
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.

Winter 2023

Wednesdays, 2:00–4:45 pm pm, SA 125

Instructor: Dr. A. Timm

E-Mail: atimm@ucalgary.ca

Phone: 403-220-6411

Office: SS 630

In-person Office Hours: MW, 11:00–noon

Zoom Office Hours: Tues., 4–5 pm

My Zoom room:

<https://ucalgary.zoom.us/my/atimm.ucalgary>

passcode: proftimm

Purchase at Bookstore:

Required Texts:

- Anonymous, *A Woman in Berlin: Eight Weeks in the Conquered City: A Diary* (also available to rent)
- Timothy Garton Ash, *The File: A Personal History*
- Sönke Neitzel and Harald Welzer, *Soldiers: German POWs on Fighting, Killing, and Dying*
- Uwe Timm, *The Invention of Curried Sausage* (1995)

Recommended:

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

Due Dates & Weighting:

Throughout term

Participation: 10%

Individually scheduled

Film Analysis Presentation: 20%

March 3, 9 pm

Book Review (PDF format): 25%

Individually scheduled

Presentation of research plan: P/F
Term paper outline: 5%

April 19, uploaded to D2L by 9 pm

Term Paper (PDF format): 40%

Learning Outcomes

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

1. **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.
2. **Inquire rigorously and fruitfully.** Identify promising avenues of research and present findings in lucid and structured ways.
3. **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. Crucially, it also means keeping one's own emotions in check and **treating each other with respect**.
4. **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. Knowledge arises from the confrontation between a diversity of views and experiences.
5. **Develop an appreciation for the complexities of German history, its representation in film, and its continued relevance to the present.**
6. **Present thoughtful and well-structured written arguments.** This includes learning how to properly choose and cite sources, developing a convincing thesis, and backing up arguments with evidence.
7. **Present thoughtful and well-structured oral arguments** in the form of a film analysis. Develop the skill of analyzing the impact, contributions, and dangers of popular representations of film.

Assignment Descriptions

Assessment Method	Due Date	Weight	Description	Learning Outcome
Film Analysis Presentation	individually scheduled PowerPoint uploaded to D2L dropbox by noon on the day of your presentation	20%	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 three scholarly sources 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 . These questions must refer to the required reading for that day and should not presume that other students have seen the film. Upload your PowerPoint (which must include your discussion questions, and a final slide with citations to your sources) to D2L by noon on the day of your presentation. 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. Time used to show clips will not be counted towards your presentation time limit.	1, 3, 4, 5, 7
Book Review	March 3	25%	A book review of between 3 and 5 double-spaced pages (1000 to 1,200 words). You may choose a book from the supplemental reading list or find your own <i>in consultation with me</i> . Only single-authored, recent monographs will be allowed. 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, <i>you must use the MS-Word template that I will provide on D2L</i> , which contains a plagiarism statement on the title page.	1, 2, 3, 5, 6
Presentation of Research Outlines	individually scheduled	P/F	Between Week 6 and Week 9 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 must upload a	1, 3, 4, 5, 7

			one-page outline with a bibliography to the appropriate dropbox on D2L. 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.	
Term Paper Outline	individually scheduled	5%	After receiving feedback in class, provide with an outline of your term paper. This should include a one-paragraph introduction, a point-form outline of the structure of the essay, and a properly formatted annotated bibliography. By “annotated,” I mean at least one sentence describing how you plan to use the source.	3, 5, 6
Term Paper	April 19	40%	Research topics will be chosen in consultation with the instructor, they must fit within the scope of this course, and they must be <i>on a different topic than your other assignments for this or any other course you have taken</i> . 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. 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 <i>exact</i> format described in The History Student’s Handbook . 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.	1-6
Class participation	throughout the semester	10%	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 <i>you must bring them to class</i> – either on paper or in digital form. I demand that all participants treat each other with <i>respect and courtesy</i> , 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 <i>quality rather than the quantity</i> of your contribution. Dominating discussion without listening to others will damage your mark. Students who feel unable to actively engage in classroom discussion must <i>bring their concerns to my attention early</i> so that we can devise strategies to ensure adequate performance. Unexplained absences will be reflected in a lowered participation grade.	1, 3, 4, 5, 7

Course Policies

Writing Papers dealing with the Holocaust and/or Nazi Germany

This course covers events involving extreme violence, repression and cruelty. Students writing papers on these topics should be aware that they are in danger of falling into one of two common traps: the trap of over-moralizing, and the trap of failing to distance oneself from the language (and therefore the ideology) of the perpetrators. Avoiding the first trap will require you to concentrate single-mindedly on historical explanation. Statements about the particular cruelty, immorality, or injustice of an individual, a policy, a social structure or an economic system are not entirely out of place in historical essays. But when students concentrate on moral questions as the main focus of their essays, they inevitably neglect the much more pressing task

of historical explanation. Your job is to explain events – no matter how horrific – in a way that is attentive to their historical context. Uncovering the dynamics of historical change and human interaction in given historical circumstances is a better way of getting at moral truth than simply stating the immorality of a given event, action, or ideology. Avoiding the second trap – the trap of falling into the language and worldview of the perpetrators – will require you to be very aware of word choice and to be particularly cautious in your use of terms that are ideologically charged. Historical accuracy demands that you reveal the ideological intentions and motivations of your historical actors.

Learning Technologies Requirements

Class materials that are essential to this course will be posted on D2L. You will therefore require reliable access to the internet and a computer or tablet. (Please note that reading PDFs, particularly those that have been annotated, on a phone is often problematic. Please use a computer or tablet to view the work I return to you.) If you would like to use my online office hours, you will also require a microphone compatible with your computer.

Guidelines for Submitting Work

I expect strict adherence to footnoting guidelines describe in the Department of History’s [History Student’s Handbook](#).

1. Except for the in-class essay, which will be handwritten, all written work **must be submitted in PDF** format and uploaded to the appropriate dropbox on D2L.
2. Essays uploaded to D2L must be written using the Word template that I have provided there. This template includes a plagiarism statement asserting that you have complied with University policy on academic integrity. I will not grade work that is missing this statement.
3. Particularly if you have never written a history essay before, please make use of my [Essay-Writing Tutorial](#).

Important Note on Using Internet Sources

The Internet is full of misleading and historically inaccurate information. **You may not use web sites as secondary sources** for your papers in this course. You *may* use scholarly journal articles and books that are published in paper form but are available online. Cite the paper version without the URL. (If you are unclear about the difference between a scholarly journal article and a web site, see my “[Style Sheet](#)” and “[Clarification of ‘scholarly article’](#).” For information about how to evaluate websites, see “[Evaluating Web Pages: Questions to Consider: Categories.](#)” at Cornell University Library.

The Following Information Appears on All Department of History Course Outlines

Departmental Grading System

The following percentage-to-letter grade conversion scheme is used in all Canadian Studies, History, and Latin American Studies courses, except for HTST 200. See the university grading system in the calendar: <https://www.ucalgary.ca/pubs/calendar/current/f-1-1.html>.

Dr. Timm’s addition: I frequently give split grades, so I have added those lines to the table below.

Percentage	Letter Grade	Grade Point Value	Numerical Value in Gradebook	Description
90-100	A+	4.00	95	Outstanding
90	A+ / A		90	
85-89	A	4.00	87	Excellent performance
85	A / A-	4.00	85	
80-84	A-	3.70	82	Approaching excellent performance
80	A- / B+	3.70	80	
77-79	B+	3.30	78	Exceeding good performance
77	B+ / B	3.30	77	
73-76	B	3.00	75	Good performance
73	B / B-	3.00	73	
70-72	B-	2.70	71	Approaching good performance
70	B- / C+	2.70	70	
67-69	C+	2.30	68	Exceeding satisfactory performance
67	C+ / C	2.30	67	
63-66	C	2.00	65	Satisfactory performance
63	C / C-	2.00	63	
60-62	C-	1.70	61	Approaching satisfactory performance
60	C- / D+	1.70	60	
56-59	D+	1.30	58	Marginal pass. Insufficient preparation for subsequent courses in the same subject

Percentage	Letter Grade	Grade Point Value	Numerical Value in Gradebook	Description
50-55	D	1.00	53	Minimal Pass. Insufficient preparation for subsequent courses in the same subject
0-49	F	0	49 or lower	Failure. Did not meet course requirements

Please Note: Students are expected to reach the grade range to receive that letter grade (ie. to receive an A- a student will have earned an 80 or 3.7 in the course). Assume that there will be no rounding up unless a faculty member announces otherwise.

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](#).

Academic Misconduct

Academic Misconduct refers to student behavior which compromises proper assessment of a student's academic activities and includes: cheating; fabrication; falsification; plagiarism; unauthorized assistance; failure to comply with an instructor's expectations regarding conduct required of students completing academic assessments in their courses; and failure to comply with exam regulations applied by the Registrar. For more information, please see the University of Calgary [Student Academic Misconduct Policy](#) documents, and visit the [Academic Integrity Website](#).

Plagiarism

Plagiarism occurs when students submit or present the ideas and/or writing of others as if they were their own or when they submit their own work to two different classes. Please see [The History Student's Handbook](#) for more details, but to summarize, 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 calendar](#).

Academic Accommodation

It is the student's responsibility to request academic accommodations according to the [Student Accommodations policy](#). Students needing an accommodation based on disability or medical concerns should contact Student Accessibility Services (SAS) in accordance with the [Procedure for Accommodations for Students with Disabilities](#). Students who require an accommodation in relation to their coursework based on a protected ground other than Disability should communicate this need in writing to their Instructor.

SAS will process the request and issue letters of accommodation to instructors. For additional information on support services and accommodations for students with disabilities, visit [Student Accessibility Services](#).

Research Ethics

Students are advised that any research with human participants – including any interviewing (even with friends and family), opinion polling, or unobtrusive observation – must have the approval of the [Conjoint Faculties Research Ethics Board](#) or the [Conjoint Health Research Ethics Board](#). In completing course requirements, students must not undertake any human subjects research without discussing their plans with the instructor, to determine if ethics approval is required. Some courses will include assignments that involve conducting research with human participants; in these cases, the instructor will have applied for and received ethics approval for the course assignment. The instructor will discuss the ethical requirements for the assignment with the students.

Instructor Intellectual Property

Course materials created by instructors (including presentations and posted notes, labs, case studies, assignments and exams) remain the intellectual property of the instructor. These materials may NOT be reproduced, redistributed or copied without the explicit consent of the instructor. The posting of course materials to third party websites such as note-sharing sites without permission is prohibited. Sharing of extracts of these course materials with other students enrolled in the course at the same time may be allowed under fair dealing.

Copyright Legislation

All students are required to read the University of Calgary policy on [Acceptable Use of Material Protected by Copyright](#) and requirements of [the Copyright Act](#) to ensure they are aware of the consequences of unauthorised sharing of course materials (including

instructor notes, electronic versions of textbooks etc.). Students who use material protected by copyright in violation of this policy may be disciplined under [the Non-Academic Misconduct Policy](#).

Copyright of Educational Materials

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. Please see the [University of Calgary copyright page](#).

Freedom of Information and Protection of Privacy

Student information will be collected in accordance with usual classroom practice. Students' assignments will be accessible only by the authorized course faculty and teaching assistants. Private information related to the individual student is treated with the utmost regard.

Media Recording for Study Purposes (Students)

Students who wish to audio record lectures for personal study purposes need to follow the guidelines outlined in [Section E.6 of the University Calendar](#). Unless the audio recording of lectures is part of a student accessibility requirement, permission must be sought by the course instructor to audio record lectures.

Media recording for lesson capture

The instructor may use media recordings to capture the delivery of a lecture. These recordings are intended to be used for lecture capture only and will not be used for any other purpose. Recordings will be posted on D2L for student use and will normally be deleted at the end of term. Students are responsible for turning off their camera and/or microphone if they do not wish to be recorded.

Media recording for assessment of student learning

The instructor may use media recordings as part of the assessment of students. This may include but is not limited to classroom discussions, presentations, clinical practice, or skills testing that occur during the course. These recordings will be used for student assessment purposes only and will not be shared or used for any other purpose. The recording will be destroyed as specified by [retention rule 2000.01](#) "Examinations and Student Assignments."

Media recording for self-assessment of teaching practices

The instructor may use media recordings as a tool for self-assessment of their teaching practices. Although the recording device will be fixed on the instructor, it is possible that student participation in the course may be inadvertently captured. The recording will be destroyed as specified by [retention rule 98.0011](#) "Draft Documents & Working Materials."

Sexual Violence Policy

The University recognizes that all members of the University Community should be able to learn, work, teach and live in an environment where they are free from harassment, discrimination, and violence. The University of Calgary's sexual violence policy guides us in how we respond to incidents of sexual violence, including supports available to those who have experienced or witnessed sexual violence, or those who are alleged to have committed sexual violence. It provides clear response procedures and timelines, defines complex concepts, and addresses incidents that occur off-campus in certain circumstances. Please see [the sexual and gender-based violence policy](#).

Other Useful Information

Please see the Registrar's [Course Outline Student Support and Resources](#) page 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
- Campus Security 220-5333

Department of History Twitter @ucalgaryhist

Updated July 2022

Weekly Course Topics and Required Readings

NOTE ON READINGS: Readings that are not listed under “Purchase at Bookstore” above or hyperlinked below are available on the Leganto reading list on D2L, which you can access under the “My Tools” menu. **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) or if it is subtitled. I keep hearing about new films, so check D2L for updates on the list and feel free to suggest things to me. Please also note that I have removed a few obvious films from this list, because I have simply seen too many presentations about them, making it more difficult for me to judge student presentations.

Date	Topic & Reading	Film Choices for Presentations
1: Jan. 11	Introduction Introduction, explanation of course outline and goals.	Shown in class: excerpt from Lewis Milestone, All Quiet on the Western Front , Drama, War (1930).
2: Jan. 18	WWI Modris Eksteins, “Memory,” in <i>Rites of Spring: The Great War and the Birth of the Modern Age</i> (1989), 275–99. Kevin S. Amidon and Dan Krier, “ On Rereading Klaus Theweleit’s Male Fantasies ,” <i>Men and Masculinities</i> 11, no. 4 (2009): 488–96. “The Legacy of War,” in Anton Kaes, et.al., eds., <i>The Weimar Republic Sourcebook</i> (1994), 5-34.	Georg Wilhelm Pabst, Westfront 1918 [<i>Westfront 1918: Vier von Der Infanterie</i>], Drama, Romance, War (1930). Ludwig Schmid-Wildy and Hans Zöberlein, Shock Troop [<i>Stoßtrupp 1917</i>], Drama, War (1934). John Huston, The African Queen , Adventure, Drama, Romance (1951). Michael Haneke, The White Ribbon [<i>Das Weiße Band</i>], Drama, Mystery (2009). Nikolai Müllerschön, The Red Baron , Action, Adventure, Biography (2008). Sönke Wortmann and Anno Saul, Charité , TV mini-series, Drama, History (2017). Mann, Delbert. All Quiet on the Western Front . Drama, War (1979). Edward Berger, All Quiet on the Western Front [<i>Im Westen Nichts Neues</i>], Action, Drama, War (2022).
3: Jan. 25	The Weimar Republic Peter Gay, <i>Weimar Culture: The Outsider as Insider</i> (1970), 1–22. Siegfried Kracauer, <i>From Caligari to Hitler: A Psychological History of the German Film</i> , ed. Leonardo Quaresima (2004), 3–11. Richard W. McCormick, “ From Caligari to Dietrich: Sexual, Social, and Cinematic Discourses in Weimar Film ,” <i>Signs</i> 18, no. 3 (1993): 640–68. Detlev Peukert, <i>The Weimar Republic: The Crisis of Classical Modernity</i> (1989), 3–18.	Robert Wiene, The Cabinet of Dr. Caligari [<i>Das Cabinet des Dr. Caligari</i>], Fantasy, Horror, Mystery (1920). F. W. Murnau, Nosferatu [<i>Nosferatu, Eine Symphonie des Grauens</i>], Fantasy, Horror (1922). Fritz Lang, Metropolis , [Try to find new longer version, restored by Kino Lorber after 2008] Drama, Sci-Fi (1927). Georg Wilhelm Pabst, Pandora’s Box [<i>Die Büchse der Pandora</i>], Crime, Drama, Romance (1929). Josef von Sternberg, The Blue Angel [<i>Der Blaue Engel</i>], Drama, Music (1930). Fritz Lang, M , Crime, Drama, Mystery (1931). Fritz Lang, The Testament of Dr. Mabuse [<i>Das Testament des Dr. Mabuse</i>], Crime (1933). Leontine Sagan and Carl Froelich, Mädchen in Uniform , Drama, Romance (1931). (See also the 1958 remake). Margarethe von Trotta, Rosa Luxemburg , Biography, Crime, Drama (1986). Christoph Schrewe, “ Hinterkaifeck: Ghosts in the Attic ,” Season 2, episode 3 of <i>Lore</i> (2018).

<p>4: Feb. 1</p>	<p><i>Volksgemeinschaft</i> and Dissent David Welch, "Nazi Propaganda and the Volksgemeinschaft: Constructing a People's Community," <i>Journal of Contemporary History</i> 39, no. 2 (2004): 213-238.</p> <p>Detlev Peukert, <i>Inside Nazi Germany: Conformity, Opposition, and Racism in Everyday Life</i> (New Haven and London, 1982), 49-79.</p> <p>Annette F. Timm, "Titillation in the Guise of Authenticity: Myths of Nazi Breeding from <i>Hitler's Children</i> to <i>The Kindly Ones</i>," in <i>Holocaust'-Fiktion. Kunst jenseits der Authentizität</i>, ed. Iris Roebing-Grau and Dirk Rupnow (Paderborn, 2015), 271–94.</p>	<p>Hans Steinhoff, Our Flags Lead Us Forward [<i>Hitlerjunge Quex</i>], Drama (1933).</p> <p>Gustav Ucicky, Joan of Arc [<i>Das Mädchen Johanna</i>], Biography, Drama, History (1935).</p> <p>Leni Riefenstahl, Olympia Part One: Festival of the Nations [<i>Fest der Völker</i>], Documentary, Sport (1940).</p> <p>Leni Riefenstahl, Olympia Part Two: Festival of Beauty [<i>Fest der Schönheit</i>], Documentary, Sport (1940).</p> <p>Fritz Hippler, The Eternal Jew [<i>Der Ewige Jude</i>], Documentary, History (1940).</p> <p>Charles Chaplin, The Great Dictator, Comedy, Drama, War (1940).</p> <p>Gustav Ucicky, Homecoming [<i>Heimkehr</i>], Drama (1941).</p> <p>Wolfgang Liebeneiner, I Accuse [<i>Ich Klage An</i>], Drama (1941).</p> <p>Edward Dmytryk, Hitler's Children, Drama (1943).</p> <p>Veit Harlan, Jud Süß, Drama (1940). See also: <i>Jew Suss</i> below.</p> <p>Franz Seitz, S.A.-Mann Brand, Drama (1933).</p> <p>Hans-Jürgen Syberberg, Hitler: A Film from Germany [<i>Hitler, ein Film aus Deutschland</i>], Biography, Drama (1977), I & II.</p> <p>Milan Cieslar, Spring of Life [<i>Pramen Života</i>], Drama, History, Romance, War (2000).</p> <p>Dennis Gansel, Before the Fall [<i>Napola - Elite für den Führer</i>], Drama, Sport, War (2004).</p> <p>Marc Rothemund, Sophie Scholl: The Final Days [<i>Sophie Scholl - Die Letzten Tage</i>], Biography, Crime, Drama (2005).</p> <p>Oskar Roehler, Jew Suss: Rise and Fall [<i>Jud Süß - Film ohne Gewissen</i>], Biography, Drama, War (2010).</p>
<p>5: Feb. 8</p>	<p>The Holocaust Recommended: Fulbrook text and Doris L. Bergen, <i>War and Genocide: A Concise History of the Holocaust</i> (Lanham, MD, 2009)</p> <p>Claude Lanzmann, Shoah, Documentary, History, War (1985), portions shown in class.</p> <p>Dan Diner, "Varieties of Narration: The Holocaust in Historical Memory," in <i>Beyond the Conceivable: Studies on Germany, Nazism, and the Holocaust</i> (Berkeley, 2000), 173–86.</p> <p>Omer Bartov, "The Holocaust as Leitmotiv of the Twentieth Century," in <i>Lessons and Legacies VII: The Holocaust in International Perspective</i>, ed. Dagmar Herzog (Evanston, Ill, 2006), 3–25.</p>	<p>Arthur Crabtree, Lilli Marlene, Drama, War (1950).</p> <p>Alain Resnais, Night and Fog [<i>Nuit et Brouillard</i>], Documentary, Short, History (1956).</p> <p>Sidney Lumet, The Pawnbroker, Drama (1964).</p> <p>Marcel Ophüls, The Sorrow and the Pity [<i>Le Chagrin et la Pitié</i>], Documentary, History, War (1969).</p> <p>Liliana Cavani, The Night Porter [<i>Il Portiere di Notte</i>], Drama (1974).</p> <p>Hans-Jürgen Syberberg, Hitler: A Film from Germany [<i>Hitler, ein Film aus Deutschland</i>], Biography, Drama (1977), III & IV.</p> <p>Rainer Werner Fassbinder, Lili Marleen, Drama, Music, Romance (1981).</p> <p>Claude Lanzmann, Shoah, Documentary, History, War (1985).</p> <p>Agnieszka Holland, Europa Europa, Drama, History, War (1990).</p> <p>Steven Spielberg, Schindler's List, Drama, History (1993).</p> <p>Roberto Benigni, Life Is Beautiful [<i>La Vita è Bella</i>], Comedy, Drama, War (1997).</p> <p>Tim Blake Nelson, The Grey Zone, Drama, History, War (2001).</p> <p>Roman Polanski, The Pianist, Biography, Drama, History (2002).</p> <p>Margarethe von Trotta, Rosenstrasse, Drama, War (2003).</p> <p>Volker Schlöndorff, The Ninth Day [<i>Der neunte Tag</i>], Drama, Thriller, War (2004).</p> <p>László Nemes, Son of Saul [<i>Saul fia</i>], Drama, Thriller, War (2015).</p>

6: Feb. 15	<p>WWII Sonke Neitzel and Harald Welzer, <i>Soldiers: German POWs on Fighting, Killing, and Dying</i> (2013).</p> <p>Hannes Heer, "The Difficulty of Ending a War: Reactions to the Exhibition 'War of Extermination: Crimes of the Wehrmacht'," <i>History Workshop Journal</i> 46 (Autumn 1998): 187-203.</p> <p>See also: "Verbrechen der Wehrmacht. Dimensionen des Vernichtungskrieges 1941-1944." This site is in German, but you can browse the images that were shown in the exhibition.</p>	<p>Herbert Selpin, Carl Peters, Biography, Drama, History (1941). Veit Harlan and Wolfgang Liebeneiner, Kolberg, Drama, History, Romance (1945). Billy Wilder, Stalag 17, Drama, War (1953). Bernhard Wicki, The Bridge [<i>Die Brücke</i>], Drama, War (1959). Enzo G. Castellari, The Inglorious Bastards, Action, Adventure, Comedy (1978). See also <i>Inglourious Basterds</i> below. Helma Sanders-Brahms, Germany Pale Mother [<i>Deutschland Bleiche Mutter</i>], Drama (1980). Wolfgang Petersen, Das Boot, Adventure, Drama, Thriller (1981). Max Färberböck, Aimée & Jaguar, Biography, Drama, Romance (1999). See also: <i>Love Story</i> below. Catrine Clay, Love Story: Berlin 1942, Documentary (2002). Stefan Ruzowitzky, The Counterfeiters [<i>Die Fälscher</i>], Crime, Drama, War (2007). Quentin Tarantino and Eli Roth, Inglourious Basterds, Adventure, Drama, War (2009). Juraj Herz, Habermann, Drama, Romance, War (2010). Philipp Kadelbach, Generation War [<i>Unsere Mütter, Unsere Väter</i>], Drama, History, War (2013). (TV mini-series. German only.) Vincent Perez, Alone in Berlin, Drama (2016).</p> <p>Terrence Malick, A Hidden Life, Biography, Drama (2019). Christian Petzold, Transit, Drama, Sci-Fi (2018). Taika Waititi, Jojo Rabbit, Comedy, Drama, War (2019).</p>
Feb. 20–26	No Classes – Midterm Break	
7: March 1	<p>Invasion & Military Defeat Anonymous, <i>A Woman in Berlin: Eight Weeks in the Conquered City: A Diary</i> (2005).</p> <p>Atina Grossmann, "The 'Big Rape': Sex and Sexual Violence, War, and Occupation in German Post World War II Memory and Imagination," in <i>Sexual Violence in Conflict Zones: From the Ancient World to the Era of Human Rights</i>, ed. Elizabeth D. Heineman, (2011), 137–51.</p>	<p>Leopold Lindtberg, The Last Chance [<i>Die Letzte Chance</i>], Drama, War (1945). Ken Annakin, Battle of the Bulge, Drama, History, War (1965). Joachim Hasler, My Zero Hour, War, Comedy (1970, GDR). Joseph Vilsmaier, Stalingrad, Drama, War (1993). Jean-Jacques Annaud, Enemy at the Gates, Drama, War (2001). Oliver Hirschbiegel, Downfall [<i>Der Untergang</i>], Biography, Drama, History (2004). Max Färberböck, A Woman in Berlin [<i>Anonyma - Eine Frau in Berlin</i>], Drama, History, War (2008). Achim von Borries, 4 Days in May [<i>4 Tage im Mai</i>], War (2011). Cate Shortland, Lore, Drama, Romance, Thriller (2012).</p>
March 3	Book Review Due	Upload to D2L in PDF format by 9 pm
8: March 8	<p>From Zero Hour to Democracy Richard Bessel, <i>Germany 1945: From War to Peace</i> (2009), 1-66.</p> <p>Konrad H. Jarausch, After Hitler: Recivilizing Germans, 1945-1995, trans. Brandon Hunziker (2006), Intro & Ch. 2.</p> <p>Uwe Timm, <i>The Invention of Curried Sausage</i>, trans. Leila Vennewitz (New York: New Directions, 1995).</p>	<p>Wolfgang Staudte, Murderers Among Us [<i>Die Mörder sind unter Uns</i>], Drama, Romance, Thriller (1946). Billy Wilder, A Foreign Affair, Comedy, Drama, Romance (1948). Carol Reed, The Third Man, Film-Noir, Mystery, Thriller (1949). Willi Forst, The Sinner [<i>Sünderin</i>], Drama (1951). Edgar Reitz, Zero Hour, Drama, History, Romance, (1977). For synopsis, see here. Rainer Werner Fassbinder, The Marriage of Maria Braun, Drama (1979). Sven Bohse, Ku'damm 56, Drama – 3-episode mini-series, only in German (2016).</p>

<p>9: March 15</p>	<p>The Sixties: A Reevaluated Past? Devin Pendas, <i>The Frankfurt Auschwitz Trial, 1963-1965: Genocide, History and the Limits of Law</i> (2005), 1-23, and 249-258. Dagmar Herzog, “Pleasure, Sex and Politics Belong Together”: Post-Holocaust Memory and the Sexual Revolution in West Germany,” <i>Critical Inquiry</i> 24, no. 2 (1998): 393–444.</p>	<p>Volker Schlöndorff and Margarethe von Trotta, The Lost Honor of Katharina Blum [<i>Die verlorene Ehre der Katharina Blum</i>], Crime, Drama (1975). Rainer Werner Fassbinder et al., Germany in Autumn [<i>Deutschland im Herbst</i>], Drama (1978). Volker Schlöndorff, The Legend of Rita [<i>Die Stille nach dem Schuß</i>], Drama, Romance (2000). Achim Bornhak, Eight Miles High [<i>Das Wilde Leben</i>], Biography, Comedy, Drama (2007). Stephen Daldry, The Reader, Drama, Romance (2008). Uli Edel, The Baader Meinhof Complex, Action, Biography, Crime (2008). Fatih Akin, The Golden Glove [<i>Der Goldene Handschuh</i>], Crime, Drama, Horror (2019).</p>
<p>10: March 22</p>	<p>From <i>Gastarbeiter</i> to Citizen Geoff Eley, “The Trouble with ‘Race’: Migrancy, Cultural Difference, and the Remaking of Europe,” in <i>After the Nazi Racial State: Difference in Germany and Europe</i>, ed. Heide Fehrenbach Rita Chin (2009), 137–81 Zafer Şenocak, <i>Atlas of a Tropical Germany: Essays on Politics and Culture, 1990-1998</i> (2000), pp. 1-9, 25-29, 32-36, 53-57, 58-61, 77-82, 83-98.</p>	<p>Tevfik Baser, 40 Quadratmeter Deutschland, Drama (1986). Hark Bohm, Yasemin, Drama, Romance (1988). Tevfik Baser, Abschied Vom Falschen Paradies, Drama (1989). Fatih Akin, Solino, Drama, Comedy (2002). Fatih Akin, Head-On [<i>Gegen die Wand</i>] Drama, Romance (2004). Yasemin Samdereli, Almanya: Welcome to Germany [<i>Almanya - Willkommen in Deutschland</i>], Comedy, Drama (2011). Fatih Akin, The Cut, Drama, History (2014). Burhan Qurbani, We Are Young. We Are Strong [<i>Wir sind Jung. Wir sind Stark</i>], Crime, Drama, History (2014).</p>
<p>11: March 29</p>	<p>The GDR Timothy Garton Ash, <i>The File: A Personal History</i> (1998). Pertti Ahonen, “Victims of the Berlin Wall,” in <i>Germans as Victims: Remembering the Past in Contemporary Germany</i>, ed. Bill Niven (2006), 130-146.</p>	<p>Kurt Maetzig, Marriage in the Shadows, Drama (1948). Konrad Wolf, Divided Heaven [<i>Der geteilte Himmel</i>], Drama, Romance (1964). Frank Beyer, Spur der Steine [<i>Traces of Stones</i>], Comedy, Drama, Romance (1966). Frank Beyer, Jacob the Liar [<i>Jakob, Der Lügner</i>], Comedy, Crime, Drama (1975). Peter Kahane, The Architects [<i>Die Architekten</i>], Drama (1990). Leander Haußmann, Sun Alley [<i>Sonnenallee</i>], Comedy, Romance (1999). Roland Suso Richter, The Tunnel [<i>Der Tunnel</i>], Drama, History, Thriller (2001). Leander Haußmann, NVA, Comedy (2005). Florian Henckel von Donnersmarck, The Lives of Others [<i>Das Leben der Anderen</i>], Drama, Thriller (2006). Friedmann Fromm, Weissensee, Drama (2010) – TV series. Only in German. Do 3 episodes. Georg Maas and Judith Kaufmann, Two Lives [<i>Zwei Leben</i>], Drama, Thriller (2012). Christian Petzold, Barbara, Drama (2012). Steven Spielberg, Bridge of Spies, Drama, History, Thriller (2015). Andreas Dresen, Gundermann, Biography, Drama, Music (2018). Florian Henckel von Donnersmarck, Never Look Away [<i>Werk Ohne Autor</i>], Drama, History, Romance (2018).</p>

12: April 5	<p>Memory and Coming to Terms with the Past</p> <p>Robert G. Moeller, "Germans as Victims? Thoughts on a Post-Cold War History of World War II's Legacies," <i>History & Memory</i> 17, no. 1-2 (2005): 147-94.</p> <p>Alf Lüdtke, "'Coming to Terms with the Past': Illusions of Remembering, Ways of Forgetting Nazism in West Germany," <i>Journal of Modern History</i> 65, no. 3 (1993): 542-572.</p> <p>Dominick LaCapra, "Introduction" and "History and Memory: In the Shadow of the Holocaust," in <i>History and Memory after Auschwitz</i> (Ithaca: Cornell University Press, 1998), 1-42.</p>	<p>Wim Wenders, Wings of Desire [<i>Der Himmel über Berlin</i>], Drama, Fantasy, Romance (1987).</p> <p>Michael Verhoeven, The Nasty Girl, Comedy, Drama, History (1990).</p> <p>Ray Müller, The Wonderful, Horrible Life of Leni Riefenstahl, Documentary, Biography, History (1993).</p> <p>Arnon Goldfinger, The Flat, Documentary (2011).</p> <p>Margarethe von Trotta, Hannah Arendt, Biography, Drama (2012).</p> <p>Giulio Ricciarelli, Labyrinth of Lies [<i>Im Labyrinth des Schweigens</i>], Drama, History (2014).</p> <p>Janina Quint, Germans & Jews, Documentary (2016).</p> <p>Christian Petzold, Phoenix, Drama, History, Music (2014).</p> <p>Christoph Schrewe and et. al., Lore, TV mini-series; Documentary, Horror (2017).</p> <p>Sam Garbarski, Bye Bye Germany [<i>Es War Einmal in Deutschland</i>], Comedy, Drama, War (2017).</p> <p>Chris Kraus, The Bloom of Yesterday [<i>Die Blumen von Gestern</i>], Comedy, Drama, Romance (2016).</p>
13: April 12	<p>Division, Reunification, Legacies</p> <p>Elisabeth Domansky, "'Kristallnacht,' the Holocaust and German Unity: The Meaning of November 9 as an Anniversary in Germany," <i>History & Memory</i> 4 (1992): 60-87.</p> <p>Jeffrey J. Anderson, "The Federal Republic at Twenty: Of Blind Spots and Peripheral Visions," <i>German Politics & Society</i> 28, no. 2 (June 30, 2010): 17-33.</p>	<p>Billy Wilder, One, Two, Three, Comedy (1961).</p> <p>Martin Ritt, The Spy Who Came in from the Cold, Drama, Thriller (1965).</p> <p>Wolfgang Becker, Good Bye Lenin!, Drama, Romance (2003).</p> <p>Leander Haußmann, Berlin Blues [<i>Herr Lehmann</i>], Comedy, Drama (2003).</p> <p>Dani Levy, Go for Zucker [<i>Alles auf Zucker!</i>], Comedy (2004).</p>
April 19	Essay Due	Upload to D2L in PDF format by 9 pm