

German 8400
Spring 2019
Professor Holub

Holocaust and Film
Monday 1:00-3:30
Hagerty 488

This seminar will focus on representation and memory in films dealing with the Holocaust. The films will be drawn from different countries and different periods. The questions that will concern us most are whether it is possible to make a film about the Holocaust and, if so, how can this be accomplished without denigrating the victims and trivializing their experiences? How do films negotiate the need to represent what happened and the desire to make a film? Why do violations of history appear more offensive and problematic in films about the Holocaust? We will also want to examine questions regarding memory: how do we recall traumatic events, and how do films recall these events? Does our recollection of these events necessarily involve falsification or aestheticization? How are memories of the Holocaust captured in cinema?

<u>Date</u>	<u>Film</u>
January 7	Veit Harlan, <i>Jud Süß</i> (1940)
January 14	Wanda Jakubowska, <i>The Last Stage</i> (1948)
January 21	Martin Luther King Day
January 28	Alain Resnais, <i>Night and Fog</i> (1956)
February 4	George Stevens, <i>The Diary of Anne Frank</i> (1959)
February 11	Sidney Lumet, <i>The Pawnbroker</i> (1964)
February 18	Vittorio De Sica, <i>The Garden of the Finzi-Continis</i> (1970)
February 25	Frank Beyer, <i>Jakob the Liar</i> (1974)
March 4	Marvin J. Chomsky, <i>Holocaust</i> (1978) (approx. 2 hours)
March 11	Spring Break
March 18	Claude Lanzmann, <i>Shoah</i> (1985) (approx. 2 hours)
March 25	Steven Spielberg, <i>Schindler's List</i> (1993)
April 1	Roberto Benigni, <i>Life Is Beautiful</i> (1997)
April 8	Lajos Koltai, <i>Fateless</i> (2005)
April 15	Stephen Daldry, <i>The Reader</i> (2008)
April 22	László Nemes, <i>Son of Saul</i> (2015)

It was difficult to select among the many excellent films dealing with the Holocaust. In the end I chose some films because they are important films and some films because they are interesting films. The distribution of the films by country of origin is 5 American, 2 German (one from the Nazi period, one from the GDR), 2 French, 2 Italian, 2 Hungarian, 1 Polish.

I remain undecided about organization. I included two longer films, *Holocaust* and *Shoah*, both of which are important for different reasons. No student would need to view both films: half the class could view one, and half the other in its entirety. The students who do not view the entire film would then be responsible for watching only a couple of hours of the other film. Everyone would be expected to view all the other films, and I will try to make all of them available in the secured media library <https://drm.osu.edu/media/>.

With regard to assignments, I will probably ask for each student to present one of the films, and for a group report perhaps on *Holocaust* and *Shoah*. Students would be encouraged to write a seminar paper; those who prefer an examination could opt for it as an alternative.