

12-34
AP-9/18/12
Senate Info. - 10/9/12

Undergraduate Distance Education Review Form

(Required for all courses taught by distance education for more than one-third of teaching contact hours.)

Existing and Special Topics Course

Course: GRMN 481 Mayhem, Murder, Madness: The German Experience of WWII

Instructor(s) of Record: Heide Witthöft

Phone: 724-357-2320 Email: heide@iup.edu

Step Two: Departmental/Dean Approval

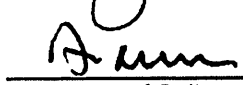
Recommendation: Positive (The objectives of this course can be met via distance education)

Negative


Signature of Department Designee

8/23/2012
Date

Endorsed:


Signature of College Dean

8/31/12
Date

Forward form and supporting materials to Liberal Studies Office for consideration by the University-wide Undergraduate Curriculum Committee. Dual-level courses also require review by the University-wide Graduate Committee for graduate-level section.

Step Three: University-wide Undergraduate Curriculum Committee Approval

Recommendation: Positive (The objectives of this course can be met via distance education)

Negative


Signature of Committee Co-Chair


9/25/12
Date

Forward form and supporting materials to the Provost within 30 calendar days after received by committee.

Step Four: Provost Approval

Approved as distance education course

Rejected as distance education course


Signature of Provost

9/28/12
Date

Forward form and supporting materials to Associate Provost.

Received

SEP 25 2012

Liberal Studies

Received

SEP 6 2012

Liberal Studies

A. Provide a brief narrative rationale for each of the items, A1- A5 after the signature pages.

1. How is/are the instructor(s) qualified in the distance education delivery method as well as the discipline?

Dr. Witthöft will be teaching the course via ITV (Interactive Television). The class will be taught in a special ITV classroom equipped either with several large-screen monitors or with one large monitor capable of split screen technology. Dr. Witthöft has experience using this technology, having successfully taught GRMN 372: *Childhood Enchantment: The Fairy Tale in German Culture and Literature* in Spring 2012. No new technical expertise is required of the instructor. Technicians will be present during the delivery of the class at the remote sites to monitor the bridge established between the partner institutions. The class will be taught in English. However, if all enrolled students have a background in German, a portion of the course will be taught in German, provided the entire class agrees to this.

The instructor will use the *Desire2Learn* course management system to interact with students inside and out of the classroom and to make materials available. She successfully completed three *Desire2Learn* workshops during Spring and Summer 2011, all hosted by Nancy Evans and Brian Carothers of the Information Technology Services (ITS): “Introduction to *Desire2Learn*,” March 24, 2011; “Content and Navigation in *Desire2Learn*,” August 3, 2011; and “*Desire2Learn* Quizzes,” August 15, 2011.

Dr. Witthöft has met various times in person and via ITV with Dr. Eleanor ter Horst (Clarion University), Dr. Leo Gruber (Edinboro University), and Dr. Charles Tichy (Slippery Rock University) since Fall 2008 to discuss and observe distance education classes delivered via ITV. These three institutions have been delivering courses via this medium since Spring 2000. The instructor sat in on an ITV class at Slippery Rock University on April 3, 2008. The class was delivered by Clarion University and taught by Dr. ter Horst. This class was also received by Edinboro University. Dr. Witthöft was thus able to experience the ITV delivery method firsthand and learned valuable techniques on how to best teach via this distance education medium.

Dr. Witthöft has taught this class before in Spring 2009 and Spring 2011. She is knowledgeable in the areas of German literature and culture through being a native German as well as holding an MA in German and English Philology from the University of Heidelberg, Germany, and an MA as well as a PhD. in German from the University of Oregon.

2. How will each objective in the course be met using distance education technologies?

As mentioned in item #1 above, Dr. Witthöft will teach the course via ITV, allowing instruction to proceed like a regular non-distance education class since the students at the remote site(s) will be able to follow each session on their ITV screens almost as if they were present at the home site. The course objectives can thus be met by requiring students to be present in their ITV classrooms, participate actively during class sessions, and complete all assignments in a timely fashion. The instructor will be using the *Desire2Learn* course management system as well as e-mail and a variety of online resources to facilitate access to information, submission of assignments, and interaction between instructor and students as well as students with each other outside the classroom.

The five course objectives will be met using distance education technologies as follows:

1. Describe how major social, cultural, and political events in the first half of the 20th century affected and shaped the lives of young Germans:

Students will read assigned texts (books, critical essays in the course packet, online reviews, etc.) as well as watch selected films and video clips (in class and online; the instructor will make sure that the materials are in the public domain) and will be required to take concise notes on all materials in order to discuss them in class. The instructor may provide guiding questions and/or discussion topics before class to ensure solid preparation and lively discussion in class. The students will share their findings in class and/or via the *Desire2Learn* Discussions tool. By comparing the data gleaned from various sources, students will be able to discover and describe how major social, cultural, and political events in the first half of the 20th century affected and shaped the lives of young Germans.

2. Compare and contrast a variety of literary and film texts focusing on the experiences of a number of individuals during and after WW II:

Students will develop charts/rubrics on which to track features/characteristics/experiences of the protagonists from the assigned books and films. These charts/rubrics will be used to trace differences and similarities between these individuals. The students will share their findings in class and/or via the *Desire2Learn* Discussion tool. By evaluating the data collected in the charts/rubrics, students will be able to compare and contrast the assigned texts and films with a focus on the experiences of specific individuals during and after WW II.

3. Summarize and explain how different points of view the students encountered may reflect general attitudes of people at the time, and how this shaped the Germany of today:

Students will be assigned a variety of characters from the readings and the films whose attitudes, perspectives, and points of view they will summarize and present in class. By comparing different characters' viewpoints and finding commonalities between them, the students will abstract from their findings to describe trends they discovered. In conjunction with supplemental class and online materials, they will speculate on the general attitudes they find reflected in the texts and films. The instructor will provide information on current social, economic, and political policies. Students will form groups in which they will hypothesize on how the Germany of today is a product of the events and attitudes discussed in class. Short comparative essays may be assigned which students will submit to the *Desire2Learn* Dropbox or e-mail as attachments before class. The instructor may select specific statements from these submissions for in-class discussion.

4. Identify and illustrate how their cultural awareness of Germany in the 1930s and 1940s changed during the course of this class:

During the first week of class, students will write a short list of information regarding what they think they know about Germany in the 1930s and 1940s. They will be put in groups of three to four people, share their notes, and prepare a final list of information. They will share this list with the class. The instructor will collect the information from all groups and put together a master list, without making corrections or identifying misconceptions. This master list will serve as a reference tool throughout the term. After every reading and film viewing, the class will consult the list to see whether any items need to be corrected, eliminated, or added to. Toward the end of the term, students will choose three items from the personal list they created on the first day of class, describe their original perceptions, explain how they changed (or not), and clarify why that is the case. Thus, they will be able to identify and illustrate how their cultural awareness of Germany in the 1930s and 1940s changed during the course of this class. The students will share their conclusions in class and/or via the *Desire2Learn* Discussion tool.

5. Present, discuss, and answer questions about an assigned topic:

In consultation with the instructor, students will choose a topic for presentation in class. They will define the scope of their project and conduct research to find relevant information. The content of their presentation will be tailored to their specific interests. For their research, students will be required to use traditional library resources at their respective home institutions as well as electronic and online sources. Possible subjects may be: the Lebensborn initiative, resistance in the Third Reich, the impact of the Hitlerjugend or Bund Deutscher Mädel on German youths, the history of the Swastika, the reliability of autobiographical writing, the manipulation of the audience via music, camera angles, and special effects in film, etc. The students will present their findings in class, discuss their topic in detail, and answer questions from their classmates as well as the instructor. Follow up discussions may be conducted via the *Desire2learn* Discussion tool. Students may be assigned a presentation partner.

3. How will instructor-student and student-student, if applicable, interaction take place?

A variety of formal and informal interactions (both in class and online) will be built into the course. There will be a mixture of prepared (pre-planned) written and unprepared (spontaneous) interactions, e.g., *With your partner or in your group, describe the different political sentiments in Irmgard Hunt's family in 10 sentences or fewer; Based on the boys' actions when defending the bridge, explain how propaganda shaped their vision of how a soldier should act; Compare Peter Gay's attitude toward the Germans with his father's and speculate on why his father was willing to forgive them for what they did while Peter could not, etc.* These activities will take place in class (oral exchanges) as well as via the *Desire2Learn* Discussion tool (written comments). The role of the instructor will be that of a facilitator who guides the students through an activity, clarifies information, supplies cultural background, corrects false assumptions, provides feedback regarding the content as well as the linguistic appropriateness of the exchanges, assures that the discussions stay on task, and that students work with each other in a courteous and respectful manner. The instructor will assist individual students or groups as needed to assure a successful completion of the task, whether it be a discussion, a group project, or a formal presentation. Additional instructor-student and student-student interactions will take

place via the *Desire2Learn* Discussion tool and occasionally via course e-mail. The instructor will also be available for consultation during office hours (in person, via e-mail, by phone, and possibly via Skype) regarding any questions a student may have.

4. How will student achievement be evaluated?

Student achievement will be determined as follows:

Participation: **10%**

Students are expected to be well prepared and actively participate in all in class activities.

Class notes: **10%**

Each student will prepare a summary for an assigned class session. The summary will provide a detailed account of the topics covered in class that day. It will be typed and written in such a manner that students who were absent will be able to understand and catch up on what they missed. The class notes will be made available electronically to all students.

Presentation: **10%**

Students will give short presentations (10–15 minutes) on a topic related to the texts, films, or guest lectures discussed in class. Students may be required to work with a partner.

Journals: **20%**

Students will write journal entries on a variety of topics. The journal entries may be typed or handwritten, provided they are easy to read. They need to be double-spaced. Students will need to hand in 4 out of 6 assigned journals. The instructor will assign the topics in class. Students taking this class to fulfill requirements for the German minor will write the journal entries in German.

Reflection Papers: **30%**

These papers will allow students to reflect on and interpret various aspects of the texts, films, or guest lectures discussed in class. Students will explain and defend their position regarding specific problems posed in the assignments. Students will need to do a total of 3 out of 5 reflection papers.

Portfolio: **20%**

The portfolio will consist of a collection of each student's work gathered in a folder. Students will write a 2-page narrative assessing their performance in this class based on their work samples as well as evaluate the educational merit of specific aspects of this course. Students taking this class to fulfill requirements for the German minor will do part of the portfolio in German.

Please note: A rubric will be provided for all assignments, so students will know how their grade is established.

5. How will academic honesty for tests and assignments be addressed?

Academic honesty will be addressed and maintained as follows:

Students will be informed of and become familiar with the current Academic Integrity Policy and Procedures as listed in IUP's Undergraduate Catalog during the first week of class. The instructor will place special emphasis on the importance of ethical behavior regarding academic work and personal conduct. Students will understand that certain improper actions will result in receiving a lower or failing grade for an assignment or even the entire course. The following behaviors are unacceptable: giving and/or receiving unauthorized assistance, using unauthorized materials or devices, plagiarizing, and using the same work more than once without instructor permission.

The following statement will be on the syllabus for this class:

All students are expected to adhere to IUP's Academic Integrity Policy and Procedures as they appear in the Undergraduate Catalog for the current academic year.

Information regarding the specific page numbers in the Undergraduate Catalog will be provided as well as the link to the online version of the document:

<http://www.iup.edu/registrar/catalog/default.aspx>

The following methods will be employed to verify the authenticity of student work and academic honesty:

- At the beginning of the term, students will supply the instructor with two writing samples (one in-class and one homework assignment) to establish their writing style. Ensuing assignments will be compared to the original performance to map the progress of the individual student as well as note any unusual occurrences, e.g., dramatic changes in the use of grammatical and/or stylistic structures. Any irregularities will be investigated. If they resulted from unauthorized assistance (e.g., use of websites not permitted in this class or receiving help from persons other than those approved by the instructor) or academic dishonesty, punitive actions will be taken, e.g., giving a lower or failing grade for the assignment or the course, depending on the gravity of the offense.
- Every assignment submitted to the instructor in person, via e-mail, or the *Desire2Learn* Dropbox will be compared to the baseline performance established at the beginning of the term to ensure writing style, grammatical structures, and vocabulary use correspond to initial samples while allowing for some variation due to linguistic and academic progress during the course of the semester.
- In addition, each student will need to write out and sign the following statement on each assignment submitted electronically:

I, (student name), affirm that the information provided on this document is original work. No help from unapproved sources or people was used in its completion.

GRMN 481 (001)
Mayhem, Murder, Madness:
The German Experience of WWII

Dr. Heide Witthöft
476 Sutton Hall
Phone: 357-2320
Email: heide@iup.edu

REGULAR SYLLABUS

I. Catalog Description

GRMN 481 Mayhem, Murder, Madness: The German Experience of WWII

3 class hours
0 lab hours
3 credits
(3c-0l-3cr)

Focuses on the personal experiences of a variety of individuals during the Third Reich. Three books and three films—all based on real events—will form the basis for analysis and interpretation. Investigates and discusses multiple ways of looking at and making sense of the German experience at this point in time. Taught in English. However, if all students have a German language background, part of the class may be taught in German, provided all students agree.

II. Course Outcomes

After completing this course, students will be able to:

1. describe how major social, cultural, and political events in the first half of the 20th century affected and shaped the lives of young Germans
2. compare and contrast a variety of literary and film texts focusing on the experiences of a number of individuals during and after WW II
3. summarize and explain how different points of view they encountered may reflect general attitudes of people at the time, and how this shaped the Germany of today
4. identify and illustrate how their cultural awareness of Germany in the 1930s and 1940s changed during the course of this class
5. present, discuss, and answer questions about an assigned topic

III. Course Outline

A. Introduction to Course: 1-1.5 hours

Syllabus

Policies

Preliminary discussion:

What texts/films based on real-life experiences of Germans during WW II do students know?

What do they know about the Third Reich?

What expectations do they have for this class?

B. Irmgard A. Hunt, *On Hitler's Mountain* [book]: 6 hours

Topics:

Growing up as a German girl under the National Socialists

The influence of parents, friends, teachers, social institutions during the Third Reich

Conformity vs. resistance

Reliability of memory (facts vs. speculation)

Autobiography as historical record and literary production

Trustworthiness of the author

C. Bernhard Wicki, *Die Brücke (The Bridge)* [film]: 6 hours

Topics:

Growing up as a German boy under the National Socialists

The influence of parents, friends, teachers, social institutions during the Third Reich

The role of propaganda in creating cultural and political expectations

Boy soldiers and their sense of honor and national pride

Generational conflicts: parents vs. their children

Film and its effect on the audience

D. Peter Gay, *My German Question* [book]: 6 hours

Topics:

Growing up as Jewish boy under the National Socialists

The influence of parents, friends, teachers, social institutions during the Third Reich

Gay's theories on being/becoming Jewish

The reluctance of many Jewish citizens to take the National Socialists seriously

Finding a new home in the United States

Survivor's guilt and its impact on autobiographical writing

E. Agnieszka Holland, *Europa Europa* [film]: 6 hours

Topics:

Growing up as a Jewish boy under the National Socialists
The influence of parents, friends, teachers, social institutions during the Third Reich
The importance of family as a motivation for survival
A Jewish boy passing as a Hitler Youth
The National Socialist race ideology as pseudo-science
Jewish attitudes toward Germans/Germany during and after WW II

F. Stephan and Norbert Lebert, *My Father's Keeper* [book]: 6 hours

Topics:

Growing up as the son or daughter of a high-ranking Nazi officer
The influence of parents, friends, teachers, social institutions during the Third Reich
Separating the father from the murderous monster
The legacy of a name and the difficulty of living with instantaneous judgment
1949-interviewees revisited in 1999: How did they change and why or why not?
Interview vs. autobiography: believability and reliability of the author

G. Stefan Ruzowitzky, *The Counterfeiters* [film]: 6 hours

Topics:

Individuals targeted by National Socialists for deportation to labor and concentration camps
Special skills and special treatment in the camps
Collaboration vs. Sabotage
The ethical dilemma of struggle for survival
The "good" vs. the "bad" Nazi
Keeping the memory alive: Educating young Germans about WW II today

H. Presentations: 4.5-5 hours

Student presentations will be integrated into the syllabus where they fit best.

I. Final Exam Day: 2 hours

Concluding activity as determined by the instructor.

Please note: All assignments in this class will be take home, thus no class time is scheduled for tests during the term.

IV. Evaluation Methods

The final grade will be determined as follows:

Participation: 10%

Students are expected to be well prepared and actively participate in all in-class activities.

Class notes: 10%

Each student will prepare a summary for an assigned class session. The summary will provide a detailed account of the topics covered in class that day. It will be typed and written in such a manner that students who were absent will be able to understand and catch up on what they missed. The class notes will be made available electronically to all students.

Presentation: 10%

Students will give short presentations (10–15 minutes) on a topic related to the texts, films, or guest lectures discussed in class. Students may be required to work with a partner.

Journals: 20%

Students will write journal entries on a variety of topics. The journal entries may be typed or handwritten, provided they are easy to read. They need to be double-spaced. Students will need to hand in 4 out of 6 assigned journals. The instructor will assign the topics in class. Students taking this class to fulfill requirements for the German minor will write the journal entries in German.

Reflection Papers: 30%

These papers will allow students to reflect on and interpret various aspects of the texts, films, or guest lectures discussed in class. Students will explain and defend their position regarding specific problems posed in the assignments. Students will need to do a total of 3 out of 5 reflection papers.

Portfolio: 20%

The portfolio will consist of a collection of each student's work gathered in a folder. Students will write a 2-page narrative assessing their performance in this class based on their work samples as well as evaluate the educational merit of specific aspects of this course. Students taking this class to fulfill requirements for the German minor will do part of the portfolio in German.

V. Grading Scale

A: 90-100% B: 80-89% C: 70-79% D: 60-69% F: 59% and lower

VI. Attendance Policy

Only regular attendance and thorough preparation will ensure a satisfying learning experience and a successful completion of this course. Students should spend at least two hours of review and preparation for each class session. All students are expected to be present at each class session. Up to two absences per term will not affect the final grade, more than that will. Students missing class because of illness, personal emergency, or participation in a university-sponsored activity are required to present a written excuse to the instructor as soon as possible after returning to class. More specific wording will be added when the class is taught.

VII. Required Texts

Irmgard A. Hunt, *On Hitler's Mountain: Overcoming the Legacy of a Nazi Childhood*, New York: Harper Perennial, 2006.

Peter Gay, *My German Question: Growing Up in Nazi Berlin*, New Haven: Yale UP, 1999.

Stephan and Norbert Lebert, *My Father's Keeper: Children of Nazi Leaders—An Intimate History of Damage and Denial*, Boston: Back Bay Books, 2002.

A course packet with supplemental readings selected by the instructor.

Films to be watched in class: *The Bridge*, *Europa Europa*, *The Counterfeiter*.

VIII. Special Resource Requirements

Students need to have access to the Internet for selected readings and viewings of videos.

IX. Bibliography

Alleva, Richard. "Behind Enemy Lines: The Counterfeiters." *Commonweal* 135.7 (2008): 30.

Brinson, Charmian. "'In the Exile of Internment' or 'Von Versuchen, aus einer Not eine Tugend zu machen': German-Speaking Women Interned by the British during the Second World War." *Politics and Culture in Twentieth-Century Germany*. Ed. Jordan Niven. Rochester, N.Y.: Camden House, 2003. 63-87.

Brockman, Stephen. *A Critical History of German Film*. Rochester, N.Y.: Camden House, 2010. Studies in German Literature, Linguistics, and Culture.

Dockhorn, Katharina. "Ich habe mich bemüht, einen politischen Film zu drehen: Stefan Ruzowitzky über Schuld und falsche Objektivität." *epd Film: Das Kino-Magazin* 24.3 (2007): 38-9.

Germana, Michael. "Counterfeiters and Con Artists: Money, Literature, and Subjectivity." *American Literary History* 21.2 (2009): 296-305.

- Heinlein, Michael. "Das Trauma der deutschen Kriegskinder zwischen nationaler und europäischer Erinnerung: Kritische Anmerkungen zum gegenwärtigen Wandel der Erinnerungskultur." *Narratives of Trauma: Discourses of German Wartime Suffering in National and International Perspective*. Ed. Helmut Schmitz and Annette Seidel-Arpaci. Amsterdam: Rodopi, 2011. 111-128.
- Heukenkamp, Ursula. Ed. *Schuld und Sühne? Kriegserlebnis und Kriegsdeutung in deutschen Medien der Nachkriegszeit (1945-1961)*. Amsterdam: Rodopi, 2001. *Amsterdamer Beiträge zur Neueren Germanistik* 50.
- Hoffgen, Maggie. *Studying German Cinema*. Leighton Buzzard, England: Auteur, 2009.
- Hoffmann, Kay. "Propagandistic Problems of German Newsreels in World War II." *Historical Journal of Film, Radio and Television* 24.1 (2004): 133-42.
- Johnston, Ruth D. "The Jewish Closet in *Europa, Europa*." *Camera Obscura: A Journal of Feminism, Culture, and Media Studies* 18.52 (2003): 1-32.
- Lubrich, Oliver. "Bombed and Silenced: Foreign Witnesses of the Air War in Germany." *German Life and Letters* 62.4 (2009): 415-29.
- Margalit, Gilad. Trans. Haim Watzman. *Guilt, Suffering, and Memory: Germany Remembers its Dead of World War II*. Bloomington: Indiana UP, 2010.
- Michel, Andreas. "Heroes and Taboos: The Expansion of Memory in Contemporary Germany." *War, Literature, and the Arts: An International Journal of the Humanities* 17.1-2 (2005): 58-73.
- Palmier, Jean-Michel. Trans. David Fernbach. *Weimar in Exile: The Antifascist Emigration in Europe and America*. London: Verso, 2006.
- Ross, Corey. *Media and the Making of Modern Germany: Mass Communication, Society and Politics from the Empire to the Third Reich*. Oxford: Oxford UP, 2008.
- Ross, Corey. "Mass Culture and Divided Audiences: Cinema and Social Change in Inter-War Germany." *Past & Present: A Journal of Historical Studies* 193.1 (2006): 157-195.
- Schütz, Erhard and Wolfgang Hardtwig. Introduction. *Keiner kommt davon: Zeitgeschichte in der Literatur nach 1945*. Ed. Schütz and Hardtwig. Göttingen: Vandenhoeck & Ruprecht, 2008.
- Vees-Gulani, Susanne. "Trauma and Guilt: Literature of Wartime Bombing in Germany." Berlin: de Gruyter, 2003.
- Vees-Gulani, Susanne. "Troubled Memories: Posttraumatic Stress, German Writers, and the Bombings of World War Two." *War, Literature, and the Arts: An International Journal of the Humanities* 17.1-2 (2005): 175-194.

- Webster, Wendy. "Shorn Women, Rubble Women and Military Heroes: Gender, National Identity and the Second World War in Britain, France and Germany, 1944-1948." *The Essence and the Margin: national Identities and Collective Memories in Contemporary European Culture*. Ed. Laura Rorato and Anna Saunders. Amsterdam, Rodopi, 2009: 51-70. *Studia Imagologica: Amsterdam Studies on Cultural Identity* 15.
- Wilms, Wilfried. "Rubble without a Cause: The Air War in Postwar Film." *German Postwar Films: Life and Love in the Ruins*. Ed. Wilfried Wilms and William Rasch. New York: Palgrave Macmillan, 2008. 27-44. *Studies in European Culture and History*.
- Wilms, Wilfried and William Rasch, ed. *German Postwar Films: Life and Love in the Ruins*. New York: Palgrave Macmillan, 2008. *Studies in European Culture and History*.

GRMN 481 (001)
Mayhem, Murder, Madness:
The German Experience of WWII

Dr. Heide Withhöft
476 Sutton Hall
Phone: 357-2320
Email: heide@iup.edu

ITV SYLLABUS

I. Catalog Description

GRMN 481: Mayhem, Murder, Madness: The German Experience of WWII

3 class hours
0 lab hours
3 credits
(3c-0l-3cr)

Focuses on the personal experiences of a variety of individuals during the Third Reich. Three books and three films—all based on real events—will form the basis for analysis and interpretation. Investigates and discusses multiple ways of looking at and making sense of the German experience at this point in time. Taught in English. However, if all students have a German language background, part of the class may be taught in German, provided all students agree.

II. Course Outcomes

After completing this course, students will be able to:

1. describe how major social, cultural, and political events in the first half of the 20th century affected and shaped the lives of young Germans
2. compare and contrast a variety of literary and film texts focusing on the experiences of a number of individuals during and after WW II
3. summarize and explain how different points of view they encountered may reflect general attitudes of people at the time, and how this shaped the Germany of today
4. identify and illustrate how their cultural awareness of Germany in the 1930s and 1940s changed during the course of this class
5. present, discuss, and answer questions about an assigned topic

III. Course Outline

A. Introduction to Course: 1-1.5 hours

Syllabus

Policies

Preliminary discussion:

What texts/films based on real-life experiences of Germans during WW II do students know?

What do they know about the Third Reich?

What expectations do they have for this class?

B. Irmgard A. Hunt, *On Hitler's Mountain* [book]: 6 hours

Topics:

Growing up as a German girl under the National Socialists

The influence of parents, friends, teachers, social institutions during the Third Reich

Conformity vs. resistance

Reliability of memory (facts vs. speculation)

Autobiography as historical record and literary production

Trustworthiness of the author

C. Bernhard Wicki, *Die Brücke (The Bridge)* [film]: 6 hours

Topics:

Growing up as a German boy under the National Socialists

The influence of parents, friends, teachers, social institutions during the Third Reich

The role of propaganda in creating cultural and political expectations

Boy soldiers and their sense of honor and national pride

Generational conflicts: parents vs. their children

Film and its effect on the audience

D. Peter Gay, *My German Question* [book]: 6 hours

Topics:

Growing up as Jewish boy under the National Socialists

The influence of parents, friends, teachers, social institutions during the Third Reich

Gay's theories on being/becoming Jewish

The reluctance of many Jewish citizens to take the National Socialists seriously

Finding a new home in the United States

Survivor's guilt and its impact on autobiographical writing

E. Agnieszka Holland, *Europa Europa* [film]: 6 hours

Topics:

Growing up as a Jewish boy under the National Socialists
The influence of parents, friends, teachers, social institutions during the Third Reich
The importance of family as a motivation for survival
A Jewish boy passing as a Hitler Youth
The National Socialist race ideology as pseudo-science
Jewish attitudes toward Germans/Germany during and after WW II

F. Stephan and Norbert Lebert, *My Father's Keeper* [book]: 6 hours

Topics:

Growing up as the son or daughter of a high-ranking Nazi officer
The influence of parents, friends, teachers, social institutions during the Third Reich
Separating the father from the murderous monster
The legacy of a name and the difficulty of living with instantaneous judgment
1949-interviewees revisited in 1999: How did they change and why or why not?
Interview vs. autobiography: believability and reliability of the author

G. Stefan Ruzowitzky, *The Counterfeiters* [film]: 6 hours

Topics:

Individuals targeted by National Socialists for deportation to labor and concentration camps
Special skills and special treatment in the camps
Collaboration vs. Sabotage
The ethical dilemma of struggle for survival
The "good" vs. the "bad" Nazi
Keeping the memory alive: Educating young Germans about WW II today

H. Presentations: 4.5-5 hours

Student presentations will be integrated into the syllabus where they fit best.

I. Final Exam Day: 2 hours

Concluding activity as determined by the instructor.

Please note: All assignments in this class will be take home, thus no class time is scheduled for tests during the term.

IV. Evaluation Methods

The final grade will be determined as follows:

Participation: 10%

Students are expected to be well prepared and actively participate in all in class activities.

Class notes: 10%

Each student will prepare a summary for an assigned class session. The summary will provide a detailed account of the topics covered in class that day. It will be typed and written in such a manner that students who were absent will be able to understand and catch up on what they missed. The class notes will be made available electronically to all students. Students at the remote site(s) as well as at IUP will submit their class notes electronically as an e-mail attachment or via the *Desire2Learn* Dropbox tool at the specified deadline. Their graded work will be returned to them in the same way.

Presentation: 10%

Students will give short presentations (10–15 minutes) on a topic related to the texts, films, or guest lectures discussed in class. They may be required to work with a partner. Students will give their presentations in the assigned ITV classrooms at their institutions.

Journals: 20%

Students will write journal entries on a variety of topics. The journal entries may be typed or handwritten, provided they are easy to read. They need to be double-spaced. Students will need to hand in 4 out of 6 assigned journals. The instructor will assign the topics in class. Students taking this class to fulfill requirements for the German minor will write the journal entries in German. Students at the remote site(s) as well as at IUP will submit their journals electronically as an e-mail attachment or via the *Desire2Learn* Dropbox tool at the specified deadline. Their graded work will be returned to them in the same way.

Reflection Papers: 30%

These papers will allow students to reflect on and interpret various aspects of the texts, films, And/or guest lectures discussed in class. Students will explain and defend their position regarding specific problems posed in the assignments. Students will need to do a total of 3 out of 5 reflection papers. Students at the remote site(s) as well as at IUP will be required to submit their reflection papers electronically as an e-mail attachment or via the *Desire2Learn* Dropbox tool at the specified deadline. Their graded work will be returned to them in the same way.

Portfolio: 20%

The portfolio will consist of a collection of each student's work gathered in a folder. Students will write a 2-page narrative assessing their performance in this class based on their work samples as well as evaluate the educational merit of specific aspects of this course. Students taking this class to fulfill requirements for the German minor will do part of the portfolio in German. Students at the remote site(s) as well as at IUP will have the choice of submitting an electronic portfolio as an e-mail attachment or via the *Desire2Learn* Dropbox tool or handing in

a hard copy (to be mailed to the instructor from the remote sites by regular mail) by the specified deadline. The portfolio will not be returned. However, each student will receive a rubric indicating their grade for this assignment.

V. Grading Scale

A: 90-100% B: 80-89% C: 70-79% D: 60-69% F: 59% and lower

VI. Attendance Policy

Only regular attendance and thorough preparation will ensure a satisfying learning experience and a successful completion of this course. Students should spend at least two hours of review and preparation for each class session. All students are expected to be present in their scheduled ITV rooms during each class session. Up to two absences per term will not affect the final grade, more than that will. Students missing class because of illness, personal emergency, or participation in a university-sponsored activity are required to present a written excuse to the instructor as soon as possible after returning to class. More specific wording will be added when the class is taught.

VII. Required Texts

Irmgard A. Hunt, *On Hitler's Mountain: Overcoming the Legacy of a Nazi Childhood*, New York: Harper Perennial, 2006.

Peter Gay, *My German Question: Growing Up in Nazi Berlin*, New Haven: Yale UP, 1999.

Stephan and Norbert Lebert, *My Father's Keeper: Children of Nazi Leaders—An Intimate History of Damage and Denial*, Boston: Back Bay Books, 2002.

Films to be watched in class: *The Bridge*, *Europa Europa*, *The Counterfeiters*.

Additional audio-visual resources and reading materials will be provided through the *Desire2Learn* course management system.

A packet with supplemental materials will be available at *CopiesPlus*, 1052 Oakland Ave., Indiana, PA 15701. Students can pick up the packet at this location or order it by phone: 724-465-2679 or e-mail: copiespluspa@gmail.com. *CopiesPlus* is open Monday-Friday: 7:30 a.m.-9:00 p.m., Saturday: 9:00 a.m.-4:00 p.m., and Sunday: 1:00 p.m.-6:00 p.m. The instructor will make the packet available to students at the remote site(s) through copy shops at their respective campuses.

VIII. Special Resource Requirements

This course will be taught via ITV (Interactive Television). Students wishing to participate in this course need to have access to a special classroom equipped with either several large-screen monitors or one large monitor capable of split screen technology. The class will be taught like a regular course at the home site. Students at the remote site(s) will interact with the instructor and students at the home site via large TV screens. Students also need to have access to the Internet

for selected readings, viewings of videos, and other pertinent information located on the Web, as well as the *Desire2Learn* course management system. They may be required to use PowerPoint.

The IUP e-mail system (Iemail) is an official means of communication and will be used for the exchange of information outside the classroom. Students should check their IUP e-mail at least once a day. The *Desire2Learn* E-mail tool may be used in addition to or instead of the IUP Iemail system if this should prove to be more practical for course management purposes. Technical support for computer problems is available through IUP's IT Support Center located in Delaney Hall, Suite G35, 950 Grant Street, Indiana, PA 15705. Opening hours are: Monday–Friday, 7:30 a.m.–5:30 p.m. A problem may also be reported by phone: 724-357-4000 or e-mail: it-support-center@iup.edu. A form for requesting assistance or reporting an online learning problem is available at: <http://www.iup.edu/itsupportcenter/help/default.aspx>.

IX. Technology Skills

Students enrolled in this course should possess the following technology skills:

- The ability to use word processing software
- The ability to use the IUP e-mail system (Iemail)
- The ability to attach files to an e-mail message
- The ability to use PowerPoint
- The ability to access information on the Internet
- The ability to copy and paste images from a website
- The ability to use the *Desire2Learn* course management system
- The ability to access the IUP library web pages or their respective institutions' library resources to find information on assigned topics

X. Participation Expectations

Students are expected to actively participate in all aspects of the course. This includes contributing to in-class and online discussions as well as completing any assigned reading, writing, viewing tasks, and tests or quizzes by the due date provided by the instructor. The instructor teaching the course will decide on the policies regarding late work and whether to accept it at all. Students are advised to work on their time management skills so as never to be unprepared for class or hand in work late.

XI. E-mail and Online Etiquette

The IUP e-mail system is an official means of communication and will be used to share information outside of class. Students should check their Iemail account and/or the *Desire2Learn* e-mail tool at least once a day. The instructor will not send class-wide messages to non-institutional accounts.

With regard to the *Desire2Learn* Discussion tool, I expect everyone to be courteous and respectful in their postings. Remember that any exchanges are to be made for class purposes only, so follow the instructions carefully and conduct yourself in a collegial and professional manner. It is inappropriate to use any language that could be considered aggressive, offensive, or derogatory.

Keep your comments brief and focused on the task. Be aware that your posts are documented and can be revisited, so choose your words carefully and check grammar and spelling before submitting your comments.

XII. Cell Phone Policy

Receiving calls and/or texting during class is very disruptive. It will distract your fellow students as well as your instructor and sends the message that this course has a low priority for you. This is not the impression you want to leave in an academic setting, so **turn off your cell phone in class!**

XIII. Students with Disabilities

Students requiring special accommodations because of a disability (learning, psychological or physical disability, attention deficit disorder, etc.) are encouraged to talk to the instructor about their special needs so arrangements can be made to ensure successful participation in this class.

XIV. Academic Integrity

IUP's Academic Integrity Policy and Procedures will be reviewed during the first week of class to stress the importance of ethical behavior inside and out of the classroom. Improper actions regarding academic work and/or personal conduct will result in receiving a lower or failing grade for an assignment or even failing the course. The following behaviors are unacceptable: giving and/or receiving unauthorized assistance, using unauthorized materials or devices, plagiarizing, using the same work more than once without instructor permission, conducting oneself in a manner that is disruptive or threatening to others, and using computer technology in any way other than for the purposes intended for the course. Please note:

All students are expected to adhere to IUP's Academic Integrity Policy and Procedures as they appear in the Undergraduate Catalog for the current academic year.

Specific information is available at: <http://www.iup.edu/registrar/catalog/default.aspx>.

Please note: The following course schedule is tentative. The instructor will allow some flexibility, e.g. spend a little more or less time on a certain text or film depending on the needs of the class. Any changes will be announced in class.

GRMN 481

COURSE SCHEDULE

Week	Tuesday	Thursday
1	<p>Syllabus, Policies Preliminary discussion: What texts/films based on real-life experiences of Germans during WW II do students know? What do they know about the Third Reich? What expectations do they have for this class?</p>	<p><i>On Hitler's Mountain</i> [1-59] Growing up as a German girl under the National Socialists The influence of parents and friends during the Third Reich</p>
2	<p><i>On Hitler's Mountain</i> [60-141] The influence of teachers and social institutions during the Third Reich Conformity vs. resistance</p>	<p><i>On Hitler's Mountain</i> [142-192] Reliability of memory (facts vs. speculation) Autobiography as historical record and literary production</p>
3	<p><i>On Hitler's Mountain</i> [193-278] Trustworthiness of the author Reflection Paper #1</p>	<p><i>The Bridge</i> Growing up as a German boy under the National Socialists The influence of parents and friends during the Third Reich</p>
4	<p><i>The Bridge</i> The influence of teachers and social institutions during the Third Reich The role of propaganda in creating cultural and political expectations</p>	<p><i>The Bridge</i> Boy soldiers and their sense of honor and national pride Generational conflicts: parents vs. their children</p>
5	<p><i>The Bridge</i> Film vs. literature: Picture vs. word Film and its effect on the audience Reflection Paper #2</p>	<p><i>My German Question</i> [1-56] Growing up as a Jewish boy under the National Socialists The influence of parents and friends during the Third Reich</p>
6	<p><i>My German Question</i> [57-110] The influence of teachers and social institutions during the Third Reich Gay's theories on being/becoming Jewish</p>	<p><i>My German Question</i> [111-54] The reluctance of many Jewish citizens to take the National Socialists seriously Finding a new home in the United States Reflection Paper #3</p>
7	<p><i>My German Question</i> [155-208] Survivor's guilt and its impact on autobiographical writing Comparing the Jewish and German experience</p>	<p>Presentation Day</p>
8	SPRING BREAK	SPRING BREAK

Week	Tuesday	Thursday
9	<i>Europa Europa</i> Growing up as a Jewish boy under the National Socialists The influence of parents and friends during the Third Reich	<i>Europa Europa</i> The influence of teachers and social institutions during the Third Reich The importance of family as a motivation for survival
10	<i>Europa Europa</i> A Jewish boy passing as a Hitler Youth The National Socialist race ideology as pseudo-science	<i>Europa Europa</i> Jewish attitudes toward Germans/Germany during and after WW II: Peter Gay's vs. Solly Perel's position Reflection Paper #4
11	Presentation Day	<i>My Father's Keeper</i> [1-87] Growing up as the son or daughter of a high-ranking Nazi officer The influence of parents and friends during the Third Reich
12	<i>My Father's Keeper</i> [88-153] The influence of teachers and social institutions during the Third Reich Separating the father from the murderous monster	<i>My Father's Keeper</i> [154-244] The legacy of a name and the difficulty of living with instantaneous judgment 1949-interviewees revisited in 1999: How did they change and why or why not?
13	<i>My Father's Keeper</i> Interview vs. autobiography: believability and reliability of the author Reflection Paper #5	Presentation Day
14	<i>The Counterfeiters</i> Individuals targeted by National Socialists for deportation to labor and concentration camps Special skills and special treatment in the camps	<i>The Counterfeiters</i> Collaboration vs. Sabotage The ethical dilemma of struggle for survival
15	<i>The Counterfeiters</i> The "good" vs. the "bad" Nazi Portfolio	<i>The Counterfeiters</i> Keeping the memory alive: Educating young Germans about WW II today

PLEASE NOTE: *The journals will be assigned at irregular intervals throughout the term.*

A concluding activity will be developed by the instructor for the final exam day as scheduled by the registrar at IUP.

XIV. Bibliography

- Alleva, Richard. "Behind Enemy Lines: The Counterfeiters." *Commonweal* 135.7 (2008): 30.
- Brinson, Charmian. "'In the Exile of Internment' or 'Von Versuchen, aus einer Not eine Tugend zu machen': German-Speaking Women Interned by the British during the Second World War." *Politics and Culture in Twentieth-Century Germany*. Ed. Jordan Niven. Rochester, N.Y.: Camden House, 2003. 63-87.
- Brockman, Stephen. *A Critical History of German Film*. Rochester, N.Y.: Camden House, 2010. Studies in German Literature, Linguistics, and Culture.
- Dockhorn, Katharina. "Ich habe mich bemüht, einen politischen Film zu drehen: Stefan Ruzowitzky über Schuld und falsche Objektivität." *epd Film: Das Kino-Magazin* 24.3 (2007): 38-9.
- Germana, Michael. "Counterfeiters and Con Artists: Money, Literature, and Subjectivity." *American Literary History* 21.2 (2009): 296-305.
- Heinlein, Michael. "Das Trauma der deutschen Kriegskinder zwischen nationaler und europäischer Erinnerung: Kritische Anmerkungen zum gegenwärtigen Wandel der Erinnerungskultur." *Narratives of Trauma: Discourses of German Wartime Suffering in National and International Perspective*. Ed. Helmut Schmitz and Annette Seidel-Arpaci. Amsterdam: Rodopi, 2011. 111-128.
- Heukenkamp, Ursula. Ed. *Schuld und Sühne? Kriegserlebnis und Kriegsdeutung in deutschen Medien der Nachkriegszeit (1945-1961)*. Amsterdam: Rodopi, 2001. Amsterdamer Beiträge zur Neueren Germanistik 50.
- Hoffgen, Maggie. *Studying German Cinema*. Leighton Buzzard, England: Auteur, 2009
- Hoffmann, Kay. "Propagandistic Problems of German Newsreels in World War II." *Historical Journal of Film, Radio and Television* 24.1 (2004): 133-42.
- Johnston, Ruth D. "The Jewish Closet in *Europa, Europa*." *Camera Obscura: A Journal of Feminism, Culture, and Media Studies* 18.52 (2003): 1-32.
- Lubrich, Oliver. "Bombed and Silenced: Foreign Witnesses of the Air War in Germany." *German Life and Letters* 62.4 (2009): 415-29.
- Margalit, Gilad. Trans. Haim Watzman. *Guilt, Suffering, and Memory: Germany Remembers its Dead of World War II*. Bloomington: Indiana UP, 2010.
- Michel, Andreas. "Heroes and Taboos: The Expansion of Memory in Contemporary Germany." *War, Literature, and the Arts: An International Journal of the Humanities* 17.1-2 (2005): 58-73.

- Palmier, Jean-Michel. Trans. David Fernbach. *Weimar in Exile: The Antifascist Emigration in Europe and America*. London: Verso, 2006.
- Ross, Corey. *Media and the Making of Modern Germany: Mass Communication, Society and Politics from the Empire to the Third Reich*. Oxford: Oxford UP, 2008.
- Ross, Corey. "Mass Culture and Divided Audiences: Cinema and Social Change in Inter-War Germany." *Past & Present: A Journal of Historical Studies* 193.1 (2006): 157-195.
- Schütz, Erhard and Wolfgang Hardtwig. Introduction. *Keiner kommt davon: Zeitgeschichte in der Literatur nach 1945*. Ed. Schütz and Hardtwig. Göttingen: Vandenhoeck & Ruprecht, 2008.
- Vees-Gulani, Susanne. "Trauma and Guilt: Literature of Wartime Bombing in Germany." Berlin: de Gruyter, 2003.
- Vees-Gulani, Susanne. "Troubled Memories: Posttraumatic Stress, German Writers, and the Bombings of World War Two." *War, Literature, and the Arts: An International Journal of the Humanities* 17.1-2 (2005): 175-194.
- Webster, Wendy. "Shorn Women, Rubble Women and Military Heroes: Gender, National Identity and the Second World War in Britain, France and Germany, 1944-1948." *The Essence and the Margin: national Identities and Collective Memories in Contemporary European Culture*. Ed. Laura Rorato and Anna Saunders. Amsterdam, Rodopi, 2009: 51-70. *Studia Imagologica: Amsterdam Studies on Cultural Identity* 15.
- Wilms, Wilfried. "Rubble without a Cause: The Air War in Postwar Film." *German Postwar Films: Life and Love in the Ruins*. Ed. Wilfried Wilms and William Rasch. New York: Palgrave Macmillan, 2008. 27-44. *Studies in European Culture and History*.
- Wilms, Wilfried and William Rasch, ed. *German Postwar Films: Life and Love in the Ruins*. New York: Palgrave Macmillan, 2008. *Studies in European Culture and History*.

Sample Lesson for GRMN 481: The German Experience of World War II

Week 2: ***On Hitler's Mountain* [60-141]**

Topics: The influence of teachers and social institutions during the Third Reich
 Conformity vs. resistance

In preparation for this class, students will have been asked to collect examples from the assigned reading relating to the topics above, to submit their notes to the *Desire2Learn* Discussion tool, and to read their classmates' posts before today's session.

Activity 1:

In class, the students will be put into groups which will discuss the posts and list at least three examples of the influence of teachers and social institutions during the Third Reich they noticed. All groups will share their lists, and the class as a whole will create a master list which should include, but are not limited to, the following:

- Boys were expected to join the Hitlerjugend (Hitler Youth) for proper upbringing in the National Socialist belief system. Membership would bring rewards while refusal would lead to negative consequences
- Girls were expected to join the Bund Deutscher Mädel (League of German Girls) for proper upbringing in the National Socialist belief system. Membership would bring rewards while refusal would lead to negative consequences
- Schools would discriminate against certain groups of children and refuse to let them enroll, e.g. Jewish children, children with disabilities, children whose parents were considered undesirables, etc.
- Certain teachers would use their classrooms for propaganda purposes
- Newsreels, radio broadcasts, and newspaper articles presented only news controlled by the National Socialists

Students will then discuss how these influences may have shaped the world view, attitudes, and behavior of children who were exposed to them. Next, they will share their ideas regarding who would possibly have resisted such a *Gleichschaltung*, the attempt to force everyone to conform. Finally, students will look at the social and political environment in Germany today and speculate on how a formerly fascist country could become a successful democracy.

Course objective met:

3. Summarize and explain how different points of view they encountered may reflect general attitudes of people at the time, and how this shaped the Germany of today.

Activity 2:

The instructor will invite students to volunteer information on what they know about resistance during the Third Reich. They will have been asked ahead of time to search the Internet for relevant information and will now share some of the data they found, e.g. individuals or groups who resisted the Hitler regime, attempts at Hitler's life, the kinds of resistance used, etc. Students

will then be put into groups to discuss possible reasons for resisting, the effectiveness of the methods used, and ideas they have on what measure(s) could have been successful in removing the Nazis from power. They will also debate which groups of people may not have resisted for what reasons. Lastly, they will compare the assumptions they had regarding conformity and resistance in Germany during the Third Reich before they started this class with their current perspective after having done some research and having shared their discoveries with their fellow students. They will explain if and how their viewpoint changed and why that is so.

Course objective met:

4 . Identify and illustrate how their cultural awareness of Germany in the 1930s and 1940s changed during the course of this class.

Activity 3:

The last part of the class will be devoted to trying to establish how parents, friends, teachers, social institutions, and specific events during the Third Reich may have contributed to an individual's decision to conform to the social and political realities of his/her time or to resist, tying together the two activities of this day with those of the previous class session, and relating it back to the contents of the reading.

Course objective met:

1. Describe how major social, cultural, and political events in the first half of the 20th century affected and shaped the lives of young Germans

Concluding Activity:

The instructor will summarize the outcomes of the day's activities and advise the students to use information gathered during the class session in their next assignments:

1. Students will pay specific attention to the reliability of memory (facts vs. speculation) when reading *On Hitler's Mountain* p. 142-92. They will need to provide two examples of instances where they believe the author's memory to be unreliable and explain why. This will need to be posted on the *Desire2 Learn* discussion board before the next class. Each student will need to comment on at least two posts and explain why he/she agrees or disagrees with the content.

2. Each student will look up a definition of *autobiography* on the Internet and bring it to class. Students will compare their definitions, create their own, and apply the criteria they established to *On Hitler's Mountain* in order to determine how much of the book would qualify as a historical record, and how the literary quality of the work affects the reader's perception of the believability of events portrayed in the book.

C) **Journal #1:** Describe how Irmgard Hunt portrays her awareness of and insight into what is going on around her as a child up to the age of 12 (1946). Select two examples and explain if she, in your opinion, accurately relates how a child would have perceived the events she witnessed. Provide a reason for your view. Write at least half a page.

How does Distance Education adequately assist students to meet the course objectives of this class session?

Postings on the *Desire2Learn* Discussion tool before the class session will allow students to find and use appropriate vocabulary, practice writing relevant information, as well as read and respond to their classmates' submissions. This electronic exchange of information will facilitate in-class activities since the students will already be familiar with the topic(s) for the day and will have acquired a lot of data which will make discussions easier and more productive. The students should be well-prepared to interact with each other and communicate their ideas successfully.

The ITV format will allow students at the home and remote site(s) to work with each other almost as if they were in the same room. Depending on the number of students participating at the remote site(s), they may be asked to form their own groups for the in-class activities or be assigned to work with students at the home site. Since all students are present during the class session in person or via a large screen monitor, everybody will be able to do the same activities and meet the same course objectives at the same time.