

**KUTZTOWN UNIVERSITY
KUTZTOWN, PENNSYLVANIA**

DEPARTMENT OF Modern Language Studies
COLLEGE OF Liberal Arts and Sciences
Suggested Course Prefix(es) and Number Level: GER 370
Women's Representations of World War II and the Holocaust

COURSE DESCRIPTION

German 370 challenges students to confront and reframe their knowledge of German history by examining women's literary and artistic representations. The course will consider narratives and artwork from between 1933 and 1945, as well as more recent female artistic responses to the World War II era. Taking into account novels, short stories, film, and visual arts by German and Jewish women of various generations and backgrounds, the course urges students to evaluate critically women's roles as victims and perpetrators in violent national histories.

3 s.h., 3 c.h

PREREQUISITE GER 211 or 212 or permission of the instructor.

COURSE RATIONALE

In addition to developing further the four areas of foreign language proficiency (reading, writing, speaking, listening), this course will also cultivate students' critical thinking abilities and advanced writing skills. Since the course presents World War II history as told from the "private sphere," students learn to reevaluate previously learned material and therefore sharpen higher-level thinking and analytic skills.

COURSE OBJECTIVES

Upon completion of the course requirements the student will be able to

- read, comprehend and interpret more sophisticated German texts than those studied in previous courses.
- apply previously learned grammatical rules and structures by generating more complex writing assignments.
- illustrate principles from secondary literature by organizing and formulating written response papers.
- assess and compare visual and literary artistic interpretations of the seminar topic.
- prepare and propose a research topic and develop a final research paper.
- integrate theoretical material from secondary literature into final research project.

ASSESSMENT

The course assessment will be a subset of tests, projects, papers, presentations, quizzes, homework, group assignments, participation and final exam.

TENTATIVE COURSE OUTLINE

<u>Primary Literature</u>	<u>Secondary Literature</u>	<u>Film / Art</u>
Week 1: Klüger (pp 9-23)	Owings	
Week 2: Klüger (pp 23-44)		<i>Triumph des Willens</i>
Week 3: Klüger (pp 44-61)	Bammer	
Week 4: Klüger (pp 61-80)		<i>Deutschland bleiche Mutter</i>
Week 5: Klüger (pp 81-99)	Heschel	
Week 6: Klüger (pp 100-119)		Visual Art
Week 7: Klüger (pp 119-139)	Remmler	
Week 8: Klüger (pp 140-160)		<i>BeFreier und BeFreite</i>
Week 9: Klüger (pp 160-182)	Rittner (1993)	
Week 10: Klüger (pp 183-202)		Visual Art
Week 11: Klüger (pp 202-220)	Metz	
Week 12: Klüger (pp 221-239)		<i>Rosenstraße</i>
Week 13: Klüger (pp240-258)	Mueller	
Week 14: Klüger (pp 259-284)		<i>Aimee und Jaguar</i>

INSTRUCTIONAL RESOURCES

Aimee and Jaguar. Dir. Max Färberböck. Ufa, 2000.

Ausländer, Rose. *Gedichte*. Fischer, 2001.

Bammer, Angelika. "Through a Daughter's Eyes: Helma Sanders-Brahms' Germany, Pale Mother." *New German Critique: An Interdisciplinary Journal of German Studies* 36. (1985): 91-109.

BeFreier und BeFreite. Dir. Helke Sander. Bremer Institut Film und Fernsehen, 1992.

Bower, Kathrin. "Claiming the Victim: Tokenism, Mourning, and the Future of German Holocaust Poetry." *German Studies in the Post-Holocaust Age*. Eds. Adrian Del Caro and Janet Ward. Boulder: University Press of Colorado, 2000, 131-139.

Chicago, Judy. *The Holocaust Project: From Darkness Into Light*, 1993.

Deutschland, bleiche Mutter. Dir. Helma Sanders-Brahms. WDR, 1979.

Figge, Susan G. "Fathers, Daughters, and the Nazi Past: Father Literature and Its (Resisting) Readers." *Gender, Patriarchy, and Fascism in the Third Reich : The Response of Women Writers*. Ed. Elaine Martin. Detroit : Wayne State University Press, 1993. 274-302.

- Frederikson, Elke P and Martha Kaarsberg Wallach, eds. *Facing Fascism and Confronting the Past: German Women Writers from Weimar to the Present*. State University of New York, 2000.
- Frieden, Sandra, Richard W. McCormick, and Vibeke R. Petersen. *Gender and German Cinema: Volume II Feminist Interventions*. Berg, 1993.
- Heschel, Susannah. "Does Atrocity have a Gender? Feminist Interpretations of Women in the SS," in *Lessons and Legacies Volume VI: New Currents in Holocaust Research*, ed. Jeffry M. Diefendorf (Evanston: Northwestern University, 2004), 300-324.
- Klüger, Ruth. *weiter leben*. dtv, 1994.
- Knight, Julia. *Women and the New German Cinema*. Verso, 1992.
- Koontz, Claudia. *Mothers in the Fatherland*. St. Martins, 1988.
- Langner, Ilse. *Flucht ohne Ziel*. Bergstadtverlag Wilhelm Gottlieb Korn, 1984.
- Learning About the Holocaust Through Art*. 4 February 2008. <http://art.holocaust-education.net>.
- Metz, Joseph. "'Truth is a Woman': Post-Holocaust Narrative, Postmodernism, and the Gender of Fascism in *Der Vorleser*." *The German Quarterly*. 77 (2004): 300-323.
- Mueller, Agnes C. "Forgiving the Jews for Auschwitz? Guilt and Gender in Bernhard Schlink's *Liebesfluchten*." *The German Quarterly*. 80 (2007): 511-530.
- Owings, Alison. *German Women Recall the Third Reich*. Penguin, 2005.
- Remmler, Karen. "German Identities and the Remembrance of the Holocaust." *Women In German Yearbook*. 10 (1994): 167-187.
- Riefenstahl, Leni. *Olympia*. Köln: Taschen, 2002.
- Rosenstraße*. Dir. Margarethe von Trotta. Concorde Video, 2004.
- Rittner, Carol Ann and John K. Roth. *Different Voices: Women and the Holocaust*. Paragon House, 1993.
- Rittner, Carol Ann and John K. Roth. *From the Unthinkable to the Unavoidable*. Paragon House, 1997.
- Triumph des Willens*. Dir. Leni Riefenstahl. DFA, 1935