


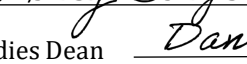

 FLORIDA ATLANTIC UNIVERSITY	NEW COURSE PROPOSAL Undergraduate Programs		UUPC Approval <u>10-6-2025</u> UFS Approval _____ SCNS Submittal _____ Confirmed _____ Banner Posted _____ Catalog _____	
	Department College <i>(To obtain a course number, contact erudolph@fau.edu)</i>			
Prefix Number	<i>(L = Lab Course; C = Combined Lecture/Lab; add if appropriate)</i> Lab Code	Type of Course	Course Title	
Credits <i>(See Definition of a Credit Hour)</i> Effective Date <i>(TERM & YEAR)</i>	Grading <i>(Select One Option)</i> Regular Sat/UnSat	Course Description <i>(Syllabus must be attached; see Template and Guidelines)</i>		
Prerequisites, with minimum grade*		Corequisites	Registration Controls <i>(Major, College, Level)</i>	
*Default minimum passing grade is D-. Prereqs., Coreqs. & Reg. Controls are enforced for all sections of course				
WAC/Gordon Rule Course <div style="display: flex; justify-content: space-around;"> Yes No </div> <p>WAC/Gordon Rule criteria must be indicated in syllabus and approval attached to proposal. See WAC Guidelines.</p>		Intellectual Foundations Program (General Education) Requirement <i>(Select One Option)</i> <p>General Education criteria must be indicated in the syllabus and approval attached to the proposal. See Intellectual Foundations Guidelines.</p>		
Minimum qualifications to teach course M.A. or Ph.D. in Holocaust Studies, Jewish Studies, Cinema Studies or other relevant discipline				
Faculty Contact/Email/Phone		List/Attach comments from departments affected by new course		
Approved by Department Chair <u></u> Shane Eason College Curriculum Chair <u></u> Robin Larson College Dean <u></u> Dan Meeroff UUPC Chair <u></u> Korey Sorge Undergraduate Studies Dean <u></u> Dan Meeroff UFS President _____ Provost _____			Date 09.08.25 <u>09/24/2025</u> <u>9/25/2025</u> <u>10-6-2025</u> <u>10-6-2025</u> _____ _____	

Email this form and syllabus to mjenning@fau.edu seven business days before the UUPC meeting.



FLORIDA ATLANTIC UNIVERSITY

FIL 4838-001 15976

Holocaust on Screen

Date: Monday 9:00 AM - 12:50 PM

Building: Culture and Society Bldg Boca **Room:** 107

4 Credit(s)

Fall 2026 - 1 Full Term

Instructor Information

Matthew Elfenbein

Email: melfenbe@fau.edu

Office: CU 209

Office Hours: Wednesdays 3:00 PM - 5:00 PM

Course Description

This course examines the screen culture that emerged around the Holocaust in the 1930s and 1940s. Even before WWII ended, cinema began to depict the violence and fascism coming out of Nazi Germany. This course considers the ways in which cinematic interventions affect our understanding of the Holocaust through documentary and fiction filmmaking. *Counts as credit for SCMS Film and Media track and Jewish Studies.

Extended Course Description

Following the liberation of the camps, documentarians sought to represent the reality they encountered. Since that time, there have been numerous documentaries and fiction films that have sought to capture not only the physical horrors of the Holocaust, but also to understand how such actions could have happened. The ongoing efforts to record the testimonies of witnesses and films that represent the experiences of not only survivors years after their ordeals, but also the ways in which the trauma has affected the second and third generations of both survivors and perpetrators, continue to be made. While films explore the roles of perpetrators, bystanders, and survivors, they also reflect the contexts in which they are made, and local attitudes to the war and the Holocaust.

This course considers the ways in which cinematic interventions affect our understanding of the Holocaust, especially from different locations, including the UK, the US, Israel, Poland, the USSR (and also post-Soviet filmmaking), France, and Germany.

Instructional Method

In-Person

Traditional concept of in-person. Mandatory attendance is at the discretion of the instructor.

Required Texts/Materials

Materials will be provided on Canvas

Course Objectives/Student Learning Outcomes

1. Develop a Critical Understanding of Holocaust Representation in Film:
 - Explore how different filmmakers, genres, and styles represent the Holocaust, both during and after the event.
 - Understand the ethical and aesthetic challenges involved in portraying such a sensitive and traumatic subject.
 - Recognize and locate the intersections between various key filmmakers, actors, and films that make up this canon of Holocaust representations on the screen.
2. Examine the Relationship Between History, Memory, and Film:
 - Investigate how films both reflect and shape the collective memory of the Holocaust, focusing on issues of historical accuracy, personal testimony, and narrative structure.
 - Understand the role of cinema in shaping public perceptions of historical events.
3. Explore the Aesthetic and Narrative Techniques in Holocaust Cinema:
 - Investigate the use of cinematography, narrative structure, character development, and sound design to convey the emotional and psychological impact of the Holocaust.
 - Understand how films use symbolism, realism, and surrealism to represent traumatic events.
4. Engage with Diverse Perspectives:
 - Explore films that represent a wide range of perspectives, including survivors, perpetrators, bystanders, and post-Holocaust generations.
 - Critically evaluate the limitations and challenges of representing such a multifaceted and complex historical event.

A course like this aims not only to deepen students' historical knowledge but also to cultivate empathy and critical thinking regarding complex ethical issues in film and history.

Faculty Rights and Responsibilities

Florida Atlantic University respects the rights of instructors to teach and students to learn. Maintenance of these rights requires classroom conditions that do not impede their exercise. To ensure these rights, faculty members have the prerogative to:

- Establish and implement academic standards.
- Establish and enforce reasonable behavior standards in each class.

- Recommend disciplinary action for students whose behavior may be judged as disruptive under the Student Code of Conduct [University Regulation 4.007](#).

Disability Policy

In compliance with the Americans with Disabilities Act Amendments Act (ADAAA), students who require reasonable accommodations due to a disability to properly execute coursework must register with Student Accessibility Services (SAS) and follow all SAS procedures. SAS has offices across three of FAU's campuses – Boca Raton, Davie and Jupiter – however disability services are available for students on all campuses. For more information, please visit the SAS website at www.fau.edu/sas/.

Course Evaluation Method

Film Impact Presentation - 30%	Letterboxd Reviews - 30%
Midterm Exam - 17.5%	Attendance/Participation - 5%
Final Exam - 17.5%	Total = 100%

- **Letterboxd Review and Rating Assignment:**
 - Over the course of the summer semester, you will be using Letterboxd (a free, social film logging and review platform) as your primary public space for reflection and critical engagement with the films we watch in class—and those you explore on your own. Rather than posting on a Canvas discussion board, you'll be contributing to a real-world platform where cinephiles, critics, and students alike come together to share thoughts, insights, and debates about cinema. Cinema is a visual language, and like all languages, it evolves. By regularly reviewing films in a semi-public space, you are participating in a larger conversation about what cinema means, how it functions, and why it endures. These reviews help you develop your critical voice, become more attentive viewers, and gain fluency in discussing films across different historical and cultural contexts.
 - Getting Started:
 - Create a free Letterboxd account at letterboxd.com if you don't already have one.
 - Follow me, Dr. Elfenbein: <https://boxd.it/K9h9>
 - Log, rate, and review each of the required films from the course schedule, along with any relevant leisure screenings you watch throughout the semester.
 - Your reviews should be thoughtful, analytical, and conversational—this is not a formal academic paper, but rather a hybrid space between critical writing and personal reflection. You may be witty, even irreverent, but your reviews must demonstrate engagement with the material and awareness of the course context. In short: don't just summarize or quip—analyze.
 - Each review should include the following components:
 - Introductory context:
 - What is the film about?

- Who are the central characters and what actors portray them?
 - Where and when was it made? Briefly acknowledge the historical and industrial context of its production.
- Cinematic analysis:
 - How does this film reflect or challenge the cinematic norms of its time?
 - Consider the historical period, global events, and trends in film style or technology that may have influenced it.
 - How do the readings integrate or expand on your understanding of the film? What do these perspectives contribute to the contextualization of the Holocaust within the grand scheme of the film?
 - Explore how the film communicates emotions, ideologies, or perspectives through the language of cinema—that includes camera work, editing, mise-en-scène, sound design, performance, and narrative structure.
- Personal insight and interpretation:
 - What did you take away from the film?
 - How did it make you feel, think, or reconsider something?
 - What resonated with you, and what didn't?
- Style and creativity:
 - Feel free to use humor or voice!
 - A one-liner is fine as part of your post—but it cannot be the whole review.
 - Aim for clarity and creativity while remaining grounded in critical thought.
- Due Dates:
 - You should log your reviews weekly, in tandem with our screenings.
 - Reviews will be checked periodically and a grade will be administered during Midterms and Finals.
- **Film Impact Presentation:**
 - Once during the semester—on predetermined weeks—you will record a short presentation analyzing that week's film and its impact on cinema. Your analysis should address the film's connection to course themes, its historical context, and its lasting influence on filmmaking and culture. Presentations should be clear, organized, and well-supported with examples from the film and readings.

Recordings may be submitted directly through Canvas or uploaded to YouTube as an unlisted video (not private), with the link shared in the assignment submission. These presentations will not be made public and will only be viewed by the instructor for grading and feedback.

- Presentation Tips:
 - Aim for 5–8 minutes—long enough to provide depth, but concise and focused.
 - Speak clearly and at a steady pace; practice once before recording.

- Use specific examples from the film (scenes, performances, cinematography) to support your points.
 - Reference at least one assigned reading or lecture concept.
 - Make sure your audio is clear and your video is well-lit—avoid loud background noise.
 - Organize your presentation: introduction, main points, and a brief conclusion.
 - Check that your YouTube settings are unlisted so only those with the link can view.
- **Grading Guide:**
 - Content & Analysis (20 points) – Depth of analysis, clarity of argument, connection to course themes and historical context.
 - Use of Evidence (10 points) – Specific, relevant examples from the film and readings; integration of lecture material.
 - Organization & Clarity (10 points) – Clear structure (intro, main points, conclusion), logical flow, pacing.
 - Technical Quality (5 points) – Clear audio, adequate lighting, stable video; easy to understand.
 - Engagement & Delivery (5 points) – Confident, engaging delivery; speaks naturally and maintains viewer interest.
- **Due Dates for Film Impact Presentations:** Your Film Impact Presentation is due by Sunday at 11:59 PM of the week you have chosen. In this course, each week runs Monday through Sunday, with Monday marking the start of a new week. For example:
 - If you sign up for Week 2, your presentation is due Sunday, August 31, by 11:59 PM.
 - The following Monday will begin Week 3.
 - Late submissions will be subject to the late work policy outlined in the syllabus. Be sure to plan ahead so you have time to watch the film, complete the readings, and prepare your presentation before the due date.
- **Midterm Exam:**
 - A multiple-choice exam reflecting information from Week 1 until the week before the exam. The exam is NOT given during class, and it will be done outside of the lecture/discussion on Canvas. The exam will have 50 multiple-choice questions and open notes/resources, and you will have 1.5 hours (90minutes) to complete.
 - Do not use Lockdown Browser.
 - The exam will be open for your 90-minute attempt.
 - If you have any questions or need clarification, please reach out prior to the exam date.
- **Final Exam:**
 - A multiple-choice exam reflecting information from the Midterm until the week before the exam. The exam is NOT given during class, and it will be done outside of the lecture/discussion on Canvas. The exam will have 50 multiple-choice questions and open notes/resources, and you will have 1.5 hours (90 minutes) to complete.

- The exam will be open for your 90-minute attempt. The exam operates in Eastern Standard Time.
- Do not use Lockdown Browser.
- **Attendance/Participation:**
 - **Attendance & Participation:** Regular in-person attendance is required. You are expected to be present, engaged, and prepared for every class meeting. Attendance will be taken, and consistent participation in discussions, screenings, and in-class activities is essential to your success. Think of this like a professional setting: if you are absent, you miss the work for that day, which will affect your participation grade.
 - **Punctuality & Deadlines:** All screenings, readings, and assignments must be completed by their stated deadlines. Arriving late or leaving early disrupts the class and will be noted. Late submissions will incur penalties unless you have communicated with the instructor in advance about extenuating circumstances. Repeated lateness, absences, or missed work will negatively impact your grade.
 - **Weekly Activities:** Throughout the semester, you will complete in-class and out-of-class activities designed to foster creativity, imagination, and alternative workflows. These assignments build toward a deeper understanding of Hollywood's changing landscapes of business and storytelling. Missing these activities will set you back both academically and in participation points.
 - **Communication & Updates:** It is your responsibility to check Canvas and your FAU email regularly for updates, announcements, and feedback. Stay engaged with your classmates during in-class discussions and group work to contribute to the ongoing conversations in the course.

Expectations:

- **Participation and Screening policy:** You should read the material before class to come prepared to discuss and engage with the lecture. You'll need to come to class to watch the film and be ready to discuss the class objectives and concepts following the screening. If you are absent or unable to view the film in class, you must locate and screen it. I am here to assist and help but only provide screenings during class time.
- **Email policy:** Please only use Canvas Mail. I will respond to emails within 48 hours, Monday through Friday. I will still respond on Saturday and Sunday, but at my best. Please include a "Subject" in your emails and a signature with your name, and only send them using your FAU email through Canvas.
- **Screen/Screening policy:** Laptops are permitted for notetaking during the lecture. During the film screenings, NO screens are allowed to be on because of their distracting nature in the dark environment of the movie theater. Please put laptops and phones away and place any smartwatches in "Theater Mode." In addition, please refrain from conversation with others, snoring, and excessive reactions during the screening and lecture.
- **Emotions policy:** Movies are made to evoke emotions and feelings, so all emotions are welcome. This is a safe environment to express these feelings from the lecture and screening, as long as they do not immediately threaten you or your peers.

Code of Academic Integrity

Students at Florida Atlantic University are expected to maintain the highest ethical standards. Academic dishonesty is considered a serious breach of these ethical standards, because it interferes with the university mission to provide a high quality education in which no student enjoys an unfair advantage over any other. Academic dishonesty is also destructive of the university community, which is grounded in a system of mutual trust and places high value on personal integrity and individual responsibility. Harsh penalties are associated with academic dishonesty. For more information, see [University Regulation 4.001](#).

Attendance Policy Statement

Students are expected to attend all their scheduled University classes and to satisfy all academic objectives as outlined by the instructor. The effect of absences upon grades is determined by the instructor, and the University reserves the right to deal at any time with individual cases of non-attendance. Students are responsible for arranging to make up work missed because of legitimate class absence, such as illness, family emergencies, military obligation, court-imposed legal obligations, or participation in University-approved activities. Examples of University-approved reasons for absences include participating on an athletic or scholastic team, musical and theatrical performances, and debate activities. It is the student's responsibility to give the instructor notice prior to any anticipated absences and within a reasonable amount of time after an unanticipated absence, ordinarily by the next scheduled class meeting. Instructors must allow each student who is absent for a University-approved reason the opportunity to make up work missed without any reduction in the student's final course grade as a direct result of such absence.

Religious Accommodation Policy Statement

In accordance with the rules of the Florida Board of Education and Florida law, students have the right to reasonable accommodations from the University in order to observe religious practices and beliefs regarding admissions, registration, class attendance, and the scheduling of examinations and work assignments. University Regulation 2.007, Religious Observances, sets forth this policy for FAU and may be accessed on the FAU website at www.fau.edu/regulations.

Any student who feels aggrieved regarding religious accommodations may present a grievance to the executive director of The Office of Civil Rights and Title IX. Any such grievances will follow Florida Atlantic University's established grievance procedure regarding alleged discrimination.

Time Commitment Per Credit Hour

For traditionally delivered courses, not less than one (1) hour of classroom or direct faculty instruction each week for fifteen (15) weeks per Fall or Spring semester, and a minimum of two (2) hours of out-of-class student work for each credit hour. Equivalent time and effort are required for Summer Semesters, which usually have a shortened timeframe. Fully Online courses, hybrid, shortened, intensive format courses, and other non-traditional modes of delivery will demonstrate equivalent time and effort.

Course Grading Scale

Letter Grade	Percentage
A	100 - 94%
A-	< 94 - 90%
B+	< 90 - 87%
B	< 87 - 83%
B-	< 83 - 80%
C+	< 80 - 77%
C	< 77 - 73%
C-	< 73 - 70%
D+	< 70 - 67%
D	< 67 - 63%
D-	< 63 - 60%
F	< 60 - 0%

Grade Appeal Process

You may request a review of the final course grade when you believe that one of the following conditions apply:

- There was a computational or recording error in the grading.
- The grading process used non-academic criteria.
- There was a gross violation of the instructor's own grading system.

[University Regulation 4.002](#) of the University Regulations contains information on the grade appeals process

Policy on Make-up Tests, Late work, and Incompletes

The deadlines for the assignments are posted on the Course Schedule below, these dates and times can also be found for each assignment on Canvas.

Grades of Incomplete ("I") are reserved for students who are passing a course but have not completed all the required work because of exceptional circumstances.

Final grades will be based on the following breakdown. All assignments and examinations must be completed. Failure to do so will result in an "F" for the course.

Policy on the Recording of Lectures

Students enrolled in this course may record video or audio of class lectures for their own personal educational use. A class lecture is defined as a formal or methodical oral presentation as part of a university course intended to present information or teach students about a particular subject. Recording class activities other than class lectures, including but not limited to student presentations (whether individually or as part of a group), class discussion (except when incidental to and incorporated within a class lecture), labs, clinical presentations such as patient history, academic exercises involving student participation, test or examination administrations, field trips, and private conversations between students in the class or between a student and the lecturer, is prohibited. Recordings may not be used as a substitute for class participation or class attendance and may not be published or shared without the written consent of the faculty member. Failure to adhere to these requirements may constitute a violation of the University's Student Code of Conduct and/or the Code of Academic Integrity.

Artificial Intelligence Preamble

FAU recognizes the value of generative AI in facilitating learning. However, output generated by artificial intelligence (AI), such as written words, computations, code, artwork, images, music, etc., for example, is drawn from previously published materials and is not your own original work.

FAU students are not permitted to use AI for any course work unless explicitly allowed to do so by the instructor of the class for a specific assignment. [\[Policy 12.16 Artificial Intelligence\]](#)

Class policies related to AI use are decided by the individual faculty. Some faculty may permit the use of AI in some assignments but not others, and some faculty may prohibit the use of AI in their course entirely. In the case that an instructor permits the use of AI for some assignments, the assignment instructions will indicate when and how the use of AI is permitted in that specific assignment. It is the student's responsibility to comply with the instructor's expectations for each assignment in each course. When AI is authorized, the student is also responsible and accountable for the content of the work. AI may generate inaccurate, false, or exaggerated information. Users should approach any generated content with skepticism and review any information generated by AI before using generated content as-is.

If you are unclear about whether or not the use of AI is permitted, ask your instructor before starting the assignment.

Failure to comply with the requirements related to the use of AI may constitute a violation of the [Florida Atlantic Code of Academic Integrity, Regulation 4.001](#).

Proper Citation: If the use of AI is permitted for a specific assignment, then use of the AI tool must be properly documented and cited. For more information on how to properly cite the use of AI tools, visit <https://fau.edu/ai/citation>

AI Language Specific To This Course

AI Flexible: The use of AI to assist in work assigned in this specific course is permitted only for specific assignments as indicated by the instructor. Use must be properly documented and cited per instructor guidelines (<https://fau.edu/ai/citation>).

Counseling and Psychological Services (CAPS) Center

Life as a university student can be challenging physically, mentally and emotionally. Students who find stress negatively affecting their ability to achieve academic or personal goals may wish to consider utilizing FAU's Counseling and Psychological Services (**CAPS**) Center. CAPS provides FAU students a range of services – individual counseling, support meetings, and psychiatric services, to name a few – offered to help improve and maintain emotional well-being. For more information, go to <http://www.fau.edu/counseling/>

Student Support Services and Online Resources

- [Center for Learning and Student Success \(CLASS\)](#)
- [Counseling and Psychological Services \(CAPS\)](#)
- [FAU Libraries](#)
- [Office of Information Technology Helpdesk](#)
- [Center for Global Engagement](#)
- [Office of Undergraduate Research and Inquiry \(OURI\)](#)
- [Student Accessibility Services](#)
- [Student Athlete Success Center \(SASC\)](#)
- [Testing and Certification](#)
- [Test Preparation](#)
- [University Academic Advising Services](#)

The Center for Teaching and Learning (CTL)

The CTL has a variety of FREE TUTORING and other academic support services to help you succeed in your courses. You are encouraged to build your academic support team early in the term and meet with your team regularly. At the CTL, you can practice difficult course content, develop skills, and learn academic success strategies – in person and online. Learn more about FAU academic support at www.fau.edu/ctl.

- FREE writing support is offered for this course through the **University Center for Excellence in Writing (UCEW)** at the CTL. Visit fau.edu/ucew to learn more.
- FREE speaking and presentation support is offered for this course through the **Speaking Center**. Visit fau.edu/speakingcenter to learn more.
- FREE eTutoring and eSuccess coaching is available for students taking online courses. Visit fau.edu/esuccess to learn more.

Course Topical Outline

Fall 2025 - Holocaust on Screen Schedule
(Subject to Change)

Documenting History

Week 1

Reading: "The Work of the Filmmaker: An Interview with Claude Lanzmann" in Cinema & the Shoah by Jean-Michel Frodon

Screening: Claude Lanzmann: Spectres of the Shoah (dir. Adam Benzine, 2015):
<https://video.alexanderstreet.com/p/Y7R1qOR8W>

Optional Screening: Shoah – First Era (dir. Claude Lanzmann, 1985):
<https://video.alexanderstreet.com/p/k2PAXG8WJ>

Optional Screening: Shoah – Second Era (dir. Claude Lanzmann, 1985):
<https://video.alexanderstreet.com/p/oZPGXD2OK>

Week 2

Reading: "Night and Fog: Inventing a Perspective" by Sylvie Lindeperg

Screening: Night and Fog (dir. Alain Resnais, 1955): <https://www.kanopy.com/en/fau/video/113009>

Week 3

Reading: Chapter 5 in The Phantom Holocaust by Olga Gershenson

Screening: Fate of a Man (dir. Bondarchuk Sergey, 1959):
<https://www.youtube.com/watch?v=O7xGW8UvBKQ>

Screening: Triumph Over Violence (Ordinary Fascism) (dir. Mikhail Romm, 1965):
https://youtu.be/MLR3g6E2pZA?si=r14Kgxudbm__6zhl

Life on the Contained Outside

Week 4

Reading: Chapter 1 in The Holocaust in American Film by Judith E. Doneson

Reading: "Hollywood and the Shoah, 1933-1945" in Cinema & the Shoah by Bill Krohn

Screening: None Shall Escape (dir. André De Toth, 1944):
https://www.youtube.com/watch?v=Ln2OV_LUWM8

Week 5

Reading: "The Soloist: The Pianist" in Projecting the Holocaust into the Present by Lawrence Baron, pg. 243-248

Reading: "Passion for Survival in Polanski's The Pianist" by Diana Diamond

Screening: The Pianist (dir. Roman Polanski, 2002):
<https://tubitv.com/movies/400847/the-pianist>

Week 6

Reading: "Europa Europa: Border States" by Amy Taubin -

<https://www.criterion.com/current/posts/6484-europa-europa-border-states>

Screening: Europa Europa (dir. Agnieszka Holland, 1990):
<https://www.kanopy.com/en/fau/video/10974295>

Experience Inside and Traumatic Memory

Week 7

Reading: "The Limits of Realism: The Grey Zone" in Projecting the Holocaust into the Present by Lawrence Baron, pg. 253-258

Reading: "Revisiting 'The Grey Zone'" by Rich Brownstein

Screening: The Grey Zone (dir. Tim Blake Nelson, 2001):

<https://tubitv.com/movies/469604/the-grey-zone>

Week 8

Reading: Fleming - The Reassertion of the Elusiveness Narrative - Auschwitz and Holocaust Knowledge

Screening: 1944: Should We Bomb Auschwitz? (dir. Tim Dunn, 2019)

<https://www.youtube.com/watch?v=KH25IL1QTP4>

Screening: The Auschwitz Report (dir. Peter Bebjak, 2021):

<https://tubitv.com/movies/653539/the-auschwitz-report>

Week 9

Reading: "Escape from Sobibor: A film made for television depicting the mass escape from Sobibor Extermination Camp" by Jack Gold in Holocaust and the moving image: representations in film and television since 1933, edited by Joanna Newman and Toby Haggith

Screening: Escape From Sobibor (dir. Jack Gold, 1987): <https://tubitv.com/movies/646733/escape-from-sobibor>

Week 10

Reading: "Film Sound and American Cultural Memory: Resounding Trauma in Sophie's Choice" by Neil Narine

Screening: Sophie's Choice (dir. Alan J. Pakula, 1982):

<https://tubitv.com/movies/465237/sophie-s-choice>

The End of Ideology and Body

Week 11

Reading: "Facing the Sonderkommando Son of Saul and the dynamics of witnessing" by Jeffrey Wallen

Screening: Son of Saul (dir. László Nemes, 2015):

<https://video.alexanderstreet.com/p/x6mRrZNnJ>

Week 12

Reading: "Downfall: The Nazi Genocide as a Natural Disaster" by Matthew Boswell

Screening: Downfall (dir. Oliver Hirschbiegel, 2004):

<https://tubitv.com/movies/724377/downfall>

Reconciliation

Week 13

Reading: Brown - Judging 'Privileged' Jews - Introduction

Screening: Paradise (dir. Andrei Konchalovsky, 2016):

<https://www.kanopy.com/en/fau/video/5324705>

Week 14

Reading: "Krzysztof Kieślowski's Dekalog 8: Narrating Jewish-Polish Reconciliation" by Kristopher Kowal

Screening: Dekalog VIII (dir. Krzysztof Kieślowski, 1989):

<https://www.youtube.com/watch?v=uA5PXN14tKQ>

Title IX Statement

In any case involving allegations of sexual misconduct, you are encouraged to report the matter to the University Title IX Coordinator in the Office of Civil Rights and Title IX (OCR9). If University faculty become aware of an allegation of sexual misconduct, they are expected to report it to OCR9. If a report is made, someone from OCR9 and/or Campus Victim Services will contact you to make you aware of available resources including support services, supportive measures, and the University's grievance procedures. More information, including contact information for OCR9, is available at <https://www.fau.edu/ocr9/title-ix/>. You may also contact Victim Services at victimservices@fau.edu or 561-297-0500 (ask to speak to an Advocate) or schedule an appointment with a counselor at Counseling and Psychological Services (CAPS) by calling 561-297-CAPS.