance.
- Assignments must be uploaded to the appropriate dropboxes on D2L.
- Assignments must be saved in PDF format before uploading, except for the term paper drafts, which must be saved in MS-Word format.
- Strict adherence to the citation format described in The History Student’s Handbook is required. Improperly documented papers will be returned for revision before being graded.
- I expect all students to be familiar with the plagiarism policy of this university, which is described in the section on academic misconduct in the University calendar. All cases of plagiarism will be referred to the Associate Dean of the Faculty of Arts.
- Book reviews and term papers must be written using the template that I will provide on D2L, which contains a plagiarism statement.
- You may not use websites as sources for your essays.

Purchase at Bookstore:

Required Texts:
- Anonymous, A Woman in Berlin: Eight Weeks in the Conquered City: A Diary
- Timothy Garton Ash, The File: A Personal History
- Günter Grass, Crabwalk
- Sönke Neitzel and Harald Welzer, Soldiers: German POWs on Fighting, Killing, and Dying

Recommended:
- Mary Fulbrook. A Concise History of Germany. 2nd ed.

Due Dates & Weighting:

Throughout term
- Participation: 10%
- Individually scheduled
- Film Analysis: 20%
- February 7, 9 pm
- Book Review (PDF format): 25%
- April 3, 9 pm. Uploaded in PDF format
- Term Paper Draft (Word format): P/F
- April 10, uploaded to D2L by 9 pm
- Peer Review (Word format): 5%
- Individually scheduled
- Presentation of research plan: P/F
- Term paper outline: P/F penalties apply for non-completion
- April 17, uploaded to D2L by 9 pm
- Term Paper (PDF format): 40%
**Course Outcomes**

Intense engagement with readings and structured oral and written assignments will help students to improve their ability to:

- **read deeply** and with scrupulous attention to the broader context (historical, philosophical, political, and social) of any text. This means understanding what it means to think and argue historically and requires a critical appreciation of how present-day perspectives influence interpretations of the past.
- **inquire rigorously and fruitfully.** Identify promising avenues of research and present findings in lucid and structured ways.
- **develop the capacity for scholarly rigour and informed citizenship** through the practice of productive disagreement. This means paying special attention to the difference between debate and inquiry and maintaining an openness to having one’s mind changed.
- **listen closely, observe carefully, think creatively.** A productive exchange of ideas begins with listening, and all debates benefit from creative resolutions to seemingly intractable oppositions.
- **recognize how the violent nature of twentieth-century German history still influence present-day discussions** and is therefore relevant to debates about civility, citizenship, and the meaning and limits of social belonging.
- **present thoughtful and well-structured arguments**, both orally and in the form of a research paper. This includes learning how to properly choose and cite sources, developing a convincing thesis, and backing up arguments with evidence.

**Assignment Descriptions**

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<tr>
<th>Evaluation:</th>
<th>Description</th>
<th>Weight</th>
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<tr>
<td><strong>Film Analysis</strong></td>
<td>Each student will help to begin a class session by presenting a 10- to 15-minute (no longer!) report on one of the films listed for each week. In order to prepare for this presentation, you must watch the film on your own time and rely on at least <strong>three scholarly sources</strong> that either directly analyze the film or provide you with historical context for your own analysis of it. Please do not read from a prepared text. Informal presentations are easier for your fellow students to follow. Your presentation should briefly summarize the film, link your discussion of it to the themes of that week’s class, and present an argument that will promote discussion. As part of your presentation, you must provide two specific discussion points for the class to consider. (You may distribute these on paper or on a projected slide.) You will be graded both on your analysis of the film (as an historical document or as historical commentary) and on the quality of your discussion questions. NOTE: you may show short clips of your film (no more than 10 minutes total) but be aware of the technical challenges involved and inform me that you plan to do this in advance. Any time you spend showing clips will not be counted towards your presentation time limit.</td>
<td>20%</td>
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<tr>
<td><strong>Book Review</strong></td>
<td>A book review of between 3 and 5 double-spaced pages (1000 to 1,200 words) will be due on <strong>February 7</strong>. You may choose a book from the supplemental reading list or find your own <strong>in consultation with me.</strong> Your review must take a critical approach that goes beyond summary to assess the contribution of the book to the field of German history. To write your review, you must use the MS-Word template that I will provide on D2L, which contains a plagiarism statement on the title page.</td>
<td>25%</td>
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<td><strong>Presentation of Research Outlines</strong></td>
<td>Between <strong>Week 6</strong> and <strong>Week 9</strong> students will present a brief summary (3 to 5 minutes) of their research project (plans for the term paper) to the class. A week after this presentation, you will turn in a one-page outline with a bibliography to me. The idea is to incorporate the feedback you received in class. Neither the outline nor your presentation of it will be graded, but I will only accept research papers from students who have turned in an outline and read my comments. In other words, if you never pick up your outline from me, I will not accept a paper from you. Not presenting your research proposal in class will result in a deduction from your class participation grade of half a letter grade. I will create a signup sheet for these presentations on VolunteerSignp.com and provide the link for you on D2L.</td>
<td>P/F</td>
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<td>Essay Draft</td>
<td>A draft version of the essay (described below) must be uploaded to D2L by April 3 at 9 pm.</td>
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<td>Essay</td>
<td>Research topics will be chosen in consultation with the instructor, they must fit within the scope of this course, and they must be on a different topic than your other assignments for this or any other course you have taken. If you choose to write on film, you must do so from an historical perspective. You must develop a coherent, sustained and well-argued thesis that demonstrates your grasp of the historical scholarship on your topic. You should use primary sources when possible, and your secondary sources must be published scholarly works — so peer-reviewed books and scholarly articles, not websites. If you find good information on a website, verify it with published scholarly sources and cite those instead. It is fine to use reputable repositories of online primary documents, but it would be wise to check these with me in advance. Papers should be 15 to 20 double-spaced pages or 4,000 to 5,000 words in length, and they must be properly documented following the exact format described in <em>The History Student’s Handbook</em>. Papers without proper Chicago-style documentation will be returned unread for corrections. To write your paper, you must use the MS-Word template that I will provide on D2L, which contains a plagiarism statement on the title page. The final draft of this paper will be due on April 17. (See below for information about the draft.)</td>
<td>40%</td>
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<tr>
<td>Peer Review</td>
<td>Students must pair up with another member of the class to trade term paper drafts and provide each other with feedback. Term paper drafts will be due on April 3 and must be uploaded to D2L in <em>Word format</em>. Peer reviews will consist of edits made to the draft essay using Word’s “Track Changes” feature, along with typed comments (approximately one double-spaced page in length, or 250 words) inserted at the end of the paper. The peer reviews are due on April 10. They will be graded on the usefulness of the feedback. If you fail to turn in a paper for peer review, your paper grade will be reduced by half a letter grade.</td>
<td>5%</td>
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<td>Class participation</td>
<td>Class discussion is very important in this course. The quality of our sessions will depend upon student preparedness and willingness to engage in active discussion and debate. You must have read and thought about the required readings before coming to class, and you must bring them to class — either on paper or in digital form. I demand that all participants treat each other with respect and courtesy, regardless of any ideological differences. Please note that you do not have to have understood everything you have read in order to make a valuable contribution. Expressing doubts, disagreements or confusion and asking for clarification is a useful way of contributing to a seminar. Your class participation mark will be based on the quality rather than the quantity of your contribution. Dominating discussion without listening to others will damage your mark. Students who feel unable to actively engage in classroom discussion must <em>bring their concerns to my attention early</em> so that we can devise strategies to ensure adequate performance. Unexplained absences will be reflected in a lowered participation grade.</td>
<td>10%</td>
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Important Note on Using Internet Sources

The Internet is full of misleading and historically inaccurate information. **You may not cite websites in your papers for this course.** You can of course use scholarly journal articles and books that are published in paper form but are available online. Just be aware that these are not actually websites, and you should cite the paper versions without the URL in your papers. Please make use of the [writing links](#) on my website for further clarifications. Particularly useful information on websites can be found on the webpage "[How To Evaluate A Web Site]."

Classroom Environment and Distribution of Class Content

I expect students to be respectful of the learning environment and the needs of other students. As a courtesy to your fellow students and your instructor, please turn off all cellular telephones and personal stereos during lectures and discussions. Refrain from reading newspapers, wrinkling food wrappers or having conversations during lectures or student presentations. It is forbidden to tape or digitally record lectures and/or discussions without the explicit consent of the instructor and any students affected. Using laptops and similar typing devices is acceptable as long as it does not disrupt the class. Materials related to the course (including handwritten lecture notes) are for your own use only and may not be distributed to anyone not officially registered in the course.
Important Departmental, Faculty, and University Information

Departmental Grading System:
The following percentage-to-letter grade conversion scheme has been adopted for use in all Canadian Studies, History, and Latin American Studies courses.

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<thead>
<tr>
<th>Percentage</th>
<th>Letter Grade</th>
<th>Grade Point Value</th>
<th>Description</th>
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<tbody>
<tr>
<td>90-100</td>
<td>A+</td>
<td>4.00</td>
<td>Outstanding performance</td>
</tr>
<tr>
<td>85-89</td>
<td>A</td>
<td>4.00</td>
<td>Excellent performance</td>
</tr>
<tr>
<td>80-84</td>
<td>A-</td>
<td>3.70</td>
<td>Approaching excellent performance</td>
</tr>
<tr>
<td>77-79</td>
<td>B+</td>
<td>3.30</td>
<td>Exceeding good performance</td>
</tr>
<tr>
<td>73-76</td>
<td>B</td>
<td>3.00</td>
<td>Good performance</td>
</tr>
<tr>
<td>70-72</td>
<td>B-</td>
<td>2.70</td>
<td>Approaching good performance</td>
</tr>
<tr>
<td>67-69</td>
<td>C+</td>
<td>2.30</td>
<td>Exceeding satisfactory performance</td>
</tr>
<tr>
<td>63-66</td>
<td>C</td>
<td>2.00</td>
<td>Satisfactory performance</td>
</tr>
<tr>
<td>60-62</td>
<td>C-</td>
<td>1.70</td>
<td>Approaching satisfactory performance</td>
</tr>
<tr>
<td>56-59</td>
<td>D+</td>
<td>1.30</td>
<td>Minimal pass. Insufficient preparation for subsequent courses in the same subject</td>
</tr>
<tr>
<td>50-55</td>
<td>D</td>
<td>1.00</td>
<td>Minimal Pass. Insufficient preparation for subsequent courses in the same subject</td>
</tr>
<tr>
<td>0-49</td>
<td>F</td>
<td>0</td>
<td>Failure. Did not meet course requirements</td>
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</tbody>
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Program Advising and Student Information Resources:
- For program advising in the Faculty of Arts, contact the Arts Students Centre (ASC) in SS 102, call 403-220-3580, email artsads@ucalgary.ca, or book an appointment with an ASC advisor at https://arts.ucalgary.ca/current-students/undergraduate.
- For further information on academic advising and degree planning for arts students, see https://arts.ucalgary.ca/current-students/undergraduate/academic-advising.
- For registration issues, paying fees, and assistance with MyUofC, contact Enrolment Services in MacKimmie Tower Room 116, call 403-210-ROCK (7625), or visit http://www.ucalgary.ca/registrar/.
- **Attention history majors**: History 300 is a required course for all history majors. You should normally take it in your second year.
- Registration Changes and Exemption Requests: https://www.ucalgary.ca/registrar/registration/appeals

Writing:
All written assignments and written exam responses are assessed partly on writing skills. Writing skills include surface correctness (grammar, punctuation, sentence structure, etc.) and general clarity and organization. Research papers must be properly documented according to the format described in the History Student’s Handbook.

D2L: Throughout the course, important material such as lecture outlines and study guides will be regularly posted on D2L. Students are advised to check this regularly.

Red Box Policy:
If your instructor requires paper copies of an essay and/or assignment, and the essay/assignment can be handed in outside of class, you can drop them in the red box located outside of the History Department office (Social Sciences, Room 656). Please include the following information on your assignment: 1) **course name and number**, 2) **instructor**, 3) **your name**, and 4) **your student number**. Assignments received after 4:00 p.m. are date stamped the next business day. We do not time stamp any papers. Please do not bring your paper into the office to be stamped. The box is emptied at 4:00 p.m. Monday to Friday.
Plagiarism:

Plagiarism occurs when one submits or presents one’s work in a course, or ideas and/or passages in a written piece of work, as if it were one's own work done expressly for that particular course, when, in fact, it is not. Please see The History Student’s Handbook.

Plagiarism may take several forms:
- Failing to cite sources properly
- Submitting borrowed, purchased, and/or ghostwritten papers
- Submitting one's own work for more than one course without the permission of the instructor(s) involved
- Extensive paraphrasing of one or a few sources, even when referenced properly, unless the essay is a critical analysis of those works

Plagiarism is a serious academic offence, and written work that appears to contain plagiarized passages will not be graded. All such work will be reported to the Faculty of Art’s associate deans of students who will apply the penalties specified in the University of Calgary Calendar, Section K.

Academic Accommodations:

The student accommodation policy can be found at: ucalgary.ca/access/accommodations/policy.

Students needing an accommodation because of a disability or medical condition should contact Student Accessibility Services (https://www.ucalgary.ca/access/) in accordance with the Procedure for Accommodations for Students with Disabilities ucalgary.ca/policies/files/policies/student-accommodation-policy.

Students needing an accommodation based on a protected ground other than disability should contact, preferably in writing, the course instructor.

Copyright:

The University of Calgary has opted out of the Access Copyright Interim Tariff proposed by the Copyright Board. Therefore, instructors in all University of Calgary courses will strictly adhere to Copyright Act regulations and the educational exceptions permitted by the Act for both print and digital course material. No copyrighted material may be placed on course D2L or web sites without the prior permission of the copyright holders. In some cases, this may mean that instructors will require you to purchase a print course pack from the University of Calgary bookstore or consult books on reserve at the library. For more information on the University of Calgary’s copyright policy, see http://library.ucalgary.ca/copyright.

Other Useful Information:

- Department Twitter @ucalgaryhist

Please see https://www.ucalgary.ca/registrar/registration/course-outlines for information on:

- Wellness and Mental Health
- Student Success
- Student Ombuds Office
- Student Union (SU) Information
- Graduate Students’ Association (GSA) Information
- Emergency Evacuation/Assembly Points
- Safewalk
**Weekly Course Topics and Required Readings**

**NOTE ON READINGS:** All readings not available for purchase in the Bookstore will be available in PDF format on D2L. Please bring these readings to class on the days they are assigned, either in printed format or on a digital device. Readings are optimized for digital devices. If you want to print them, I recommend printing 2-to-a-page to save paper!

**NOTE ON FILMS:** For descriptions of the films, click on the hyperlink of the English title, which will take you to the corresponding page of the International Movie Database website. I cannot guarantee that all of these films will be easily available. Getting a hold of a copy for viewing is your job! Many of them (especially the older ones) are available on YouTube. You can search online film repositories like Netflix, particularly for TV series. In some cases, no subtitled or dubbed version will be available. You should obviously only pick one of these films if you understand the language (which is not always German).

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<tr>
<th>Date</th>
<th>Topic &amp; Reading</th>
<th>Film Choices for Presentations</th>
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<tr>
<td>Week 1 (Jan. 14)</td>
<td><strong>Introduction</strong></td>
<td><strong>Shown in class:</strong> excerpt from Lewis Milestone, <em>All Quiet on the Western Front</em>, Drama, War (1930).</td>
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<td>Introduction, explanation of course outline and goals.</td>
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<td>Week 3 (Jan. 28)</td>
<td><strong>The Weimar Republic</strong></td>
<td>Robert Wiene, <em>The Cabinet of Dr. Caligari</em> [<em>Das Cabinet des Dr. Caligari</em>], Fantasy, Horror, Mystery (1920).</td>
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<td></td>
<td>Leontine Sagan and Carl Froelich, <em>Mädchen in Uniform</em>, Drama, Romance (1931). (See also the <em>1958 remake</em>).</td>
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</tbody>
</table>
| Week 4 (Feb. 4) | **Volksgemeinschaft and Dissent**  
**Hans Steinhoff**, *Our Flags Lead Us Forward* [*Hitlerjunge Quex*], Drama (1933).  
**Gustav Ucicky**, *Joan of Arc* [*Das Mädchen Johanna*], Biography, Drama, History (1935).  
**Leni Riefenstahl**, *Olympia Part One: Festival of the Nations* [*Fest der Völker*], Documentary, Sport (1940).  
**Leni Riefenstahl**, *Olympia Part Two: Festival of Beauty* [*Fest der Schönheit*], Documentary, Sport (1940).  
**Fritz Hippler**, *The Eternal Jew* [*Der Ewige Jude*], Documentary, History (1940).  
**Charles Chaplin**, *The Great Dictator*, Comedy, Drama, War (1940).  
**Gustav Ucicky**, *Homecoming* [*Heimkehr*], Drama (1941).  
**Wolfgang Liebeneiner**, *L’Accuse* [*Ich Klage An*], Drama (1941).  
**Edward Dmytryk**, *Hitler’s Children*, Drama (1943).  
**Veit Harlan**, *Jud Süß*, Drama (1940). See also: *Jew Suss* below.  
**Franz Seitz**, *S.A.-Mann Brand*, Drama (1933).  
**Hans-Jürgen Syberberg**, *Hitler: A Film from Germany* [*Hitler, ein Film aus Deutschland*], Biography, Drama (1977), I & II.  
**Dennis Gansel**, *Before the Fall* [*Napola - Elite für den Führer*], Drama, Sport, War (2004).  
**Oskar Roehler**, *Jew Suss: Rise and Fall* [*Jud Süß - Film ohne Gewissen*], Biography, Drama, War (2010). |  |
| **Feb. 7** | **Book review due** | **Upload to D2L in PDF format by 9 pm** |
| **Week 5 (Feb. 11)** | **The Holocaust**  
**Claude Lanzmann**, *Shoah*, Documentary, History, War (1985), portions shown in class.  
**Alain Resnais**, *Night and Fog* [*Nuit et Brouillard*], Documentary, Short, History (1956).  
**Hans-Jürgen Syberberg**, *Hitler: A Film from Germany* [*Hitler, ein Film aus Deutschland*], Biography, Drama (1977), III & IV.  
**László Nemes**, *Son of Saul* [*Saul fia*], Drama, Thriller, War (2015). |
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<tr>
<th>Feb. 16–22</th>
<th>No Classes – Reading Week</th>
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<tr>
<td><strong>Week 6</strong> (Feb. 25)</td>
<td><strong>WWII</strong></td>
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<tr>
<td>Hannes Heer, &quot;The Difficulty of Ending a War: Reactions to the Exhibition 'War of Extermination: Crimes of the Wehrmacht',&quot; <em>History Workshop Journal</em> 46 (Autumn 1998): 187-203. See also: &quot;Verbrechen der Wehrmacht. Dimensionen des Vernichtungskrieges 1941-1944.&quot; This site is in German, but you can browse the images that were shown in the exhibition.</td>
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<td><strong>Week 7</strong> (March 3)</td>
<td><strong>Invasion &amp; Military Defeat</strong></td>
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<td><strong>Week 8</strong> (March 10)</td>
<td><strong>From Zero Hour to Democracy</strong></td>
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| Week 9 (March 17) | **The Sixties: A Reevaluated Past?**  
Volker Schlöndorff and Margarethe von Trotta, *The Lost Honor of Katharina Blum* [Die verlorene Ehre der Katharina Blum], Crime, Drama (1975).  
Rainer Werner Fassbinder et al., *Germany in Autumn* [Deutschland im Herbst], Drama (1978).  
Volker Schlöndorff, *The Legend of Rita* [Die Stille nach dem Schuß], Drama, Romance (2000).  
Achim Bornhak, *Eight Miles High* [Das Wilde Leben], Biography, Comedy, Drama (2007).  
| --- | --- |  
| **From Gastarbeiter to Citizen**  
Burhan Qurbani, *We Are Young, We Are Strong* [Wir sind Jung. Wir sind Stark], Crime, Drama, History (2014). |  
| Week 10 (March 24) |  
| **The GDR**  
Konrad Wolf, *Divided Heaven* [Der geteilte Himmel], Drama, Romance (1964).  
Frank Beyer, *Spur der Steine* [Traces of Stones], Comedy, Drama, Romance (1966).  
Frank Beyer, *Jacob the Liar* [Jakob, Der Lügner], Comedy, Crime, Drama (1975).  
Leander Haußmann, *Sonnenallee* [Sonnenallee], Comedy, Romance (1999).  
| **Reading Week** |  
| **Feb. 16–22** | No Classes – Reading Week |  
| **April 3** | Essay Draft Due | Upload to D2L in Word format by 9 pm |
| Week 12 (April 7) | Coming to Terms with the Past: Perpetrators and Victims | Wim Wenders, *Wings of Desire* [Der Himmel über Berlin], Drama, Fantasy, Romance (1987).  
Giulio Ricciarelli, *Labyrinth of Lies* [Im Labyrinth des Schweigens], Drama, History (2014).  
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<tr>
<td>April 10</td>
<td>Peer Review Due</td>
<td>Upload to D2L in Word format by 9 pm</td>
</tr>
</tbody>
</table>
Leander Haussmann, *Berlin Blues* [Herr Lehmann], Comedy, Drama (2003).  
| April 17 | Essay Due | Upload to D2L in PDF format by 9 pm |