

HSS 128: Honors Seminar - Witnessing the Holocaust  
Course Syllabus  
Fall 2012  
3 semester hours credit

**Note:** Hyperlinks in this document are active.

**PREREQUISITES/COREQUISITES**

None

**FOR WHOM PLANNED**

This is an introductory-level course suitable for all Honors undergraduates.

**INSTRUCTOR INFORMATION**

**Dr. Roy Schwartzman** (Dr. Roy)

Professor of Communication Studies

Shoah Foundation Institute Teaching Fellow

Lloyd International Honors College Fellow

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Office Hours: Monday & Wednesday 11:00-12:30 and by appointment

**CATALOG DESCRIPTION**

We dwell in the final era of living witnesses to the Holocaust. How does our encounter with the monumental evil of the Holocaust change as we transition from live testimonies to multimedia memory? How do we understand the Holocaust, those who lived through it, and ourselves differently in the (mediated) presence of these witnesses—perpetrators, victims, and bystanders—compared to the narratives of history books? We will work extensively with testimonies collected in the Visual History Archive (VHA) of the Shoah Foundation Institute (UNCG is one of 40 institutions in the world with complete access to all ~52,000 testimonies). Using the archives along with newly gathered interviews and presentations gathered from survivors within North Carolina, we will conduct research and create projects that can serve as public educational resources.

## **STUDENT LEARNING OUTCOMES**

Upon successful completion of this course, students should be able to:

1. Justify the use of survivor testimony as a method for analyzing the Holocaust and its significance;
2. Explain the relationship, including differentiating, between eyewitness testimony and documentary evidence in constituting what counts as “truth”;
3. Adapt and organize components of survivor/witness testimony into a coherent, original creative work designed to deepen understanding of the Holocaust’s current influence and future implications;
4. Evaluate how narrative structure, content, and style affect the factual, emotive, and communicative value of testimonies;
5. Articulate how the substance of testimonies is affected by the conditions under which the testimony was elicited;
6. Describe the ways memory affects the construction and transmission of narratives;
7. Analyze Holocaust survivor/witness testimonies as communicative performances;
8. Trace the different narrative arcs of survivor testimonies, going beyond classifying them in terms of sheer victimage or happily-ever-after redemption.

## **TEACHING METHODS AND ASSIGNMENTS FOR ACHIEVING LEARNING OUTCOMES**

I will strive within the bounds of legality and morality to engage you intellectually and to provide a safe, stimulating environment for creative thought. Class sessions will be highly interactive, with students as well as the professor responsible for generating and sustaining lively interactions. We will concentrate on the applications and implications of ideas as well as the ideas themselves. My role is that of a Socratic gadfly: to prod you toward going beyond uncritical assumptions and to extend your cognitive capabilities. Prepare to operate beyond your intellectual “comfort zone” by being ready for new ideas. That means you should arrive at every class meeting equipped to ask/answer questions and offer original insights relevant to the course material.

You will engage in several activities to demonstrate your mastery of the course concepts and exhibit the learning outcomes (LOs):

- Prepare oral and written commentaries on testimonies viewed/listened to individually and in class (LO1, LO4, LO5, LO6);
- Construct and revise interview questions to gain insight about how testimonies constitute performances (LO1, LO4, LO7);
- Read and write reactions to reflections on Holocaust testimony by survivors and scholars (LO4, LO5, LO6);
- Craft a creative project that uses survivor testimony as a way to deepen appreciation of the Holocaust’s impact (LO3, LO8);
- Write papers that discuss how testimonies shape perceptions of witness identity and credibility (LO2).

## EVALUATION AND GRADING

Late work is penalized at least one letter grade per day late (weekends and holidays included). Remember that grades are the result, not the objective, of your efforts.

**Weighting of Assignments** (Painstakingly detailed guidelines will be available on Blackboard in the “Assignments” content item.)

Final Project	
Proposal	5%
Progress report/rough draft	5%
Completed Project	30%
Survivor Spotlight	15%
Comparative Testimony Analysis	15%
Reaction Papers (2 @ 10% each)	20%
Daily Grade Exercises	10%

**Brief Description of Assignments** (see “Assignments” content item on Blackboard for complete, painstakingly detailed guidelines)

### **Final Project** **40%** (in 3 installments)

Produce a project—either a research paper or a creative work (your choice of medium, in collaboration with your professor)—using witness/survivor testimony from the VHA as its core for educating about the Holocaust. This project, which should synthesize what you have learned about testimony, will be constructed for possible inclusion as part of the NC HERO online Holocaust education resources (<http://library.uncg.edu/dp/holocaust/>) developed by UNCG and the North Carolina Council on the Holocaust for teachers and students. We will work toward your final project in stages, including an initial proposal and a progress report.

If you select the creative work option, you will prepare a “user’s guide” or “program” that accompanies your creative work, comparable to a program guide for a performance or an exhibit. In this guide, you should consider:

- What are the fundamental concepts of your creative work? What are you trying to convey and why? How does it relate to the witness(es) you have selected and their experiences?
- How does your work shed light on important issues regarding how testimony is produced, understood, used, or valued?
- How does your approach to and interpretation of testimony conform to or challenge scholarly concepts of testimony?
- How does your work expand and deepen our knowledge of the witness(es)? Of the Holocaust? Of our surroundings? Of ourselves?
- How does your work relate (similarities and differences) to other creative work about the Holocaust or about survivors? How was your work inspired by (or how does it respond to) other creative work?

### **Survivor Spotlight** **15%**

Select ONE complete survivor testimony in the VHA video collection. The testimony you select may not duplicate any that we have discussed in class, nor may your selection duplicate the testimony you selected for any previous assignments in this class. You will craft a 2-4 page paper plus an accompanying oral presentation (including clips from VHA testimony) to

the class. Highlight how this testimony extends, challenges, or offers alternatives to the themes we have discussed or read about since the previous Survivor Spotlight. Use our class discussions and readings as springboards for your own analysis.

### **Comparative Testimony Analysis 15%**

Select TWO complete survivor testimonies in the VHA video collection. Your task is to explore the relationships between the two testimonies you have selected. Specifically, your essay will focus on explaining the similarities and differences between these testimonies in the following areas:

- **Structure:** What similarities and differences do you observe in the ways these survivors construct their stories, specifically in what you would consider key nodal points, climactic events, and main characters? How might these similarities and differences be related to the similarities or differences in the survivors' experiences (such as geographical factors, type of Holocaust experience [such as fleeing, concentration camps, etc.], age, gender, etc.)? [Go beyond simply listing *what* the similarities and differences are. Delve into *why* we observe each narrative developing the way it does.]
- **Style:** Examine the relationship between the narrators and the testimonies. How does each survivor take on the role of *witness* vs. the role of *storyteller*? How are these different roles embodied in the language of the testimony and in its delivery? What kind of witness and/or storyteller emerges?
- **Function:** What main purpose does the testimony serve for the narrator? For the audience? What purposes might the testimony have beneath or beyond those articulated by the survivors themselves?

### **Reaction Papers**

**20% (2 @ 10% each)**

Each of these 2-3 page papers responds to specific issues about survivors and testimony, requiring you to formulate and support a position that responds to a challenge.

**Example:** How do specific points within Holocaust survivor testimonies in the VHA collection alter, expand, or disprove the following statements?

1. "Studying about Holocaust survivors is just too depressing. I don't want to spend time focusing on the misery of victims. There's too much bad news in the world already, so there's no need to seek more of it."
2. "It's fine that you are taking a course dealing with Holocaust survivor testimony. But I'm in college to prepare to get a job. Studying Holocaust survivors might be an interesting lesson in history, but it won't help me land a good job. I'm concerned with my professional future, not with some stranger's past."
3. "If I want to learn about the Holocaust, I'll just watch a documentary on TV or read a history book. A survivor's testimony is just one person's perspective—and everybody remembers things differently anyway. I want more reliable sources, not just one person's opinion."

### **Daily Grade Exercises**

**10%**

Highly interactive activities that require you to arrive in class fully prepared and ready to engage intellectual challenges. All Daily Grade/Participation points are earned via class activities (including online components). There are no make-ups for daily grades. Activities may be in class or short-range assignments. Always be prepared for chances to earn daily points. Sometimes daily grade guidelines are often given orally to improve your listening skills. Sometimes daily grades are offered solely via e-mail as an incentive to check your e-mail.

## REQUIRED TEXTS

Levi, Primo. (1989). *The drowned and the saved*. New York: Vintage. ISBN: 9780679721864.  
(Note: Make sure to obtain this translation.)

In addition to standard textual resources, we will use the following tools:

- View and discuss many of the videotaped survivor testimonies housed within the [Shoah Foundation Institute](#)'s [Visual History Archive](#). UNCG is fortunate to be one of about 35 locations worldwide where you can access the entire VHA archive of ~52,000 full-length testimonies. Detailed instructions on how to activate your free access will be available on our Blackboard course site.
- Listen to/watch newly gathered (unavailable from any other source) audio and video recordings of Holocaust survivors and witnesses who settled in North Carolina. These resources are being collected as part of Dr. Schwartzman's [AfterWords Project](#).

## Additional Readings

Assmann, A. (2006). History, memory, and the genre of testimony. *Poetics Today*, 27(2), 261-273. doi:10.1215/03335372-2005-003

Cohen, H. L., Meek, K., & Lieberman, M. (2010). Memory and resilience. *Journal of Human Behavior in the Social Environment*, 20, 525-541. doi: 10.1080/10911350903275309

Greenspan, H. (2010). *On listening to Holocaust survivors: Beyond testimony* (2<sup>nd</sup> ed.). St. Paul, MN: Paragon House. [selections]

Greenspan, H., & Bolkosky, S. (2006). When is an interview an interview? Notes from listening to Holocaust survivors. *Poetics Today*, 27(2), 431-449. doi:10.1215/03335372-2005-012

Hartman, G. H. (1995). Learning from survivors: The Yale testimony project. *Holocaust and Genocide Studies*, 9(2), 192-207.

Kraft, R. N. (2006). Archival memory: Representations of the Holocaust in oral testimony. *Poetics Today*, 27(2), 311-330. doi:10.1215/03335372-2005-006

Kushner, T. (2006). Holocaust testimony, ethics, and the problem of representation. *Poetics Today*, 27(2), 275-295. doi 10.1215/03335372-2005-004

Langer, L. L. (1991). *Holocaust testimony: The ruins of memory*. New Haven: Yale University Press. [selections]

Laub, D. (1992). Bearing witness or the vicissitudes of listening. In D. Laub & S. Felman (eds.), *Testimony: Crises of witnessing in literature, psychoanalysis, and History* (pp. 57-74). New York: Routledge. [excepted from Laub, D. (2003). Bearing witness or the vicissitudes of listening. In N. Levi & M. Rothberg (Eds.), *The Holocaust: Theoretical readings* (pp. 221-226). New Brunswick, NJ: Rutgers University Press (originally published 1992).]

Rapport, F., & Hartill, G. (2010). Poetics of memory: In defence of literary experimentation with Holocaust survivor testimony. *Anthropology and Humanism*, 35(1), 20-37.

Treize, T. (2008). Between history and psychoanalysis: A case study in the reception of Holocaust survivor testimony. *History and Memory*, 20(1), 7-47.

United States Holocaust Memorial Museum. (2007). *Oral history interview guidelines*. Washington, DC: Author.

Van Alphen, E. (2006). Second-generation testimony, transmission of trauma, and postmemory. *Poetics Today*, 27(2), 473-488. doi:10.1215/03335372-2005-015

Wieviorka, A. (2006). The witness in history. *Poetics Today*, 27(2), 385-397. doi:10.1215/03335372-2005-009

## ACADEMIC INTEGRITY

Integrity and ethical conduct are important to your success at UNCG and in later life. Academic integrity is based on five values: honesty, trust, fairness, respect, and responsibility. As a member of the UNCG academic community, I expect you to know, understand, and uphold the Academic Integrity Policy. You should familiarize yourself with the Academic Integrity Policy by reading the material available at <http://academicintegrity.uncg.edu/>. The practice of academic integrity extends to all work for the course, including your service with a community partner. Every member of the class is expected to foster the spirit of academic honesty and respect at all times and to encourage that spirit among others.

***ANY INFRACTION OF THE ACADEMIC INTEGRITY POLICY CAN RESULT IN AN AUTOMATIC "F" FOR THE COURSE (AT A MINIMUM).***

Please include the following Academic Integrity Pledge on all public work (papers and presentation materials):

*I have abided by the UNCG Academic Integrity Policy on this assignment.*  
 Signature \_\_\_\_\_ Date \_\_\_\_\_

Plagiarism is a form of cheating. All students must do their own work to maximize their learning experience. To avoid plagiarism, those who use words or ideas (including spoken, printed, electronically retrieved, or recorded sources) from another person's work must document the source.

To document a direct quotation in APA style (and equivalent instructions apply, *mutatis mutandis*, to all other citation styles), writers must:

1. include quotation marks around the material or indent it within the text to indicate their use of the source;
2. provide parenthetical notation indicating the date (required), page number (if available); and
3. include the name of the author (if available) or the title (if no author is given) either in the introduction to the quotation or within the parenthetical citation.

To document a direct quotation in an oral presentation, speakers must:

1. say the word "quote" to verbally replace written quotation marks; and

2. include the name of the author (if available) or the title (if no author is given) either immediately before or after the quotation; and
3. outline oral presentations consistent with the above rules for written material.

Instead of quoting writers or speakers, you may paraphrase the facts and ideas of others by fully digesting the concepts, then stating them in your own words and sentence structure; but you must still credit the sources as in the above notes.

Finally, selling class notes for commercial gain or purchasing such class notes in this or any other course at UNCG is a violation of the University's Copyright Policy and of the Student Code of Conduct. Sharing notes for studying purposes, or borrowing notes to make up for absences, without commercial gain, are not violations.

## **SPECIAL ACCOMMODATIONS**

If you have specific recognized physical, medical, psychological/psychiatric, or learning disabilities that may require accommodations (see full list at <http://ods.uncg.edu/student-services/register-with-ods/>), please contact the Disability Services Office (336.334.5440; Suite 215 EUC: <http://ods.dept.uncg.edu/>) to register and set up an accommodations system. It's best that you inform me of your needs as early in the semester as possible, so that we can coordinate our efforts.

## **DR. ROY'S BILL OF STUDENT RIGHTS AND RESPONSIBILITIES**

Article 1. You have the right to be treated with dignity and respect as an individual. You are expected to show concern and respect for others, including your fellow students and the professor.

Article 2. You are entitled to fair and impartial evaluation of your performance. *You* will never be evaluated, but your performance will be.

Article 3. You have the right to ask the reasons for any grade, assignment, or activity and to receive a straightforward response. Questions about individual grades and other personal issues will be addressed privately. Grades always are determined in relation to assignment standards and guidelines.

Article 4. You have the right (indeed, the obligation) to ask reasonable, relevant questions, whether in class or outside of class. You also have the right to have them answered (or to be advised where to find the answer).

Article 5. You have the responsibility to attend class regularly, arrive and depart on time, and to be courteous to others.

Article 6. You have the responsibility to be prepared for class. This responsibility involves doing the required reading, research, and other tasks that are expected. You are responsible for being attentive, alert, and focused on this class (not engaging in activities unrelated to the class).

Article 7. You have the responsibility to do your own work and to complete it on time.

Article 8. You have the responsibility to take pride in your work by preparing carefully and to the best of your ability.

Article 9. The professor is bound by these same rights and responsibilities.

## HOW TO WIN

Students often ask me how to do well in courses. To answer this question, I have compiled a composite list of the characteristics the best students exhibit. Rather than seeking to satisfy minimal requirements (i.e., meeting standards), winning means exceeding standards. Winning performance involves:

- demonstrating curiosity about intellectual issues by raising thoughtful, relevant questions,
- evidence of careful and thorough preparation (e.g., attention to detail, planning and editing, rigorous practice),
- voluntarily making tasks more challenging by focusing on improving performance rather than meeting minimal requirements,
- seeking feedback on ideas from colleagues and offering your insights and abilities to them,
- active class participation by guiding discussion toward issues you find interesting or problematic,
- focusing on how future performance can be improved rather than on how past performance can be excused,
- approaching tasks and discussions from original or inventive perspectives.

**HSS 128: Honors Seminar - Witnessing the Holocaust**  
**Fall 2012 Course Calendar**  
 Mon. & Wed. 2:00-3:15 p.m., NMOR 330 (Nursing, Moore Building)

Dr. Roy Schwartzman (Dr. Roy)

Professor of Communication Studies, Shoah Foundation Institute Teaching Fellow, and  
 Lloyd International Honors College Fellow

Office: 109 Ferguson Building. Office Hours: M & W 11:00-12:30 and by appointment

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- Levi = Primo Levi, *The Drowned and the Saved*
- BB = Blackboard course site Readings/Resources  
 VHA = Video testimony online in Visual History Archive. VHA User Manual:  
[http://dornsife.usc.edu/vhi/cms/files/global/VHA\\_6.3\\_User\\_Manual.pdf](http://dornsife.usc.edu/vhi/cms/files/global/VHA_6.3_User_Manual.pdf)
- Survivor Spotlight: Student-led introductions to a specific survivor not covered elsewhere in the course, relating that testimony to course readings, resources, discussions (see explanation on course description document and complete details under Assignments on Blackboard)
- P2P = Points to Ponder: Questions to stimulate reflection and discussion. You will be responsible for generating some P2P as part of your participation grade.

Date	Topics	Readings, Viewings, & Assignments Due (completed by date listed) [Links & downloads accompany each unit on our Blackboard course site]
M, Aug. 20	*Course orientation *Who are Holocaust survivors? *What is testimony?	*Set up free account on VHA web site (instructions and link on BB)
W, Aug. 22	*Recounting vs. storytelling vs. testimony *Roles of the Witness *Case study: Paul Gould (AfterWords original video in class)	*Reading: Wiewiorka (BB) *Watch Paul Gould character profile at <a href="http://library.uncg.edu/dp/holocaust/profiles/">http://library.uncg.edu/dp/holocaust/profiles/</a> (you can refer to print transcript also—link is below the video)
M, Aug. 27	*Why a video archive? *Case study: Gizella Abramson (AfterWords original video in class) *P2P: Imagine you are in charge of establishing a video archive of testimonies from genocide survivors. How would you make your case for funding and usage? What challenges would you need to overcome?	*Bring proof of VHA login to class *Genesis of the Shoah Foundation Institute ( <a href="http://www.youtube.com/watch?v=ovif1m2amtw&amp;feature=relmfu">http://www.youtube.com/watch?v=ovif1m2amtw&amp;feature=relmfu</a> ) *Shoah Foundation Interviewee Outreach document ( <a href="http://dornsife.usc.edu/vhi/cms/files/global/Outreach_FlyerAugust13.pdf">http://dornsife.usc.edu/vhi/cms/files/global/Outreach_FlyerAugust13.pdf</a> ) *Reading: Hartman (BB)

W, Aug. 29	<p>*Public Testimony: Creating a Narrative</p> <p>*Case Study: <i>This Is Your Life</i>, Hanna Bloch Kohner episode [25:18] (<a href="http://free-classic-tv-shows.com/Variety/This-is-Your-Life/1953-05-27-This-is-Your-Life-Hanna-Bloch-Kohner/index.php">http://free-classic-tv-shows.com/Variety/This-is-Your-Life/1953-05-27-This-is-Your-Life-Hanna-Bloch-Kohner/index.php</a>)</p> <p>*P2P: How does a third-party construction of a survivor's story differ from the survivor's own story? What are the possibilities and limitations of first-person vs. third-person narrative constructions?</p>	*Testimony: Paul Gould (VHA)
W, Sept. 5	<p>*Testimony as Artifacts</p> <p>*P2P: What do the interview guideline documents tell us about the priorities of the sponsors? How do they match or digress from those of the survivors? What constitutes a "good" testimony? What makes a testimony distinct from an interview? How do they overlap?</p>	<p>*Shoah Foundation Interview Guidelines (<a href="http://dornsife.usc.edu/vhi/cms/files/global/USCSFI_Interviewer_Guidelines_1.pdf">http://dornsife.usc.edu/vhi/cms/files/global/USCSFI_Interviewer_Guidelines_1.pdf</a>)</p> <p>*USHMM <i>Oral History Interview Guidelines</i> (BB)</p> <p>*Testimony: Shelly Weiner (BB and <a href="http://library.uncg.edu/dp/holocaust/eyewitnesses/testimonies.aspx">http://library.uncg.edu/dp/holocaust/eyewitnesses/testimonies.aspx</a>)</p>
M, Sept. 10	<p>*Eliciting Testimony</p> <p>*Case study: Ella Lukas (VHA 35042) &amp; Gunner Lukas (VHA 35040)</p> <p>*P2P: How and when does Walter Ziffer assume the persona of a teacher? How does Walter the narrator compare with Walter the character in his testimony? If you were the interviewer, how would you address the tensions you observe in the Kurt Lewin interview? How do (or how should) the interview protocols address such situations? Should Ella's testimony have been archived? Consider arguments on both sides.</p>	<p>*Reading: Greenspan &amp; Bolkosky (BB)</p> <p>*Testimony: Kurt Lewin (VHA 25423)</p> <p>*Testimony: Walter Ziffer (VHA 34886)</p>
W, Sept. 12	<p>*Testimony as Embodied Memory</p> <p>*P2P: What physical signs of your past do you bear?</p>	<p>*Levi, Preface and Ch. 1 ("The Memory of the Offense"), pp. 11-35</p> <p><b>*Survivor Spotlight</b></p>
M, Sept. 17	<p>*Marking and Physical Traces of Memory: The Body-Subject</p> <p>*P2P: If you were a survivor, would you remove your identification tattoo acquired in a concentration camp? Construct arguments for <i>and</i> against removal.</p>	<b>*Survivor Spotlight</b>

W, Sept. 19	<p>*Testimony, Memory, and History</p> <p>*P2P: How might a documentary of your own life differ from your autobiography? How does a video <i>of</i> a survivor's story differ from a video <i>about</i> a survivor's story? How should we judge the reliability of testimony?</p>	<p>*Reading: Assmann (BB)</p> <p>*Survivor Spotlight</p>
M, Sept. 24	<p>*Murky Morality: Problems with "The Moral of the Story"</p> <p>*P2P: What does Susan's testimony teach us about treating the Holocaust simply as a battle of good vs. evil? Are Holocaust survivors heroes? How do survivors challenge our definitions of heroism?</p>	<p>*Levi, Ch. 2 ("The Gray Zone"), pp. 36-69</p> <p>*Testimony: Susan Cernyak-Spatz (VHA)</p>
W, Sept. 26	<p>*Survivor Personae: Self-Incrimination</p> <p>*Case study: Clips from <i>Shoah</i></p> <p>*P2P: How do we distinguish between the survivor as narrator vs. the survivor as character in the narrative? How does the narrator use language to guide audience perceptions of characters and events?</p>	<p>*Levi, Ch. 3 ("Shame"), pp. 70-87</p> <p>*Testimony: Frank Barwacz (esp. segment 145), Andrew Burian (esp. segment 44), Dario Gabbai [Sonderkommando member] (esp. segment 17)</p>
M, Oct. 1	<p>*Truth-Value of Testimonies</p> <p>*P2P: What differentiates fact from fiction in testimony? What do we learn from false testimony?</p>	<p>*Reading: Laub (BB)</p> <p>*Survivor Spotlight</p>
W, Oct. 3	<p>*Discredited Testimonies, Reclaiming Testimony</p> <p>*P2P: How can we salvage value from testimony after notorious hoaxes? What do the hoaxes teach about trusting testimony? What precautions would you recommend?</p>	<p>*Reading: Trezise (BB)</p> <p>*Testimony: Donald Watt (VHA 5041)</p> <p>*Testimony: Misha Defonseca (VHA 25354 and <a href="http://www.slate.com/id/2185493/">http://www.slate.com/id/2185493/</a>)</p>
M, Oct. 8	<p>*Testimonies and Holocaust Minimization/Denial</p> <p>*Case studies: Confrontation on <i>The Phil Donahue Show</i> (1994); Anomalies in Google search results</p> <p>*P2P: How do Holocaust skeptics use testimony to fuel denial? How should survivors pre-empt or refute these deniers? How should Holocaust skepticism be treated in media?</p>	<p>*Survivors confront deniers on <i>The Montel Williams Show</i>, 30 April 1992 (survivors appear at 19:06: <a href="http://www.youtube.com/watch?v=jx9G4zmpKv0&amp;feature=related">http://www.youtube.com/watch?v=jx9G4zmpKv0&amp;feature=related</a>); transcript: <a href="http://www.ajc.org/atf/cf/%7B42D75369-D582-4380-8395-D25925B85EAF%7D/HolocaustDenial.pdf">http://www.ajc.org/atf/cf/%7B42D75369-D582-4380-8395-D25925B85EAF%7D/HolocaustDenial.pdf</a> (go to Appendix C, p. 113)</p>

W, Oct. 10	<p>*Language and Sense-Making</p> <p>*Case study: “Proving” worthiness (VHA Testimony: Harry Lerner)</p> <p>* P2P: How do immigrant survivors try to “prove” their worth as Americans? How is success measured by survivors? How do their yardsticks for success relate to your own? Why is self-sufficiency so important among survivors?</p>	<p>*Levi, Ch. 4 &amp; 5 (“Communicating” &amp; “Useless Violence”), pp. 88-126</p> <p><b>*Survivor Spotlight</b></p>
W, Oct. 17	<p>*Testimony and Representation</p> <p>*Case study: Alfred Schnog (AfterWords newly gathered testimony)</p>	<p>*Reading: Kushner (BB)</p> <p><b>*Final Project Proposal due</b></p>
M, Oct. 22	<p>*Case study: Morris and Nathan Glass</p> <p>*P2P: How do Morris and Nathan reconstruct a sense of morality and justice after incomprehensible violence? Where does each brother’s testimony falter? What do these points tell us about the limits of verbal description?</p>	<p>*Reading: Rapport &amp; Hartill (BB)</p> <p>*Testimony: Morris Glass (VHA)</p> <p>*Testimony: Nathan Glass (VHA)</p>
W, Oct. 24	<p>*Structural and Linguistic Characteristics of Testimony</p> <p>*P2P: What patterns do we find when we map the structure of testimonies? How does figurative language approach the communication of the unspeakable?</p>	<p>*Reading: Kraft (BB)</p> <p><b>*Survivor Spotlight</b></p>
M, Oct. 29	<p>*Illogical Survival, Unnatural Selection</p> <p>*P2P: What do Levi’s observations tell us about what count as “transferable” or “useful” skills in adversity? How does the quick demise of “the best and brightest” affect the sense of survival guilt?</p>	<p>*Levi, Ch. 6 (“The Intellectual in Auschwitz”), pp. 127-148</p> <p>*Testimony: Henek (Hank) Brodt (VHA)</p>
W, Oct. 31	<p>*Rationales for Survival</p> <p>*P2P: If survival has no relation to merit, what factors do survivors connect with their fortunes? What role does “luck” play in testimonies? How do you interpret the explanatory of “luck”? How can we explain the actions of rescuers such as Jack Vink’s family?</p>	<p>*Testimony: Jack Vink (BB; AfterWords newly gathered testimony)</p> <p><b>*Survivor Spotlight</b></p>
M, Nov. 5	<p>*Counter-heroism and Perceptions of Survivors</p> <p>*P2P: How have depictions of survivors in films dealing with the Holocaust reinforced or helped correct some problematic stereotypes? Examples to begin with: <i>Life Is Beautiful</i> (1997); <i>Sophie’s Choice</i> (1982)</p>	<p>*Levi, Ch. 7 (“Stereotypes”), pp. 149-166</p> <p><b>*Survivor Spotlight</b></p>

W, Nov. 7	*Non-redemptive Memory *P2P: How do the disfluencies and silences in testimony communicate in ways the written word cannot? If we cannot truly comprehend the Holocaust, then how ought we to connect with it?	*Reading: Langer (BB) *Testimony: Renee Fink (VHA) <b>*Survivor Spotlight</b>
M, Nov. 12	*Justice, Culpability, and Closure *P2P: How do survivors define the “end” of the Holocaust? In what ways do specific events and actions relate to the possibility for closure?	*Levi, Ch. 8 (“Letters from Germans”), pp. 167-197 & Conclusion, pp. 198-203 *Testimony: Ralph Jacobson (VHA)
W, Nov. 14	*Final Project Workshop (in class)	<b>*Final Project Progress Report due</b>
M, Nov. 19	*Beyond Trauma: Resilience *P2P: If resilience does not involve denying or “getting beyond” the past, then what does coping entail? What frames, aside from trauma, are useful in studying Holocaust survival?	*Reading: Cohen, Meek, & Lieberman (BB) <b>*Survivor Spotlight</b>
M, Nov. 26	*Reception of Testimony *P2P: How do personal and contextual conditions affect the likelihood that a survivor will “go public”? What values guide decisions to disclose or withhold information? How do survivor narratives affect each other?	*Reading: Greenspan (BB) <b>*Survivor Spotlight</b>
W, Nov. 28	*Reverberations of Testimony: Second Generation and Beyond	*Reading: van Alphen (BB) <b>*Survivor Spotlight</b>
M, Dec. 3		<b>Final Project Presentations</b>

**Monday, Dec. 10:** Last day to turn in Final Project