More than sixty years after the fact, and despite an enormous amount of research and testimony, the Holocaust of European Jewry continues to generate compelling historical and interpretive questions. This course explores historical explanations, forms of memory and commemoration, and artistic representations of the Holocaust through an interdisciplinary approach that relies on primary sources, fiction, historical scholarship, memoirs, poetry, painting, and film.

Course Requirements:

Two six-page papers
One class presentation and eight-page paper based on the presentation
Class attendance and participation
Watching of films. Please note that we will watch films as a class on most Tuesday afternoons from 4 to 6 in Trotter 301. However, attendance on Tuesday afternoons is optional if you have scheduling conflicts with athletics and other commitments. All films are on reserve in McCabe and you can watch them at your convenience.

This course counts toward the German Studies Concentration.

All students are expected to read the College’s policy on academic honesty and integrity that appears in the Swarthmore College Bulletin. The work you submit must be your own, and you will be subject to prosecution by the College Judiciary College for work that we suspect is plagiarized. When in doubt, check with us.

We also do not accept late papers and will assign a failing grade for the assignment unless you notify us and receive permission to submit the paper after the due date. Class attendance is required, and unexcused absences will result in a lower grade for the class.

You can purchase the following books at the bookstore; they are also on reserve in McCabe. All other readings are on Blackboard

Anonymous, *A Woman in Berlin*
Christopher Browning, *Ordinary Men*
Saul Friedländer, *When Memory Comes*
Gunter Grass, *Crabwalk*
Marion Kaplan, *Between Dignity and Despair*
Primo Levi, *Survival in Auschwitz*
Art Spiegelman, *Maus*, volumes one and two

**Week One: Introduction**

January 23: Introduction to the Course

January 25: The Holocaust: Memorialization and Commemoration

Philip Gourevitch, “Behold the Behemoth” and Readers’ Letters
Gabriele Schonfeld, “Death Camps as Kitsch”
Timothy Ryback, “Evidence of Evil”
“A Debate about Teaching the Holocaust”
James Young, *The Texture of Memory*, selections

**Week Two: Prelude to the Holocaust**

January 30: The Impact of the First World War and *Volkism*
Watch *Triumph of the Will* (115 minutes)

February 1: Discussion of Hitler’s *Weltanschauung*

Adolf Hitler, *Mein Kampf*, selections
Susan Sontag, “Fascinating Fascism”

**Week Three: Prelude to the Holocaust**

February 6: Jews under Nazi Rule

Marion Kaplan, *Between Dignity and Despair: Jewish Life in Nazi Germany*
Watch *Degenerate Art* (60 minutes)

February 8: Guest Lecture by Scott Gilbert

**Week Four: The Final Solution**

February 13: The Final Solution
Watch *The Wannsee Conference* (87 minutes)

February 15: Discussion of the Final Solution

Materials on the Wannsee Conference
Christopher Browning, “The Decision Concerning the Final Solution”
**Week Five: Perpetrators and Victims**

February 20: The Holocaust in the Soviet Union  
Watch *Chaim Rumkowski and the Jews of Lodz* (55 minutes)

February 22: The Perpetrators  
Christopher Browning, *Ordinary Men*

**FIRST PAPER DUE ON FRIDAY, FEBRUARY 23**

**Week Six: Accounts of the Holocaust—Diaries and letters**

February 27: Library Skills. Meet in Computer classroom in McCabe, 4th floor

March 1: Holocaust Memoirs

Victor Klemperer, *I Will Bear Witness*, selections  
Etty Hillesum, *Letters from Westerbork*, selections

**Week Seven: Accounts of the Holocaust—Memoirs**

March 6: Watch and discuss *Night and Fog*

March 8: Holocaust Memoirs

Primo Levi, *Survival in Auschwitz*  
Tadeusz Borowski, “This Way for the Gas, Ladies and Gentlemen”

**Week Eight: Accounts of the Holocaust—Memoirs**

March 20: Holocaust Memoirs

Saul Friedlander, *When Memory Comes*  
Watch *Weapons of the Spirit* (91 minutes)

March 22: Holocaust Memoirs

Jean Amery, *At the Mind’s Limits*, selections

**Week Nine: Accounts of the Holocaust—Testimony**

March 27: *Shoah*

We will watch selection from *Shoah* during and after class
March 29: Discussion of *Shoah*

**Week Ten: Accounts of the Holocaust—Testimony**

April 3: Guest Lecture by Martin Ostwald  
Watch *Blind Spot* (87 minutes)

April 5: Holocaust Testimony  
Gitta Serenyi, *Into that Darkness*, selections

**Week Eleven: Music and the Holocaust and Auschwitz Meets the Catskills**

April 10: Guest Lecture by Barbara Milewski

April 12: The Generation Gap  
Art Spiegelman, *Maus*

**SECOND PAPER DUE ON FRIDAY, APRIL 13**

**Week Twelve: The Holocaust in Literature and Painting**

April 17: Poetry and Painting  
Paul Celan, Anselm Kiefer, and Nelly Sachs  
Watch *Mein Krieg* (90 minutes)

April 19: German Reception of the Holocaust  
Gunter Grass, *Crabwalk*

**Week Thirteen: Gender and the Holocaust**

April 24: Women’s Experiences  
Anonymous, *Woman in Berlin*  
Watch *Germany, Pale Mother* (123 minutes)

April 26: Women’s Experiences

**Week Fourteen: Presentations**

May 1 and 3: Group Presentations