

Third Reich and Holocaust

History 6336

Syllabus Template



Syllabus

Part 1: Course Information

Instructor Information

Instructor: Roland Spickermann, PhD

Office: Online

Office Hours: Online

Cell Phone: 432-230-0483

E-mail: spickermann_r@utpb.edu



This course is a Web Course and is conducted within Canvas <http://utpb.instructure.com>

I ask that students calling me be mindful of the fact that I will spend most of the semester in Pacific Standard Time, and so will be three hours behind Central Standard Time.

Course Description

This course serves as a general introduction to the historiography of Nazi Germany, with emphasis on the interpretation of social and political trends leading to the Nazi seizure of power, their subsequent attempts to create a race-based society and state, and the implications for understanding modern society generally. Foundational historical and historiographical works in the field will be studied.

Prerequisite

- No prerequisite courses, though a general knowledge of 20th-century European history is of course helpful.

Textbook & Course Materials

Required Texts

Michael Burleigh - *The Third Reich - A New History*

This is the best one-volume history of the Third Reich. It will be our main text.

Paperback: 978-0809093267. \$26.00 at amazon.

Konrad Jarausch - *Broken Lives*

This recent work is one of a growing body of histories, describing a period through a composite biography involving dozens of lives. Jarausch examines the children who were born in Weimar Germany and became adults during the Third Reich. In contrast to descriptions of grand trends, this volume will work well to describe everyday life and individual experiences.

Hardcover: 978-0691174587. \$24.69 at amazon. Also available directly from Princeton University Press.

AMAZON KINDLE AND APPLE I-BOOKS EDITIONS AVAILABLE

Neil Gregor (ed). *Oxford Reader: Nazism*

An excellent compilation of excerpts from notable articles and monographs, describing the major historiographical questions and theories regarding Third Reich history.

Paperback: 978-0192892812. \$48.81 new at amazon. Also available directly from Oxford University Press.

AMAZON KINDLE AND APPLE I-BOOKS EDITIONS AVAILABLE

Ian Kershaw. *The Nazi Dictatorship*

Likewise, an excellent overview of some of the main theoretical and historiographical issues of Third Reich history.

Paperback: 978-1474240956. \$20.21 new at amazon. Also available directly from Bloomsbury.

AMAZON KINDLE AND APPLE I-BOOKS EDITIONS AVAILABLE

Recommended Text

Hans Fallada. *Every Man Dies Alone*.

This is not a history text, but a novel, perhaps the single greatest novel about this period. It concerns a couple in Berlin who printed and distributed anti-Nazi leaflets and Gestapo efforts to track them down. A gigantic and suspenseful cat-and-mouse game.

Paperback: 978-1935554042. \$12.88 new at amazon.

AMAZON KINDLE AND APPLE I-BOOKS EDITIONS AVAILABLE

Part 2: Student Learning Objectives

1. Students will gain familiarity with the major historiographical issues regarding the origins of Nazi Germany. These will include an understanding of long-term trends of political development in German history, as well of shorter-term trends regarding the difficulties of stabilizing and legitimizing the Weimar Republic.
2. Students will gain familiarity with the major historiographical issues regarding the political dynamics, social policies of the Nazi German state, how these manifested themselves in social trends and in everyday life, and how both provided a foundation for both World War II and the Holocaust.
3. Students will gain familiarity with the major historiographical issues regarding the legacy of Nazism on later German society and of German efforts to understand and integrate their legacy into their politics and culture.
4. Students will gain familiarity of the interlinking of these historiographical issues, and with the issues arising from comparing German developments with those of other countries.
5. Students will apply and deepen their critical thinking skills in reading and writing (to be demonstrated in the paper proposal and the final paper).

Course Requirements MA levels tied to Learning Objectives listed above, such as:

The course will require regular participation in forum discussions of the readings. Topics will be based on overall course themes, as well as on specific themes of the week. These will constitute 40% of the total grade of the course.

The course will also require one term paper, based on an initial proposal to be discussed with the instructor, and a larger, more comprehensive paper based on that initial proposal. The initial proposal will constitute 10% of the grade, and the final paper will constitute another 50% of the grade.

Part 3: Topic Outline/Schedule

First: welcome!

This course will provide an advanced overview of the history of Nazi Germany (colloquially known as the “Third Reich”). These twelve years in the history of one country have become among the most intensively studied in world history, for very good reason. First and foremost, it is impossible to study the Holocaust without also understanding its context. But just as critically, this period in German history gives insight into nearly every aspect of the human condition, from why societies and institutions collapse to why human moralities collapse.

However, this course will not focus exclusively on those twelve years. Nazism did not appear magically or disappear tracelessly; it had its origins in longer-term trends in German history, and naturally left an impact on later trends in both the Federal Republic and the German Democratic Republic. Thus the course will start with longer-term trends in German history, examine the Weimar Republic in some detail, and will also discuss post-1945 Germany. The course’s intent is both to provide general background on the Holocaust, but also to place the Holocaust into the larger context of German history.

The course will have two themes, both related to an underlying concept of “modernization”. Nazi Germany was an industrial society, at a comparable technical and organizational level to arguably any country in the world at the time. This meant that it had many of the same logistical and administrative difficulties, the same need to find ways to formally channel both growth and conflict. We will thus examine how Germany functioned as a society on the one hand, but also how the very features that made Germany “modern” also made the Holocaust possible.

In short, we will be taking on several rather large issues in a rather short space of time. Alas, this cannot really be helped; the Third Reich and the Holocaust inherently generate such issues.

WEEK 1

PART 1: LONG-TERM TRENDS: FLAWED MODERNIZATION OR MERELY ANOTHER MODERNIZATION?

We will start with the most general trends in German history leading to the Third Reich, and also of trends in modern society generally. We'll discuss the idea of "modernization": how a society adjusts to industrialization and mass politics. This has bearing on a huge question: how much did German modernization promote or inhibit German democratization? Was there something inherently abnormal about German culture and society? Or is it simply just as normal for a country to go dictatorial as it is to go democratic as it modernizes?

During this week, the student will **describe** historiographical issues and problems, including *long-term trends of political development in German history*, as portrayed in the texts and lecture notes and apply them to the general themes of the section (as described in the section's introductory notes) in both written assignments and in discussions.

These outcomes will be assessed through the discussion forum for this week as well as ongoing work on the research paper proposal/research paper assignment.

WEEK 2

PART 2: SHORT-TERM FACTORS: THE "CRISIS OF MODERNITY" AS NAZISM'S INCUBATOR

We will examine the more immediate factors regarding how the Nazis came to power. Having discussed the idea of "modernity" and long-term issues, we move to the difficult life of the first German democracy, the "Weimar Republic," and how much its difficulties helped to make Nazism attractive to German voters. The main questions here: why did the Republic fail, and why did Nazism gain such a following?

During this week, the student will **describe** historiographical issues and problems as portrayed in the texts and lecture notes, including *shorter-term trends regarding the difficulties of stabilizing and legitimizing the Weimar Republic*, and apply them to the general themes of the section (as described in the section's introductory notes) in both written assignments and in discussions.

These outcomes will be assessed through the discussion forum for this week as well as ongoing work on the research paper proposal/research paper assignment.

2.1: The Weimar Republic's Loss of Legitimacy and Stability, 1918-1930

Kershaw 1: Historians and the Problem of Explaining Nazism

Burleigh, ch.1, pp.27-84

Jarausch, Introduction: Narratives of German Experiences

Jarausch, ch.1: Imperial Ancestors

Jarausch, ch.2: Weimar Children

Reader, Section B1: A Special Path?

13: Wehler: "The German Empire 1871-1918"

14: Kocka: "The Causes of National Socialism"

15: Eley: "What Produces Fascism: Pre-industrial Traditions or a Crisis of Capitalism?"

16: Groh: "The Special Path of German History: Myth or Reality"

Reader, Section B2: The National Socialist Movement

17: Broszat: "The Social Motivation and Führer Bond in National Socialism"

18: Noakes: "The Nazi Party in Lower Saxony"

19: Tyrell: "The NSDAP as Party and Movement"

21: Falter: "The NSDAP: a 'People's Protest Party'"

Week 3

2.2: The Death of the Weimar Republic, 1930-1933

Students will examine the decline and fall of the Weimar Republic.

During this week, the student will **describe** historiographical issues and problems as portrayed in the texts and lecture notes, including *long-term trends of political development in German history, as well of shorter-term trends regarding the difficulties of stabilizing and legitimizing the Weimar Republic.* and apply them to the general themes of the section (as described in the section's introductory notes) in both written assignments and in discussions.

These outcomes will be assessed through the discussion forum for this week as well as ongoing work on the research paper proposal/research paper assignment.

Burleigh, ch.1, pp. 85-148

Kershaw 7: The Third Reich: Social Reaction or Social Revolution?

Reader, Section B3: The Failure of Weimar and the Crisis of 1933

- 22: Bracher: "Stages of the Seizure of Power"
- 23: Mommsen: "The National Socialist Seizure of Power and German Society"
- 24: Bessel: "Why Did the Weimar Republic Collapse?"
- 26: Kershaw: "30 January 1933"

Reader, Section B4: National Socialism, Civil Society, and the Seizure of Power

- 27: Allen: "The Nazi Seizure of Power"
- 28: Zofka: "The Growth of National Socialism in the Countryside"
- 29: Koshar: "Toward the Mass Party"
- 30: Heilbrunner: "The Abandoned Regular's Table"
- 31: Pyta: "Protest Rural Milieu and National Socialism Prior to 1933"

This week students will submit their research paper proposal.

WEEK 4

PART 3: NAZISM AS GOVERNMENT AND SOCIETY

In this section, the students will discuss how Nazi rule and German society actually functioned. The Nazi takeover was not just a seizure of power but an attempt to transform a nation. How much did they succeed or fail? How much is it even possible to transform a society? Add a few disturbing questions: how many aspects of Nazism and German society were unique to Germany... and how many were shared with other modern societies of comparable levels of industrialization and organizational complexity?

During this week, the student will **describe** historiographical issues and problems as portrayed in the texts and lecture notes, including *political dynamics, social policies of the Nazi German state*, and apply them to the general themes of the section (as described in the section's introductory notes) in both written assignments and in discussions.

These outcomes will be assessed through the discussion forum for this week as well as ongoing work on the research paper proposal/research paper assignment.

3.1: The Dismantling of Civil Society

Burleigh, ch. 2

Kershaw 2: The Essence of Nazism: Form of Fascism, Brand of Totalitarianism, or Unique Phenomenon?

Reader, Section E2: Participation

69: Gellately: "The Gestapo and Social Cooperation"

Reader, Section C3b: The Regime and the Conservative Establishment

42: Mommsen: "The Civil Service in the Third Reich"

43: Caplan: "State Formation and Political Representation in Nazi Germany"

WEEK 5

3.2: The Promotion of the New Order

Students will describe politics and economics in the Nazi state.

During this week, the student will **describe** historiographical issues and problems as portrayed in the texts and lecture notes, including *political*

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dynamics, social policies of the Nazi German state, and apply them to the general themes of the section (as described in the section's introductory notes) in both written assignments and in discussions.

These outcomes will be assessed through the discussion forum for this week as well as ongoing work on the research paper proposal/research paper assignment.

Kershaw 3: Politics and Economics in the Nazi State

Kershaw 4: Hitler: "Master in the Third Reich", or "Weak Dictator"?

Jarausch, ch.3: Nazi Adolescents

Reader, Section C3c: *Charismatic Authority and the Erosion of Rational-Bureaucratic Government*

51: Broszat: "The Hitler State"

52: Dreseiehl-Thiele: "Party and State in the Third Reich"

53: Mommsen: "Cumulative Radicalization and Self-Destruction of the Nazi Regime"

54: Hüttenberger: "National Socialist Polyocracy"

WEEK 6

3.3: Daily Life in Totalitarian Society (for Germans)

Students will examine daily life during the Third Reich.

During this week, the student will **describe** historiographical issues and problems as portrayed in the texts and lecture notes, including the manifestation of political dynamics and social policies of the Nazi state on *social trends and in everyday life*, and apply them to the general themes of the section (as described in the section's introductory notes) in both written assignments and in discussions.

These outcomes will be assessed through the discussion forum for this week as well as ongoing work on the research paper proposal/research paper assignment.

Burleigh, ch.3: Replacing the Bridge: New Times, New Man
Jarausch 4: Male Violence
Jarausch 5: Female Struggles

Reader, Section E2: Participation

70: Koonz: "Mothers in the Fatherland"
73: Burleigh: "Death and Deliverance"

Reader, Section F: The Impact of National Socialism

76: Zimmermann: "The Conditions for Genocide"
83: Bock: "Racial Policy and Women's Policy"
84: Stümke: "The Persecution of Homosexuals"

3.4: Creating a Racial Order in Germany

Burleigh, ch.4: Living in a Land with No Future

WEEK 7

PART 4: WAR AND GENOCIDE

This is the Holocaust itself: students will examine not only how the Nazi state implemented it, but also its integral relationship with the overall war of conquest. This is in many ways the climax of the course - Nazism at its most extreme moment. But it is also the section with the deepest and most troubling implications. How much of this was unique to Nazism, and how much was it a fruition of inherent potentials in all modern societies?

During this week, the student will **describe** historiographical issues and problems as portrayed in the texts and lecture notes and apply them to the general themes of the section (as described in the section's introductory notes) in both written assignments and in discussions.

These outcomes will be assessed through the discussion forum for this week as well as ongoing work on the research paper proposal/research paper assignment.

4.1: Conquest and the Creation of a “New Order”

Burleigh 6: “The Dane is Not a Pole, But Rather a Teuton”

Burleigh 7: A Blitzkrieg Too Far

Kershaw 6: Nazi Foreign Policy: “Hitler’s ‘Programme or ‘Expansion Without Object’?”

Sample Syllabus

WEEK 8

4.2: Jews in the Racial Order: Extermination

Students will examine the racial order of Nazi Germany.

During this week, the student will **describe** historiographical issues and problems as portrayed in the texts and lecture notes and apply them to the general themes of the section (as described in the section's introductory notes) in both written assignments and in discussions.

These outcomes will be assessed through the discussion forum for this week as well as ongoing work on the research paper proposal/research paper assignment.

Burleigh, ch. 8: Iron Times, Iron Brooms
Jarausch 6: Victims' Suffering
Kershaw 5: Hitler and the Holocaust

Reader, Section E2: Participation

74: Browning: "Reflections on a Massacre"

Reader, Section F: The Impact of National Socialism

89: Hilberg: "Children"
90: Piper: "The Number of Children"
91: Arad: "Operation Reinhard"
92: Golczewski: "Poland"

WEEK 9

PART 5: OPPOSITION

Students will examine active resistance within Germany was tiny, and generally ineffective. Nonetheless, it existed. Initially ignored after the war, it receives ever-greater attention not because of its effectiveness, but because of its example to later generations.

During this week, the student will **describe** historiographical issues and problems as portrayed in the texts and lecture notes and apply them to the general themes of the section (as described in the section's introductory notes) in both written assignments and in discussions.

These outcomes will be assessed through the discussion forum for this week as well as ongoing work on the research paper proposal/research paper assignment.

Burleigh 9: "When God Wills It, Even a Broom Can Shoot"

Kershaw 8: Resistance without the People?

Reader, Section E1: *Resistenz?*

65: Broszat: "Resistenz and Resistance"

66: Tenfelde: "The Social Bases of Resistenz and Resistance"

Sample Syllabus

WEEK 10

PART 6: COLLAPSE AND AFTERMATH

This section rests on the others: students will discuss the Nazi state's collapse, and of Nazism's legacy for Germany and for humanity in general. Who was responsible? How does one begin again?

During this week, the student will **describe** historiographical issues and problems as portrayed in the texts and lecture notes, including *the legacy of Nazism on later German society and of German efforts to understand and integrate their legacy into their politics and culture*, and apply them to the general themes of the section (as described in the section's introductory notes) in both written assignments and in discussions.

These outcomes will be assessed through the discussion forum for this week as well as ongoing work on the research paper proposal/research paper assignment.

6.1: The Final Days

Burleigh 10: "Playing a Part in a Film: War and Peace, 1943-1948"

Reader, Section F: The Impact of National Socialism

77: Schoenbaum: "The Third Reich and Society"

78: Dahrendorf: "National Socialist Germany and the Social Revolution"

80: Alber: "National Socialism and Modernization"

6.2: "Zero Hour" and New Beginnings

Kershaw 9: Normality and Genocide: the Problem of Historicization

Kershaw 10: Shifting Perspectives: Historiographical Trends in the Aftermath of Unification

Jarausch 7: Defeat as New Beginning

Jarausch Conclusion: Memories of Fractured Lives

This week students will submit their research paper.

Part 4: Grading Policy

Graded Course Activities

In each section, there will be readings from Burleigh, which will provide an overview of the period and subject. Other readings might include selections from Jarausch, which will provide some examples of the experiences of everyday life for ordinary Germans, or selections from either Kershaw or McGregor, which will discuss historiographical issues for that same period and subject. The student is asked to gain familiarity with the period from Burleigh, but to concentrate especially on the details and issues in Jarausch, Kershaw, and McGregor.

Term Paper

The final paper is a two-part assignment: it consists of the paper itself and a preceding proposal, in which you will outline the topic you are going to discuss, and the literature you will use. The proposal paragraph should specify:

- on what aspect or theme of the Third Reich's history or the history of the Nazi movement you wish to especially focus in your studies. (The syllabus and the readings in McGregor and Kershaw highlight many of the major historiographical issues of these subjects, under the umbrella question of “modernization”, and Jarausch provides plenty of evidence regarding everyday life, so there will be plenty of topics and approaches to choose from and evaluate.). This can also involve discussions of aspects of the Weimar Republic and of postwar Germany.
- an initial survey of literature on this subject. This can involve published primary sources, articles from historical journals, and monographs. This is intended for you both to get a feel for the subject, and for me to suggest other resources or approaches. This list of sources should be properly formatted, and should include the informational resources which you searched (i.e., library catalogs, documents websites, JSTOR), and what keywords or subjects you used to find these resources.

The proposal is to be between 1-1.5 pages long (not including bibliography), double spaced, with a 12 point Times New Roman font, and one-inch margins.

The proposal paragraph, graded on a scale of 100 points, is worth 10 % of the overall grade.

Your final paper should be a critical review of the state of the discussion around this topic. It should *not* simply be a collection of summaries of the

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major readings. Ideally, a paper could either be a rough history of the debate on the subject (i.e. how the argument has developed over time, and why), or a critical evaluation of the major treatments of the subject and how they highlight each other's' strengths and weaknesses.

The final paper is to be between 8-12 pages long, double spaced, with a 12 point Times New Roman font, and one-inch margins. Provide proper footnotes and bibliography. The final paper, graded on a scale of 100 points, is worth 50 % of the overall grade. Rubrics for this assignment will be provided. In HGS program, we format all assignments according to the Chicago Manual of Style.

Forum Participation

The discussion board dialogues will be carried out on the course's website. The idea is for students to engage the material of the lecture and readings *critically*. Discussion questions will be provided for each unit in order to begin the dialogue. Nevertheless, the questions provided should not take the place of the student's own critical reflection.

Each student is expected to post at least TWO POSTS per week: two larger posts (min. 250 words each; max. 30 points each) should answer any two of the posted forum questions. They have to specifically refer to the readings, and engage them critically.

Two smaller post (min. 150 words; max. 20 points each) should be as responses to posts from other students or from the professor's post. Of course, students are encouraged to post more than these four posts in total for each unit. You are welcome to introduce other reflections connected with the subject of the week, and other relevant readings. However, as the reading material for the course is extensive, make sure to **address first** the two required forum questions and the required literature in your larger posts.

Your first large post and one shorter post should appear no later than Wednesday midnight (11.59 pm CST), and the second one no later than Sunday midnight (11.59 pm CST) that finishes the unit, as you progress in your readings. Early posting will allow people to respond, and help create an atmosphere of exchange and mutual inspiration. Conversely, routinely posting at the very end of the deadlines prevents other students from reading and responding to your posts on time.

If all of our schedules allow for a common time, I will also try to arrange a discussion time (via Teams) for later in the week, where we can discuss the material and other course procedural issues. I reserve the right to change the syllabus to have such discussion substitute for posting within Canvas.

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For each day that one of your posts is late, I will subtract 10% of the partial grade (3 points from a large post, and 2 points from a shorter one). While “life happens” (family or job emergencies, for example) and you may find yourself, occasionally, pressed to post your reflections later, you must communicate with me as soon as possible regarding those extenuating circumstances.

Throughout the week, also keep engaged with other students, and address their posts in your two smaller posts. Think of what shows your most valuable insights and moves the discussion forward. “Empty” posts, i.e., the ones that do not show any reflection or knowledge of the material, will not be counted as valuable. **Knowledgeable participation in discussion fora is worth 100 points per each unit (30 points max. for each of the longer posts, and 20 points max. for each of the shorter ones), and will constitute 40 % of the student’s overall grade for the course.** All postings must be completed before the start of the next week. I will try to post the grades (with feedback) by the end of the following week, however, this will be done timely only if circumstances allow.

I will serve as a monitor for all board discussions, but will try to intervene as little as possible in the discussions so that students may more freely engage in an informed and ongoing conversation about each relevant issue.

Late Work Policy

I will accept late work, but with a grade penalty of a 10% reduction of the maximum grade per week of lateness. Lateness for reasons of family or job emergencies will be considered.

Communication, Grading & Feedback:

All communication for the course should take place within Canvas, which I will be checking regularly. As a backup, please use my campus e-mail address of spickermann_r@utpb.edu, or (if absolutely necessary) my cell phone at 432-230-0483. I will try to have all grading and commentary for discussions and for the paper proposal done within a week.

Time Management:

The standard assumption is that a student will spend three hours in course preparation for each hour of class time. This is assumed for the course content. The student is anticipated to spend additional time as needed for the research-based term paper.

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Letter Grade Assignment

Final grades assigned for this course will be based on the percentage of total points earned and are assigned as follows:

Letter Grade	Percentage	Performance
A	93-100%	Excellent Work
A-	90-92%	Nearly Excellent Work
B+	87-89%	Very Good Work
B	83-86%	Good Work
B-	80-82%	Mostly Good Work
C+	77-79%	Above Average Work
C	73-76%	Average Work
C-	70-72%	Mostly Average Work
D+	67-69%	Below Average Work
D	60-66%	Poor Work
F	0-59%	Failing Work



Part 5: Course Policies

Guidelines for Online Forum Discussions

The following is the policy concerning Forum Participation in online courses and should be copied into all syllabi for online courses:

1. Forum Participation Requirements

- a. Students are expected to participate in a minimum of 75% of online Forums
- b. If a student participates in less than 75% of the Forums, it will affect the final grade
- c. Forums will be open for at least two weeks from the start of each session
- d. NO credit will be given for a course if a student misses 50% or more of the Forums
- e. EXCEPTION: Consideration will be given for those students who experience a dramatic personal emergency during the semester, such as illness in the family or disruption due to weather or other issues that impede Internet access. In the event of an emergency, it is the student's responsibility to notify the instructor as soon as possible.

Building Rapport

If you find that you have any trouble keeping up with assignments or other aspects of the course, make sure you let me know as early as possible. Make sure that you are proactive in informing me when difficulties arise during the semester so that we can help you find a solution.

Complete Assignments

All assignments for this course will be submitted electronically through Canvas unless otherwise instructed.

Understand When You May Drop This Course

Withdrawal from a Course

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Students who wish to drop a class after the drop/add period has ended must contact their academic advisor.

Withdrawal from the College

Students wishing to withdraw from UTPB must notify their academic advisor.

Students who withdraw from courses later than the Withdrawal deadline found in the College Academic Calendar will receive an "F" for the course.

Incomplete Policy

Under emergency/special circumstances, students may petition for an incomplete grade.

If granted an Incomplete, students will have one semester to complete their Incompletes. Beyond that one-semester deadline, students must petition in writing to their academic advisor for a further extension. Faculty will no longer be authorized to grant individual extensions beyond the deadline. If no written request is given, students who do not complete their Incompletes by the end of the following semester will receive an F.

As with late assignments, I understand that family and/or job emergencies arise unexpectedly, and can seriously interfere with academic punctuality, not to mention overall academic performance. I will consider assigning an "Incomplete" grade provided that 50% of the work has been or can be done before the end of the semester.

Accommodation for Students with Disabilities

Students with Disabilities: The University of Texas of the Permian Basin in compliance with the Americans with Disabilities Act and Section 504 of the Rehabilitation Act provides "reasonable accommodations" to students with disabilities. Any student with a disability who is requesting an accommodation for this course must provide the instructor with official documentation in the form of a letter from the ADA Officer for Students. Only those students who have officially documented a need for an accommodation will have their request honored. **Adapted from UTSA ADA syllabus statement.**

ADA Officer for Students: Mr. Paul Leverington

Address: Mesa Building 4243/4901 E. University, Odessa, Texas 79762

Voice Telephone: 432-552-4696

Email: ada@utpb.edu

For the accessibility and privacy statements of external tools used within courses, go to

[Accessibility and Privacy Statements.](#)

Computer Skills, Technical & Software Requirements

It is assumed that students will acquire sufficient knowledge of Canvas to be able to post comment in discussions and submit papers. I will gladly assist novice students as needed in these skills. Students may use their own software, but they can also use cloud versions of Word, PowerPoint and other Microsoft products through use of their UTPB Outlook 365 and UTPB email address. For more information refer to [UTPB Office 365 Page](#).

Computer Technical Requirements

See [Technical Requirements](#).

Commitment to Integrity

As a student in this course (and at this college) you are expected to maintain high degrees of professionalism, commitment to active learning and participation in this class and also integrity in your behavior in and out of the classroom.

Academic Dishonesty Policy

The academic community regards academic dishonesty as an extremely serious matter, with serious consequences. Any effort to gain an advantage not given to all students is dishonest whether or not the effort is successful. Any suspicion of academic dishonesty will be reported and investigated. A student who engages in scholastic dishonesty that includes, but is not limited to cheating, plagiarism, and collusion will receive an "F" for the course.

All persons involved in academic dishonesty will be disciplined in accordance with University regulations and procedures. For complete information on UTPB student conduct and discipline procedures consult the [University's Handbook:Scholastic Dishonesty](#).

Academic dishonesty includes, but is not limited to cheating, plagiarism, collusion, falsifying academic records, misrepresenting facts, the submission for credit of any work or

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materials that are attributable in whole or in part to another person, taking an examination for another person, any act designed to give unfair advantage to a student such as, but not limited to, submission of essentially the same written assignment for two courses without the prior permission of the instructor, or the attempt to commit such acts.

Plagiarism includes, but is not limited to the appropriation of, buying, receiving as a gift, or obtaining by any means material that is attributable in whole or in part to another source, including words, ideas, illustrations, structure, computer code, other expression and media, and presenting that material as one's own academic work being offered for credit.

Important Note: Any form of academic dishonesty, including cheating and plagiarism, may be reported to the office of academic affairs.

Course policies are subject to change. It is the student's responsibility to check Canvas for corrections or updates to the syllabus. Any changes will be posted in Canvas.

PART 6: SUGGESTED BIBLIOGRAPHY

This is by NO means a comprehensive bibliography regarding Third Reich history. Such is perhaps no longer even possible! This list does not include articles from historical journals, or any works in German. It is also perhaps especially light on works specifically on the Holocaust itself, with the awareness that other courses will focus on more specific aspects thereof, and will have their own bibliographies. Rather, I am including major works on given subjects, or other works which I have found personally particularly interesting or useful, for further pursuit. The bibliographies of these books, in turn, will provide other ample resources to mine.

HISTORICAL JOURNALS

Central European History
German History
German Studies Review
Journal of Modern History

THIRD REICH GENERAL

Richard Bessel - *Germany 1945: From War to Peace*
(A novel and quite useful rendering, treating 1945 as a year, and showing that the German chaos did not end with the surrender.)
Richard Evans - *The Coming of the Third Reich, The Third Reich in Power, The Third Reich at War*
(This trilogy is the standard history of the Third Reich these days.)
Nicholas Stargardt - *The German War, 1939-1945*
Gerhard Weinberg - *A World at Arms: A Global History of World War II*

THIRD REICH DOCUMENT COLLECTIONS

Jeremy Noakes - *Nazism 1919-1945* (4 vol.)
Anson Rabinbach et al. - *The Third Reich Sourcebook*

Walter Kempowski - *Swansong 1945: a Collective Diary of the Last Days of the Third Reich*

A masterfully organized collection of diary entries, newspaper accounts, later reminiscences and transcripts of radio broadcasts to create a day-by-day, real-time account of the Third Reich's final days, as experienced by ordinary people.

Walter Kempowski - *Did You Ever See Hitler?*

A fascinating collection of accounts of people meeting or merely seeing Hitler, arranged in chronological and thematic order, whose effect is to create a history of how popular impressions of Hitler changed during the Third Reich. (Hard to find, though.)

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German History in Documents and Images

(an English-language collection by the German Historical Institute)

at <http://germanhistorydocs.ghi-dc.org>

HISTORIOGRAPHY

Michael Geyer and Konrad Jarausch - *Shattered Past: Reconstructing German Histories*

Detlev Peukert - *Inside Nazi Germany*

WEIMAR REPUBLIC

Peter Fritzsche - *Germans into Nazis*

Peter Gay - *Weimar Culture*

Rudy Koshar - *Social Life, Local Politics, and Nazism*

Wolfgang Mommsen - *The Rise and Fall of Weimar Democracy*

Detlef Peukert - *The Weimar Republic*

Eric Weitz - *The Weimar Republic*

POSTWAR

Ralf Dahrendorf - *Society and Democracy in Germany*

R.M. Douglas - *Orderly and Humane: the Expulsion of the Germans after the Second World War*

(the first serious treatment of the ethnic cleansing of 12,000,000 Germans from lands reassigned to Poland and the USSR)

Mary Fulbrook - *German National Identity After the Holocaust*

Jeffrey Here - *Divided Memory: The Nazi Past in the Two Germanys*

Konrad Jarausch - *After Hitler: Recivilizing Germans, 1945-1995*

Robert Moeller - *War Stories: The Search for a Useable Past in the Federal Republic of Germany*

HOLOCAUST

Christopher Browning - *The Origins of the Final Solution*

Christopher Browning - *Ordinary Men*

Terrence Des Pres - *The Survivor*

Eva Fogelman - *Conscience and Courage: Rescuers of Jews During the Holocaust*

Saul Friedlander - *Nazi Germany and the Jews* (2 vol.)

HOLOCAUST/GENOCIDE IN COMPARATIVE PERSPECTIVE

Ben Kiernan - *Blood and Soil: A World History of Genocide*

Timothy Snyder - *Bloodlands: Europe Between Hitler and Stalin*

GERMAN-JEWISH HISTORY

Amos Elon - *The Pity of It All: A Portrait of the German-Jewish Community, 1743-1933*

Marion Kaplan - *Between Dignity and Despair: Jewish Life in Nazi Germany*

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MEMOIRS, DIARIES, COMPOSITE BIOGRAPHIES

Helene Berr - *Journal*

Sebastian Haffner - *Defying Hitler*

Alfons Heck - *A Child of Hitler: Germany in the Days When God Wore a Swastika*

Werner Klemperer - *I Will Bear Witness* (2 vol.), and *Still Alive*

Ruth Klueger - *Still Alive (Weiter Leben)*

Wolfgang Samuel - *The War of Our Childhood: Memories of World War II*

Fritz Stern - *Five Germanys I Have Known*

OTHER THIRD REICH TOPICS

Pierpaolo Barbieri - *Hitler's Shadow Empire* (trade and financial history)

Peter Fritzsche - *Life and Death in the Third Reich* (Nazi ideology)

Robert Gellately - *Backing Hitler: Consent and Coercion in Nazi Germany*

Sebastian Haffner - *The Meaning of Hitler*

Jeffrey Herf - *The Jewish Enemy* (discussion of anti-Semitic propaganda)

Eric Hoffer - *The True Believer: Thoughts on the Nature of Mass Movements*

Michael Kater - *Hitler Youth*

Ian Kershaw - *Hitler: A Biography* (2 vol. or 1 vol. abridged format)

Werner Klemperer - *Language of the Third Reich: Lingua Tertii Imperii*

Claudia Koonz - *The Nazi Conscience*

Claudia Koonz - *Mothers in the Fatherland* (women's history)

Mark Mazower - *Hitler's Empire* (Third Reich occupation regimes)

Adam Tooze - *The Wages of Destruction: The Making and Breaking of the Nazi Economy* (the best economic history of the Third Reich)

Gerhard Weinberg - *The Foreign Policy of Hitler's Germany* (2 vol.)

James Q. Whitman - *Hitler's American Model: the United States and the Making of Nazi Race Law*

NOVELLIZATIONS

Hans Fallada - *Every Man Dies Alone* (mentioned above)

Hans Fallada - *Little Man, What Now?* (description of depression-era Germany)

Walter Kempowski - *All for Nothing*

(Walter Kempowski's work is sadly only partly translated into English. Those reading German should look at his "Echolot" (compilations of diary entries and memoir accounts on major points of World War II, which includes the books *Swansong* and *Did You See Hitler?*, mentioned above) and his collection of novels which combined create a massive multi-novel portrayal of Germany across the 20th century. *All for Nothing* is a translation of one of his last novels, *Alles Umsonst*, which concerns the flight and trek of millions Germans in front of the invading Soviet armies in early 1945.

Recommended Films

(a non-comprehensive and impressionistic list):

Schindler's List and ***Shoah*** are required viewing for anyone with interest, of course, but there is much beyond that worth watching. I concentrate here especially on mostly German films on the subject, with the assumption that students will be familiar with most American films already.

Other American films on the period include ***Conspiracy*** (a re-enactment of the Wannsee conference), and ***Amen***, the story of a priest and an SS-officer who try to bring evidence about the Holocaust to the Vatican's attention.

Consider also ***The Quarrel***, a Canadian film about two survivors who reunite in Montreal, 1948, and in their attempt to restore a friendship broken before the war as one turned secular and the other remained religious, discuss their lives, the moral and theological meaning of the Holocaust, and the nature of humanity generally. (One of my all-time favorite films, I have to add.)

Nazi-Era Films

These are in addition to "standards" such as ***The Eternal Jew***. You might be able to find these online, but you can find DVD versions at the website for International Historic Films, a company that restores and subtitles Third Reich films, Soviet films, and Cuban films. All of these come with English-language subtitles. (Side note: all of these films are still banned in Germany, except for use in restricted culturally or academically appropriate contexts.)

Hans Westmar - The story of an idealistic college student who joins the Nazis, becomes a political activist, and ultimately gives his life for the cause. Based on the legendized story of Horst Wessel.

Hitlerjunge Quex (Hitler Youth Quex) - A boy with a Communist father encounters the Hitler Youth, and becomes torn between his father and his new allegiance. Standard viewing for new entrants into the Hitler Youth.

Ich Klage An (I Accuse) - A wartime attempt to legitimize assisted suicide. A doctor's wife falls terminally ill with multiple sclerosis. As her condition worsens, she convinces her husband to overdose her. The doctor is brought to trial, leading to a discussion of whether his act was mercy or murder.

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Jud Süß - The archtypical anti-semitic propaganda film, based on a novel about Joseph Süß Oppenheimer, a Jewish financial advisor to the royal court of Württemberg in the 1730s. The film was intended as a justification of the exclusion of Jews from society.

Kolberg - A 1945 film, concerning the story of the city of Kolberg, which successfully refused to surrender to Napoleon. The film was intended to inspire the German population to continue the war. The actual city of Kolberg had surrendered by the time the film was released, though, and by 1945 there were few theaters left in any case. But an interesting propaganda effort nonetheless.

Münchhausen - Goebbels's answer to *The Wizard of Oz*, based on the classic fantasy tales of Baron Münchhausen, much beloved in German children's literature. Filmed in color (in wartime 1943!) as an attempt to divert Germans from wartime stresses, the film does merit comparison to *The Wizard of Oz*, and can still be watched on its own merits, as well as within its historical context.

Olympia - The classic documentary of the 1936 Olympics by legendary director Leni Riefenstahl, and the template of all later sports documentary films.

Triumph of the Will - The classic semi-documentary propaganda film about the 1934 Nazi Party national rally in Nuremberg. Leni Riefenstahl's masterpiece, and one of the great propaganda films of all time.

Wunschkonzert (Request Concert) A romantic comedy with the radio program "Request Concert" as the background theme. As the second-most popular film during the Third Reich, it is useful for giving a taste of what much film of the time actually looked like, and is especially useful for insight on attempts to use film to unify popular sentiment. An unexpectedly *normal* film, which makes it all the bizarre in context.

Early Postwar Film

The Murderers Are Among Us (Die Mörder Sind Unter Uns) - the first postwar film, 1946, but a significant film even without that context. An army doctor, who witnessed a military unit engaging in massacres during the war, returns to Berlin a broken and embittered man. He squats in a vacant apartment. Shortly thereafter, the apartment's owner, a woman liberated from a concentration camp and wishing to start life anew, returns home to find that this man has occupied her apartment. They build an initially platonic life together, as she nurses him back to mental health - until one day he discovers that his war-criminal commanding officer not only survived the war but is prospering as an industrialist.

Documentary

Verdict on Auschwitz (Der Auschwitz Prozess) - A 1990s documentary about the West German trials in the 1960s of Germans working at Auschwitz, and how they galvanized long-avoided discussions in West German society regarding the concentration camps, and issues of individual and generational guilt and accountability.

Contemporary German Films

Germany is experiencing something of a “silver age” in film right now, with the production of a long series of world-class films on a range of historical topics. With the war now chronologically distant, and with the decades of silence passed now, too, these have included numerous films about the Third Reich.

A Woman in Berlin - based on an anonymous memoir published in the 1950s, about a woman in Berlin, April/May 1945, depicting the last days of the war and the first days of Soviet occupation, and how the (mostly female) residents coped with the anarchy and pillage. While depicting the experiences of the residents of an entire apartment building, the plot focuses on one woman especially, who decides that if she no longer owns her own body, she will at least make efforts to choose which Soviet officer will own her, and to survive in that fashion.

The Counterfeiters (Die Fälscher) - Based on the true story of counterfeiters housed in Sachsenhausen camp. Their task: to counterfeit the British Pound and the American Dollar in order to disrupt the Allied economies by flooding them with fake currency. The prisoners receive special privileges, but struggle with moral issues of collaboration.

Downfall (Der Untergang) - A mostly accurate rendition of the last ten days of the Reich, based on the memoirs of Hitler’s personal secretary, Traudl Junge. Much of the film captures the turbulence and conflict in Hitler’s bunker, but the drama above ground in beleaguered Berlin is captured vividly, as well. An instant classic upon release.

Europa Europa (Hitlerjunge Salomon) - a German Jew escapes persecution by fleeing to Poland, and then again by claiming to be an ethnic German escaping the Soviets when the Germans invade. His guise is so successful that he is sent to an elite Hitler Youth training center, which has its own perils for him. Incredibly, it is based on a true story.

Generation War (*Unsere Mütter, Unsere Väter*) - (Actually a television miniseries whose original German title interestingly translates as “Our Mothers, Our Fathers”.) Five young people have a last celebration in 1941 before two of them go off to war, and a third becomes an army nurse. They pledge to meet again at Christmas (by which time the war would surely be over), but they do not actually meet again until May 1945. Only three return, each deeply scarred by their experiences, and by the loss of the other two.

Germany, Pale Mother (*Deutschland Bleiche Mutter*) - considered one of the great masterpieces of 20th century cinema, not just in Germany, but globally. The story of a woman in Nazi and postwar West Germany and her travails at assertion, identity, love, and motherhood - all the while serving as an allegory for the fate of Germany as a whole.

Heimat - a magnificent film long enough to be a miniseries, clocking in at about 15 1/2 hours. It chronicles the daily and generational dramas of the residents of Schabbach, a village in the Rhineland, 1919-1982, in a way that comes to embody the German 20th-century experience generally. Unsurprisingly, almost half of the film treats just 1933-1945.

Rosenstrasse - a treatment of the “Rosenstrasse incident”, in which “Aryan” wives in Berlin successfully staged a demonstration to free their just-arrested Jewish husbands in the middle of World War II.

Sophie Scholl - the story of Sophie and Hans Scholl, the more famous of the members of the “White Rose”, a German resistance organization based at the University of Munich. Most of the film is based on the transcript of Sophie Scholl’s arrest, interrogation, and trial, which was found in East German archives after 1990. It does a stunning job of displaying her courage and adherence to conscience in the face of death.

Stalingrad - along the lines of *Saving Private Ryan*, but regarding German soldiers fighting in Stalingrad. Grim and graphic, and captures the terror and confusion of the dwindling number of soldiers as the Red Army encircles them, and then as the circle draws tighter and hope for rescue fades.

The Ninth Day - a Catholic priest from Luxembourg is suddenly released from Dachau. He is given a choice: if he successfully convinces his superior the archbishop to collaborate with the Nazi occupiers, then all of the priests in Dachau will be freed. If he tries to escape, they will all be shot. He is given nine days to decide.

HOW I GRADE ASSIGNMENTS

A reader/grader will look for four things when reading a paper:

Grammar

No profession in the world (except advertising) considers poor grammar acceptable, least of all in teaching. You might have a brilliant insight, but it will not matter if I cannot figure out what you are saying. But clear thinking and clear writing go together: most likely, if you cannot yet express the thought clearly, you probably do not yet have a clear thought. Only clear thoughts get the points, though, inside or outside the classroom.

Information

Basic information presented grammatically -- mere recital -- gets you a "C" (72-78 range). It shows that you understand that the information has something to do with the topic, but does not show anything more than that.

Analysis

Are you processing the information, trying to apply it to the question asked of you? This goes beyond recital, and gets a grade beyond recital, depending on the quality of your analysis. This will put you into a "B" range (82-88).

Insight

Having applied the information to the question, can you come to some thoughtful summary or new insight? This in turn goes beyond analysis, and gets a grade based on that fact, in the "A" range (90-100).

Other aspects of a paper will also make an impression, either positive or negative. A reader/grader will look at other aspects in determining how well the paper fulfills an assignment:

The degree of documentation.

(How much does the writer use concrete evidence to prove a point?)

Accuracy and thoroughness of the information.

(Getting information wrong often can be worse than no information, if it leads to a misunderstanding of other facts. Even if a paper is otherwise perfect, a grader will deduct for misinformation. This keeps standards of accuracy up, if nothing else.)

Punctuality

(Is the paper handed in on time? If not, out of fairness to the people who did work to make the deadline, a reader/grader will have to dock a few points.)

The paper's length.

(This matters only a little, but it does matter. A really good, but too short paper will get a better evaluation than an average paper meeting the length-requirement. But both will get a better evaluation than a short and average paper. Almost as bad, though, is a paper that throws everything in, in the hopes that something will be right, or to reach a length requirement.)

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The paper's organization.

(This will show up in several ways, anyway: non-comparative papers, for example, will tend to summarize the documents, rather than systematically comparing them. But even at this level, some papers can have better comparative structure than others. A weak introduction or a weak conclusion, either of which will leave a reader not knowing what to do with the information, will always detract from a paper's argument.)

Spelling and grammar.

(If you hand in a paper loaded with "typos" and misspellings, it sends the insulting message that you did not care to proofread your paper. If you send such a message, your grader will likewise reply that he or she did not care for your paper, either. You need to proofread, even if you have a spellchecker, since a spellchecker can't distinguish between "there" and "their", "which" and "witch", and so on.)

All this being said, here is roughly how I grade papers:

"Mastery"-level assignments and posts:

A (95-100) Paper gives accurate information, makes good comparisons, and draws good conclusions based on those comparisons. (Usually a paper like this will focus on particular themes on which comparisons or analysis will be made, rather than, for example, giving summaries of each of the two articles with concluding comparative paragraphs.) The paper is basically using information and reading against the grain.

A- (90-95) Paper has nearly A-level quality. It might be too short, though, or too late, might get a fact wrong, or not consider some key piece of evidence. Perhaps it did not document well, or could have had a stronger conclusion. Just something about it makes just shy of perfect.

B+ (87-89) This kind of paper has made some very good comparisons, and likely show some insights, but has not made the full leap to productive conclusions. Possibly, it has some of the same structural problems as an A-, only more so.

"Proficiency"-level papers:

B (83-86) The paper gives accurate information, and makes good comparisons or linkages, but does not work with these to draw conclusions effectively. Lame conclusions like "some aspects were the same, and some were different" (as if we did not know that already!) actually undermine a paper.

B- (80-82) Paper has a B-level quality, but (again) might be short, late, or contain inaccuracies, documents information inadequately, or simply did not consider relevant information.

C+ (77-79) This kind of paper will have begun to make comparisons, but has made few of them, or has made unproductive comparisons with little potential to reveal new insights. The paper probably has stuck mainly to giving information about the topic. Possibly, it has the same structural problems as a B-, only more so.

“Needs Improvement”-level assignments:

C (73-76) This kind of paper gives accurate information, but does little with it. It presents facts from the texts with little comparison or linkage, thus giving the reader little insight into how the data relate to each other.

C- (70-72) Paper has a C-level quality, but might be short, late, inaccurate, or miss relevant information, or did not document its information. Consistently poor grammar will likely show up here, too.

D+ (67-69) The same structural problems as a C-, only more so.

D (63-66) The same structural problems as a D+, only more so.

Sample Syllabus