

University of California at San Diego

HIEU 158

WHY HITLER? HOW AUSCHWITZ?



Fall 2021

Professor Deborah Hertz

Class meets Tuesdays and Thursdays from 12:30 to 1:50 in RWAC 0121

Office hours: Tuesdays 11-12 and after or before class, and by Zoom Fridays 9-10 AM. Join my meeting room at 471 742 5700. My office is located in the Torrey Pines Living and Learning Complex, in the Ridgewalk Academic Building #919. I am happy to meet you in other spaces on campus.

Email: dhertz@ucsd.edu: I would prefer to speak to you in person about minor issues. Use my email thoughtfully and sparingly. You can easily send me a message through our Campus web site.

The reader for this course is Saribel Morales-Rivera. Her task is to assist with the grading and she does not hold office hours.

Class Web site: We will be using Canvas.

Pandemic Situation. This class will NOT have a remote section and is NOT hybrid. If you fall ill with the virus, kindly notify the instructor so you can withdraw from the class or arrange the completion of the assignments due while you are ill. In honor of pandemic craziness, I will not be using Clickers and attendance will not be taken. The lectures are podcast and are also posted up on our web site just before class begins. If you need to miss a class or more due to pandemic, you can submit the work on Canvas. Kindly wear a mask during class. The instructor assumes that you are vaccinated. Thank you for attending to public health.

Requirements:

There is no set relationship between points and grades. Students should not translate from points to grades during the quarter. At the end of the quarter the instructor will construct a curve appropriate to the overall trend of the point totals. To receive a passing grade you will need a minimum of a C minus.

Total points: *Critical Analysis Responses* Three CARs worth 12 each for **36 total**; **5 points** Statement on *Why I Have Enrolled in This Course* due September 30; five weekly *quizzes* for 5 points each [**25 total**]; **33 points** for *Independent Project*.

Quizzes: 25

Why I Have Enrolled: 5

CARs: 36

Independent Project: 33

Deadlines: “Why I Have Enrolled in This Course,” September 30.

Submit Topic of your Independent Project on the Discussion platform of Canvas, by midnight October 5

Quizzes: Mondays October 4, October 18, November 1, November 8, November 29

CARs: First one posted on October 8th and due on October 11; second CAR posted on October 22 and due on October 25; third CAR posted on November 19 due on November 22

Independent Project: Due on November 23

Late work will be penalized by loss of one letter grade per day late, unless permission is granted 24 hours before the due date. The deadlines for quizzes and CARs is not flexible, so be timely.

Critical Analysis Responses. These are tiny mini-essays answering one question, and you will have 4 days to work on your mini-essays. The maximum length is 350 words. You need only do the reading and watch the lectures to be able to write a splendid little response to the question. You will not need to produce references unless you are adding a direct quote. **Due dates are: October 11, October 25, and November 22.** Please run your CAR through the Turnitin portal to make sure you have not accidentally borrowed any text from another author. Points 15 each. These three CARs replace the midterm and final.

Quizzes: Students will complete five weekly quizzes, worth 5 points each. There will be 5 multiple choice questions on each quiz. You will have 12 hours on five Mondays to complete the quiz. All the material needed to answer the questions is in your course readings.

Independent Project. 33 points. Students will write a five-paged double space essay on a topic of their choice. Please submit to Canvas by November 23. Make sure to do your own dry run with Turnitin. If your report is problematic, go back to your draft and improve it.

Your topic can evolve as you do your research. Use the list at the end of the syllabus. **Please file the name of your topic and at least one historical source on the Discussion platform of Canvas by 11:59 PM on October 5.** Expect to have a conversation about the topic with the professor in person and on Canvas as you pursue your research. If more than one student chooses the same topic, students will have to confer so as to divide the topic into narrower themes.

You must use one academic book [a historical monograph or a biography] or four academic articles for references. You may use the internet to pursue your research, but do not add internet sources to your footnotes unless the source is an authentically academic source which exists only online.

Please run your CARs and your final essay through **Turnitin**.

Cases of academic dishonesty will be turned over to the Office of Academic Integrity. We take plagiarism very seriously at UCSD and expect you to understand the moral issues involved. Punishments are severe, but you should not need the threat of punishment in order to be honest and authentic. You are paying tuition to learn how to read, think, converse, and write, so why would you undercut this learning opportunity? Any students who are discovered to have posted material from the course on illegal web sites should expect to receive negative consequences. <https://students.ucsd.edu/academics/academic-integrity/index.html>

Definitely take advantage of the services of the *Teaching and Learning Commons* located on the ground floor of the library. Do not wait to visit them until the end of the quarter as you will find it more difficult to obtain an appointment. <https://commons.ucsd.edu/>.

If you are advised by the professor to work closely with a tutor at the T and LC and you fail to do so, 5 points will be deducted from your final grade.

Small Workshop Groups. Every Thursday the **Workshop Groups** will meet for the last 20 minutes of class. Be ready to choose among the following topics: Monuments, Films, Memoirs, Fiction, Jews in Europe in 1933, formation of Nazi party; chaos of Weimar Germany, personalities of leading Nazis, was the road to Auschwitz “twisted,” Jewish resistance, Jewish Councils, historical interpretations of Holocaust.

Groups must have a minimum of five students and we will need a leader for each group. Group presentations will take place in the last two weeks of class. No one will be graded for this group effort which will continue all quarter. In the weekly 20 minute Workshop session, students can discuss burning questions from the lectures and reading, their research topic, and they can plan the final presentation. More details will be explained as we move forward in the quarter.

Maps as History website: We will be watching the short videos from the modern European section of this wonderful platform at the beginning of class. You can use this resource as you master the class material. Note the short written narratives for each session, which you can print up and study. Log in: UCSD. Password: History. <https://www.the-map-as-history.com/> . The relevant platform is “Europe and the Nations 1918-1942.”

Class Etiquette. Kindly do not eat in class, it is distracting for the professor. Drinks are fine. It would be much appreciated by the instructor if you come on time and remain in the classroom until the lecture is finished. It is difficult to concentrate with students entering and leaving during our time in class.

Holocaust Living History Workshop is a lecture series on campus which meets monthly at 5 pm in the Seuss Room in the Library. Events are free and require no registration. This fall most events will be virtual. Stay tuned in class for announcements of these events.

BOOKS

All class texts are available at the bookstore, some for rental and some as e-books for your Kindle or Nook. The books have been placed on hard copy and digital reserve at the library. Many of the books should be available at your local public library as well. Keep in mind that you are saving money because you do not need to rent or purchase a Clicker.

You will not find chapters turned into PDFs to read for free on Canvas, but that is illegal and unfair to the authors. [Keep that in mind when you go to the Russian troll site that offers free PDFs.] There are several platforms called the “Creative Commons,” including the Hathi Trust and Project Gutenberg, which provide legitimate digital versions of the books.

Peter Hayes, *WHY? EXPLAINING THE HOLOCAUST*

Christopher Browning, *ORDINARY MEN*

Nehama Tec, *DEFIANCE*

Alan Rosenbaum, *IS THE HOLOCAUST UNIQUE?*

Rudolf Vrba, *I ESCAPED FROM AUSCHWITZ*

FILMS

All of the films for the class are streaming through Library Reserves. The films are: *The Pianist*, *Schindler’s List*, *Defiance*, *Life is Beautiful*, and *Son of Saul*.

SCHEDULE

September 23: **Introduction to the course**

No reading. Prepare the one-page statement on “Why I Enrolled in this Course” which is due on September 30. The purpose of this assignment is for me to know your level of writing in English. Please do not ask for help from anyone as you prepare this.

September 28: Continuity and Discontinuity in the History of Antisemitism

Read Hayes Chapter One

September 30: How Imperial Germany Died in World War One

Read Hayes, Chapter Two, “Nation and Volk”

Workshop Groups meet in class.

Submit one-page paper statement on “Why I Enrolled in this Course.”

October 5: The Making of Adolf Hitler’s Mind and Heart

Read Hayes Chapter Two, “Hitler’s Opportunity” 55-67

Submit the proposed title and at least one source for your Independent Project on the Discussion Board of Canvas.

October 7: Constitutional Appointment of Hitler as Chancellor January 1933

Read Hayes Chapter Two, 67-72

Workshop Groups meet in class

CAR #1 will be posted on Friday October 8th and will be due by 11:59 on Monday October 11th.

October 12: Apartheid and Forced Emigration 1933-1941

Read Hayes, Chapter Three

October 14: Why World War Two in September 1939

Watch Map as History episodes 3.14 through 3.19

<https://www.the-map-as-history.com/>

Workshop Groups meet in class

Quiz Two Monday October 18

October 19: Ordinary Men in the Police Force in Nazi Germany

Read Browning Chapters Two, Three, Four and Five

October 21: Massacre in Jozefow

Read Browning Chapters One, Six and Seven

Workshop Groups in class

CAR #2 posted on Friday October 22 and due on Monday October 25

October 26: The Pianist

Watch the film.

October 28: Industrial Mass Murder and Other Modes of Death

Read Hayes Chapter Four

Workshop Groups meet in class today

Quiz Three due November 1

November 2: Holocaust in Films: Realism or Metaphor?

Watch *Life is Beautiful* and *Son of Saul*

November 4: Schindler's List and the Dilemmas of the Jewish Councils

Watch *Schindler's List*

Workshop Groups in class

Quiz Four on November 8

November 9: Learning from the True Story of Rudolf Vrba

Read Vrba, Chapters Four, Five, Nine and Fifteen

November 11: No Class Veteran's Day

November 18: Defiance

Watch the film *Defiance* and read Tec, Chapters Five, Six, and Ten

CAR #3 posted on November 19 and due on November 22

November 23: Was the Holocaust Unique?

Read Rosenbaum, Introduction 1-7 and Stannard, Chapter Eight "Uniqueness as Denial"

November 25: Thanksgiving No Class

Quiz Number Five due November 29

November 30: Student Presentations

December 2: Student Presentations

ESSAY TOPICS

HISTORY

Jewish Councils [in particular cities and ghettos]; Hannah Arendt's controversy about the Jewish Councils; Rabbi Leo Baeck; Wannsee Conference; Dr. Martin Luther; Vichy France; Werner Best; Heinrich Muller; King Boris of Bulgaria; Dieter Wisliceny; Alois Brunner; Ha-avara agreement; Chaim Arlosoroff; David Ben Gurion; Martin Buber's letter to Gandhi; the White Paper of 1939; the Struma [boat]; Yoel Palgi; Herschel Grynszpan; Zivia Lubetkin Zuckerman; Itzhak Zuckerman; Mordechai Anielewicz; Janusz Korczak; Artur Zygelmboim; Haike Grossman; Heinrich Grueber; Rabbi Michael Dov-Ber Weissmandel; Gisi Fleischmann; Fritz Bauer; survivor trials of other survivors; Auschwitz guards trial; Nuremberg Tribunal; Telford Taylor; Abba Kovner; Recha Freier; Tzivia Lubetkin; Pasha Reichman [Yitzhak Avidov]; Nakam organization; Chaim Weizmann; Jewish Brigade; Kibbutz Ein Hahoshim; Hanoach Bartov; Shimon Avidan; Landsberg DP Camp; ship Exodus 1947; illegal immigration; Haganah; Jewish Brigade; Harrison Report; UNRRA; Karl Jaspers on guilt and shame; Konrad Adenauer; David Ben Gurion; Action Suhnezeichnen; I.G. Farben trial; German Democratic Republic and reparations, compared to the Federal Republic of Germany; Nahum Goldman; Claims Conference; Hannah Arendt; Gideon Hausner; Robert Jackson; Moshe Landau; Abba Kovner; Robert Servatius; De-Nur, Yehiel [Ka-Tzetnik]; Isser Harel; Henry Morgenthau; Rabbi Stephen Wise; Eleanor Roosevelt; President Roosevelt; Bruno Bettelheim; David Wyman [his historical work]; American Jewish Committee; American Jewish Congress; Peter Bergson [Hillel Kook]; Raphael Lemkin and the creation of the concept of genocide; Gerhard Riegner; A.M. Rosenthal and the New York Times; We Shall Never Die pageant, New York City 1943; Ben Hecht; Joel Brand; Regent Nikolaus von Horthy; Arrow Cross; Samuel Stern; Philip von Freudiger; Relief and Rescue Committee; Malchiel Gruenwald; Israel Rudolf Kastner; Kurt Becher; Marek Edelman; Janus Korczak; Adam Czerniakow; Emmanuel Ringelblum; Chaim Rumkowski; Mordecai Anielewicz; Jan Gross book Neighbors.

TESTIMONIES AND MEMOIRS

Memoirs by former Nazis; memoirs by German and Austrian Jews; memoirs by Jews in hiding; false memoirs [Benjamin Wilkomirski, Misha Defonseca, Herman Rosenblat,]; memoirs by Jews living underground in Germany; the written word and the video interview; Charlotte Solomon [memoir in pictures]; Art Spiegelman's Maus; Aaron Appelfeld; Victor Klemperer,.

ART

Films: Night and Fog; The Reader; The Boat is Full; Life is Beautiful; David; Shoah; Claude Lanzmann; The Night Porter; The Black Book; Escape from Sobibor; Judgment at Nuremberg; Schindler's List; The Odessa File; The Ritchie Boys; Playing for Time; Aimee and Jaguar [lesbian love story]; Defiance [Bielski Family partisan group]; Inheritance [survivor meets child of camp commandant, shown on PBS on the show P.O.V.]; film of your choice.

Novels: K-Zetnik [Yehiel Di-nur, author of House of Dolls]; Aaron Appelfeld; Anne Frank; Elie Wiesel books; Martin Walser; Maxim Biller. Poetry Natan Alterman. Sculpture: Menashe Kadishman. Digital Projections Simon Attee

MEMORIALS

Warsaw Ghetto Monument in Jerusalem; Nathan Rapoport; President's Commission on the Holocaust; Buchenwald; Sachsenhausen; Dachau; Auschwitz; Ignaz Bubis; Berlin Holocaust Memorial; Willy Brandt; Bitburg Military cemetery; exhibition in Germany on atrocities by the German army; Claims Conference; Holocaust Remembrance Day; March of the Living; Yad Vashem; Beit Lohamei Hagetaot; Beit Hatfusot [Museum of the Diaspora at Tel Aviv University]; Babi Yar Memorial Park in Denver; Birkenau Concentration Camp; Maidanek Concentration Camp; Memorial at the Albertinaplatz; Anne Frank House in Amsterdam; Carmelite convent at Auschwitz; Babi Yar; Bergen Belsen Concentration Camp; Ravensbruck Concentration Camp; resistance memorial in Berlin; Gestapo buildings in Berlin [Topographie der Terror]; Alfred Hrdlicka; Memorial Route of Jewish Martyrdom and Struggle in Warsaw; memorial books from specific towns; Museums in Washington D.C.; New York City; Berlin; Jerusalem [Yad Vashem]; Los Angeles Museum of Tolerance; Martyr's Forest and Memorial.