

# Resistance during the Holocaust and World War II

AI 254 / SNC 205

Term: Winter 2017, Jan. 4- March 15

Meets from 2:15-5:30PM

Classroom: Loop Campus 14 E. Jackson (Daley), Room 408 (except field trip)

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*"If I am not for myself, who will be for me? If I am for myself alone, what am I? If not now, when?"*  
-- Rabbi Hillel (active 30 BCE to 10 CE)

*"The duty of Christians is to resist the violence that will be brought to bear on their consciences through the weapons of the Spirit... We will resist whenever our adversaries will demand of us obedience contrary to the orders of the Gospel. We will do so without fear, but also without pride and without hate."*  
-- French Protestant Pastor André Trocmé, June 23, 1940

## COURSE DESCRIPTION

This course explores the history of the Holocaust in the context of the Second World War (1939-1945) and investigates narratives of those who actively opposed fascism. We will explore varied forms of opposition including armed resistance, spiritual resistance, resistance through writing and identity preservation, and the physical rescue and assistance to others. We will read autobiographies, view documentary and dramatic films, and use museum resources to explore resistances to discrimination, Nazism, and fascism. We will also consider the implications of this history for making ethical choices in our world today. Students will complete final projects aligned with their particular program requirements within Liberal Studies (SNC) or the School for New Learning.

## REQUIRED READINGS

1. Doris Bergen, *War and Genocide: A Concise History of the Holocaust* (3<sup>rd</sup> edition)
2. Primo Levi, *Survival in Auschwitz*
3. Additional readings on D2L and/or provided in class

## FILMS SELECTIONS (EXCERPTS SCREENED IN CLASS & ON RESERVE AT THE LOOP LIBRARY)

1. *America and the Holocaust: Deceit and Indifference*. Dir. Martin Ostrow. 1994
2. *Defiance*. Director Edward Zwick. 2008.
3. *Defiant Requiem*. Director Doug Shultz. 2013.
4. *Night and Fog*. Director Alain Resnais. 1955.
5. *Sophie Scholl: The Final Days*. Director Marc Rothmund. 2005.
6. *Weapons of the Spirit*. Director Pierre Sauvage. 1987.

## SCHEDULE

- Complete readings before class to maximize your understanding of the in-class activities.
- Details for the field trip to the Illinois Holocaust Museum and other events will be announced.
- 1 extra credit opportunity per student is available for attending a special lecture and/or films in community related to course & completing an analytical paper (2 pages minimum).

DATE	READING ASSIGNMENT & CLASS TOPICS
<p><b>WEEK 1</b></p> <p><b>JAN. 4</b></p>	<p><b>Introduction to the History of the Holocaust and Resistance</b>  <b>Antisemitism and Racism in Nazi ideology</b></p> <p><b>READ THIS WEEK:</b></p> <ol style="list-style-type: none"> <li>1. Syllabus, handout on antisemitism &amp; textbook study guides</li> <li>2. Bergen, <i>War and Genocide</i>, chapter 1</li> <li>3. Katz, "Antisemitism through the Ages" (on D2L)</li> <li>4. Chronology of the Holocaust (on D2L)</li> </ol> <p>In-class film: "European Antisemitism from Its Origins to the Holocaust" (13 mins)</p> <p><b>WRITTEN ASSIGNMENT # 1:</b> Define antisemitism in historically terms. What was the Nazi's form of racism? What do you already know about the Holocaust and from which sources? What are your course learning goals or core questions? (2 pages or minimum 800 words. Submit via D2L by Sunday. Always refer to readings.)</p>
<p><b>WEEK 2</b></p> <p><b>JAN. 11</b></p>	<p><b>The Nazi State and the War of Race and Land</b>  <b>From Kristallnacht (1938) to the plans for the final solution (early 1941)</b></p> <p><b>READ BEFORE CLASS:</b></p> <ol style="list-style-type: none"> <li>1. Read Bergen, <i>War and Genocide</i>, chapters 2-3</li> <li>2. Kershaw, "Hitler's Decisive Role" (on D2L)</li> </ol> <p>In-class analysis of primary sources: on book burning &amp; 1933 protests; Heydrich police orders, 1938</p>
<p><b>WEEK 3</b></p> <p><b>JAN. 18</b></p>	<p><b>Nazi Brutalities: Massacres, Ghettos and Camps. The <i>Einsatzgruppen</i> (Mobile Killing Units) and Holocaust by Bullets in the East</b></p> <p><b>READ BEFORE CLASS:</b></p> <ol style="list-style-type: none"> <li>1. Bergen, <i>War and Genocide</i> chapters 4-5</li> <li>2. Rappaport, Part III: In the Ghettos, pp. 59-106 (on D2L)</li> <li>3. Rappaport, Part IV: In the Camps, pp. 107-166 (on D2L)</li> </ol> <p>In-class analysis: on <i>Einsatzgruppen</i> maps; Wannsee Protocol, 1942</p>
<p><b>WEEK 4</b></p> <p><b>Jan. 25</b></p>	<p><b>Auschwitz: Life and Death in a Nazi camp</b></p> <p><b>READ BEFORE CLASS:</b></p> <ol style="list-style-type: none"> <li>1. Primo Levi, <i>Survival in Auschwitz</i></li> <li>2. Poems: Charlotte Delbo, <i>Arrivals, Departures</i>; Levi, <i>Shema</i></li> </ol> <p><b>In-class film: <i>Auschwitz: Inside the Nazi State</i></b> (DVD, excerpts)</p> <p><b>Writing assignment #2:</b> How did Levi survive Auschwitz? What did survival mean to him on multiple levels including physical, spiritual, and intellectual? Identify and</p>

	discuss at least one key person and one key event in his survival.
<b>WEEK 5</b> <b>Feb. 1</b>	<p><b>Sophie Scholl and the White Rose: A Case Study in Dissent in Nazi Germany</b> (events focus on events between summer of 1942 and February 1943)</p> <p>Film Selection: <i>Sophie Scholl: The Final Days</i></p> <p><b>Read:</b></p> <ol style="list-style-type: none"> <li>1. USHMM, "Resistance during the Holocaust," (56 PAGES)</li> <li>2. White Rose leaflets (excerpts) (on D2L)</li> <li>3. Bergen, <i>War and Genocide</i> chapter 6</li> </ol> <p>Writing assignments #3:</p> <p>I. Due at start of class: Read the White Rose leaflets and answer guiding questions on their content.</p> <p>II. Integration essay: On what grounds did the White Rose protest the Nazi regime? In what ways was dissent possible within Nazi Germany as demonstrated by the White Rose case? (2 pages, due via D2L)</p>
<b>WEEK 6</b> <b>Feb. 8</b>	<p><b>Armed Resistance &amp; Rescue: Jewish resistance in ghettos and Jewish Partisans.</b></p> <p><b>Film selections: "Defiance"</b></p> <p><b>Read:</b></p> <ol style="list-style-type: none"> <li>1. Tec, <i>Defiance</i> (chapter 6) on D2L</li> <li>2. Isaiah Trunk, "Why the Jewish Councils Cooperated" (from Niewyk ed.)</li> <li>3. Bergen, <i>War and Genocide</i> chapter 7</li> </ol> <p>If time permits: In-class role-play on resistance</p> <p>Written assignment #4:</p> <p><i>Draft due at start of class:</i> What were some of the reasons Jewish resistance to Nazism so difficult to undertake? How and where did the Bielski partisans participate in resistance? Why were they unusual? (Refer to readings for full credit. Revise and submit via D2L)</p>
<b>WEEK 7</b> <b>Feb. 15</b>	<p><b>Rescue, Religion, and Resistance: Case Study of Protestant community in France – focus on Pastor Trocmé &amp; Chambon-sur-Lignon.</b></p> <p>Film selection: "Weapons of the Spirit"</p> <p><b>Read before class:</b></p> <ol style="list-style-type: none"> <li>1. Michael Phayer, "The Silence of Pope Pius XII" (from Niewyk ed. on D2L)</li> <li>2. Primary sources from Le Chambon (Trocmé's &amp; de Gaulle's statements)</li> <li>3. selections by Protestant leaders especially Yahil, <i>Resistance in Denmark</i></li> <li>4. Bergen, <i>War and Genocide</i> chapter 8</li> <li>5. Recommended: from <i>The Holocaust and the Christian World</i>, pp. 44-100 (on D2L)</li> </ol> <p>Written assignment #5:</p> <p>I. <i>Draft due at start of class:</i> What was the position of Pope Pius XII during the war? What were the message of Pastor Trocmé another Protestant leaders? (Submit typed)</p> <p>II. <i>Integration essay:</i> What role did religious-based ethics play in decisions to aid others in this case in France? Contrast response in Le Chambon to Pope Pius XII. (Due via D2L)</p>

<p><b>WEEK 8</b></p> <p>Feb. 22</p>	<p><b>Ethics and the Legacy of the Holocaust: American Responses</b></p> <p>In-class documentary screening: “America and the Holocaust: Deceit and Indifference.” As you watch consider: “Why didn’t America do more? What does this history mean to Americans?”</p> <p>Read before class:</p> <ol style="list-style-type: none"> <li>1. Chapter from John Roth’s <i>Ethics During and After the Holocaust</i> (D2L)</li> <li>2. Novick on “The Holocaust in American Life” (on D2L)</li> <li>3. Bergen, <i>War and Genocide</i>, 9</li> </ol> <p>In-class source: Lemkin on term “genocide”</p> <p><b>Required for A3X; extra credit others:</b> – <i>Draft due at start of class:</i> What are Roth and Novick’s arguments about the legacy of the Holocaust in American ethics and society? (resubmit as final version to D2L)</p>
<p><b>WEEK 9</b></p> <p><b>MARCH 1</b></p>	<p style="text-align: center;"><b>Field Trip</b></p> <p style="text-align: center;">Illinois Holocaust Memorial Museum &amp; Education Center, 9603 Woods Drive, Skokie, IL 60077 - 2:15PM-5:30PM</p> <p>NOTE: YOU ARE RESPONSIBLE FOR OWN TRANSPORTATION; CARPOOLS ARRANGED IN CLASS (DEPARTING FROM LINCOLN PARK AND LOOP CAMPUSES)</p> <p>I. <i>Due at start of class:</i> completed study guides to Bergen (via D2L)  II. <i>Integration essay #6:</i> After field trip write: How is resistance represented at the museum? What could the museum add or change given what you know about resistance history? What was the most memorial or significant artifact that you encountered and why? (submit via D2L)</p>
<p><b>WEEK 10</b></p> <p><b>MARCH 8</b></p>	<p><b>Spiritual Resistance at Theresienstadt (Czechoslovakia) &amp; its Legacy</b></p> <p>In-class documentary selection: <i>Defiant Requiem</i></p> <p>Read:</p> <ol style="list-style-type: none"> <li>1. “Film Viewer’s Journal Guide” on film - especially: part 3: “<i>Dies irae</i> and <i>Libera me: Text and Translation</i>”; part 4: “The Terezín Survivors Speak”</li> <li>2. Bergen, <i>War and Genocide</i>, conclusion</li> </ol> <p><b>Required for A3X registration; extra credit others:</b> How were the performances of Verdi’s <i>Requiem</i> in Terezín (as organized by Rafael Schächter) acts of defiance and resistance? What was the message within the <i>Requiem</i> (e.g., <i>Dies irae</i> and <i>Libera me</i>) and what did it mean for Jews to sing this at Terezín under Schächter’s direction. What has Murry Sidlin contributed to this history of resistance with his performance and the documentary film <i>Defiant Requiem</i>? (due to D2L)</p>
<p><b>FINALS WEEK</b></p> <p><b>MARCH 15</b></p>	<p>All work due no later than 5:00PM</p> <ol style="list-style-type: none"> <li>1. Submit final projects (5-6 pages on resistance topic of choice. See instructions.)</li> <li>2. Complete 1 page self-assessment: how you met competence or learning outcome requirements? How did your knowledge of resistance and the Holocaust expand during past 10 weeks? Be specific and relate to your original course goals.</li> <li>3. Complete evaluations of the course (via Campus Connect)</li> </ol>

Assignments	Point value
Written essays due via D2L: 1. Define antisemitism; prior learning; goals 2. Primo Levi's <i>Survival in Auschwitz</i> 3. White Rose resistance (Germany) 4. Defiance (Jewish armed resistance) 5. Pope and Le Chambon essay (France) 6. IL Holocaust Museum experience reflection	100 x 6 = 600
Final project	200
In-class written work & active participation	150
Self-assessment on achievement of learning outcomes and reflect on course goals	50
<b>Total</b>	<b>1000 possible</b>

*Recommended films available for extra credit with completion of 3 page analysis paper:*

- *Shoah*. Dir. Claude Lanzmann. 1985.
- *Partisans of Vilna*. Director Joshua Waletzky. 1986
- *Sisters in Resistance*. Director Maia Wechsler. 2000.

#### LIBERAL STUDIES / HISTORICAL INQUIRY OUTCOMES & SCHOOL FOR NEW LEARNING COMPETENCES

**1. Students will describe and explain knowledge of prehistoric or historical events, themes, and ideas. (Also H5)**

In this course, students will describe and explain knowledge about the historical context of the Holocaust including important people, places, events, and ideas. The learning will emphasize historical context in Europe from 1933-1945 and also include discussions about the Weimar Republic and the immediate post-war period. By the end of the course, the students will be able to describe historical context and timeline of relevant events as a result of listening to lectures, reading history textbooks, participating in a guided tour of the Illinois Holocaust Museum & Education Center. Written assignments will ask students to demonstrate and apply their historical knowledge.

**2. Students will examine and assess historical evidence and interpretations through analysis, evaluation, and/or synthesis of a range of primary and secondary source evidence. (also A1X)**

Students will examine historical evidence provided in class, assess the online materials at the U.S. Holocaust Memorial Museum, and during our visit to the Illinois Holocaust Museum. Our analysis, evaluation, and synthesis of primary and secondary source materials will focus on questions on the nature of resistance and rescue by those who opposed the war, genocide, and persecution. Students will be able to discuss various forms of resistance that occurred during the Holocaust. Advanced students will be able to discuss the historical research related to rescue and resistance as it relates to the Holocaust.

**3. Students will recognize that there are different perspectives on the past, whether those be historical or methodological in nature.**

Different perspectives on the past will be provided to the students through a multi-dimensional presentation of historical materials (e.g., lectures, scholarly readings, films) and critical analysis of primary sources that provide first hand testimony on past events.

**4. Students will compose written work that expresses knowledge and an ability to reason effectively in writing.**

Students will write carefully crafted and thoughtful academic papers engaging and interpreting the historical materials. Written assignments will guide student engagement with the materials. Assignments may be

revised with the assistance of the instructor and/or the University Center for Writing-based Learning. All assignments require engagement with course materials including primary and secondary sources, films, and artifacts.

**ETHICS & PUBLIC HISTORY COMPETENCE OBJECTIVES**

**5. Students will explore the legacy of the Holocaust related to current events (also A3X).**

Students will be able to apply knowledge of the Holocaust and post-war justice to news about other genocides and discuss implications of ethical actions in our contemporary world.

**6. Students will use museum resources to explore the history of the Holocaust and resistance during the Second War. (Also H2X).**

Students will become familiar with museum resources for studying this history with an emphasis on resources from the US Holocaust Memorial Museum, Illinois Holocaust and Education Center, and the Jewish Partisan Education Foundation.

SNL COURSE OBJECTIVES & COMPETENCES	SNL PRIMARY DELIVERABLE / DEMONSTRATION OF KNOWLEDGE
Can analyze issues and problems from a global perspective. (H5)	Complete assigned readings & write reflective essays on the problem of discrimination and persecution during the Holocaust, the threat posed by fascism to human freedoms, and value of this legacy for contemporary issues.
Can interpret the work of writers within a historical context. (A1X)	Application to final project: explore the various ways in which writers who experienced the Holocaust represented resistance and engaged in acts of resistance in their writing. Please include examples from writers such as: Charlotte Delbo, <i>Arrivals and Departures</i> ; Primo Levi, <i>Survival in Auschwitz</i> ; Etty Hillesum, <i>An Interrupted Life and Letters from Westerbork</i>
Can examine persecution during World War II from an ethical perspective. (A3X)	Complete assigned readings, discuss and write on ethical choices from different positions (e.g., perpetrator, bystander, witness, resister, and persecuted). Please start with John Roth to define ethics and draw examples from course readings.
Can use public or private institutions as resources for understanding a historical issue. (H2X)	Complete assigned readings & conduct a research project on examples of resistance using US Holocaust Memorial Museum and/or Illinois Holocaust Museum & Education Center, and/or Yad Vashem (World Center for Holocaust Research, Documentation, Education and Commemoration).

**GRADING, ASSESSMENT AND ATTENDANCE**

- All assignments **must** be satisfactorily completed for a passing grade in this course.
- All written assignments submitted via the D2L Dropbox (typed, doubled-spaced, 12-pt font).

The following University grading standards will be used in assessment:

- A** Accomplished the stated objectives of the course in an EXCELLENT manner
- B** Accomplished the stated objectives of the course in a VERY GOOD manner
- C** Accomplished the stated objectives of the course in a SATISFACTORY manner
- D** Accomplished the stated objectives of the course in a POOR manner
- F** Did NOT accomplish the stated objectives of the course
- PA** Passing achievement in a pass/fail course. (Grades A through C-) Students who take this course pass/fail must request this option from the instructor by the end of the second week of the term. Students who request pass/fail grading cannot revert to A-F grading.
- W** Automatically recorded when the student’s withdrawal is processed after the deadline to withdraw without penalty, but within the stipulated period.

To assign grades, the following grading scale and University grading standards will be used. (Any partial points will be rounded up to the nearest whole point.)

A+	n/a	B+	870-899	C+	770-789	D+	670-699	F	0-649
A	930-1000	B	830-869	C	730-769	D	650-669		
A-	900-929	B-	790-829	C-	700-729	D-	n/a		

**Assessment:** Each assignment will be assessed based on its completeness and thoroughness. Submission of drafts for the final research project is expected during the quarter. You will receive feedback on these drafts to help you better develop the assignments. Incomplete work or work that does not demonstrate depth of thinking will not be considered passable. All written final work will be assessed using the criteria listed here demarcating the differences between different levels of writing: <https://snlapps.depaul.edu/writing/Rubric.html>

**Policy on Attendance:** DePaul University anticipates that all students will attend all class meetings of this course. Attendance is essential to success in this class. If an emergency or extenuating circumstances necessitate an absence, students must inform the instructor as soon as possible. **No credit** can be awarded for assignments missed due to an unexcused absence. Students missing more than two classes of our ten-week course may not have met the requirements for a passing grade.

**WORKLOAD EXPECTATIONS:** For satisfactory completion of this course, students in this class are expected to spend at least 2 hours involved in outside class preparation for every hour spent in class.

This course includes and adheres to the college and university policies described in the links below:

[Academic Integrity Policy](#) (UGRAD)

[Incomplete Policy](#)

[Course Withdrawal Timelines and Grade/Fee Consequences](#)

[Accommodations Based on the Impact of a Disability](#)

[Protection of Human Research Participants](#)

**The DePaul Student Handbook defines plagiarism as follows:** “Plagiarism includes but is not limited to the following: (a) The direct copying of any source, such as written and verbal material, computer files, audio disks, video programs or musical scores, whether published or unpublished, in whole or in part, without proper acknowledgement that it is someone else’s. (b) Copying of any source in whole or in part with only minor changes in wording or syntax even with acknowledgement. (c) Submitting as one’s own work a report, examination paper, computer file, lab report or other assignment which has been prepared by someone else. This includes research papers purchased from any other person or agency. (d) The paraphrasing of another’s work or ideas without proper acknowledgment.” Plagiarism will result in a failure of the assignment or possibly of the course. **Writing help and avoiding plagiarism:** [University Center for Writing-based Learning](#)  
[SNL Writing Guide](#)

Individualized assistance and concerns contact: [Dean of Students Office](#)

**FACULTY BIOGRAPHICAL SKETCH:** Sara L. Kimble (PhD, University of Iowa) is a tenured Associate Professor at DePaul University. Prior to joining the DePaul faculty within the School for New Learning, she taught European history, humanities, and women’s history at the University of Northern Iowa. She has published research related to questions on the history of law and women’s rights in transnational contexts, particularly France. She volunteers in organizations that foster social justice education.