

# Film Music and the Holocaust

MUS 1262  
Fall 2022  
Gibson 101

Dr. Kathryn Huether (Hee-ther; she/her/hers)  
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Lecture: TR 10:05-11:30 AM  
Required Lab: M 7:00-10:00 PM

Office Hours: TR 3:00-4:30 PM & By  
Appointment

Syllabus Color Denotations		
REGULAR Meeting	NO Class Meeting	INDIVIDUAL VIEWING
EXAM	ASSIGNMENT DUE	COMMUNAL VIEWING

## Course Description

Examines film music practices through a study of documentary films, foreign language depictions, and “Hollywood blockbusters” that are related to and influenced by the Holocaust. This filmography encompasses a myriad of extensive pre-existing film music practices and poses ethical questions in relation to aesthetic applications and the intricate compilation of sound and image. Analysis of case studies considers the psychological, political, and philosophical structures that emerge in these films by providing students with the foundations of film music as an art form. Material ranges from composers Max Steiner to John Williams and Hanns Zimmer and critically engages in examples from various feature films, documentaries, foreign language films and television. Study connects the musical styles applied within Holocaust filmography to those of non-Holocaust and the “film music canon.”

## Office Hours

Aside from the initial required office hours, regularly scheduled office hours are Tuesday/Thursday immediately after class from 3-4:30 PM. If these do not work for your schedule, that is okay! Email Dr. Huether to find another time.

## A Note on the Material and Mental Health

When delving into Holocaust history, or any violent history, all emotional responses – including numbness – are normal and expected. Be aware that course content, including content about mass violence, abuse, sexual violence, extreme violence against children, suicide, and other content may trigger personal issues for you and your classmates. Take the time to be kind to yourself, your classmates, and your professor. Remember, everyone is fighting a battle that we know nothing of. Be respectful and listen. If you have any concerns or issues, please do not hesitate to reach out to Dr. Huether.

## Grading and Assignments

Participation/Engagement	25%
▪ Reading Introductions (3 total/5% each)	
▪ General Class Engagement (5%)	
▪ Attendance (5%)	
Required Office Hour Visit	5%
Worksheets (2 total/2.5% each)	5%
Weekly Film Discussion Posts	20%
Midterm Exam: Film Music Concepts	20%
Final Paper/Project	25%

*\*\*Grades will not be consistently updated on Canvas. Please keep your own records or reach out to Dr. Huether via email.\*\**

## ***Attendance and Participation (25% of Final Grade)***

### *Viewings*

There are two types of viewings: **Communal viewings**—when we will meet in person during our Monday lab time (7-10:00 PM) in Gibson 101—or **individual viewings** where you are responsible for watching the material *prior* to the Tuesday meeting. Each week is focused on a different film so it is important to have engaged with the film prior to our Tuesday lecture and discussion. In person viewings are required. If a student misses more than 2 **communal viewings**, each subsequent missed viewing will result in a 2% drop in the final grade per missed viewing.

### *Reading Introductions*

Students are required to introduce three reading assignments over the course of the semester. Students will sign up for their chosen days the first week of class. These introductions are informal but require the students to demonstrate basic background knowledge and relevant context of the primary or secondary sources and pose discussion questions for class conversation.

### *Notes on Constructing Questions:*

- Can it be answered with a simple yes or no? If so, rework it.
- Does this require additional research that could not take place in a simple daily exchange?
- Does my question respect and consider the diverse lives of my fellow students?

### *Attendance/General Class Engagement*

This course covers an extensive amount of subject matter. You cannot succeed without regular attendance and a commitment to finish the assigned readings. Our class meetings are primarily discussion of the readings, thus, your absence 1) takes away your personal contribution and 2) limits your engagement and learning trajectory. Our class size is small and will largely be discussion based.

*Students are allowed two absences no questions asked. All other absences that students hope to be deemed as “excused” must be approved by Dr. Huether at least 48 hours in advance.*

## **Required Office Hour Visit (5% of Final Grade)**

At the beginning of the semester, everyone will sign up for a 10-minute slot during Dr. Huether’s office hours. This initial meeting is a chance to introduce yourself and let Dr. Huether know about your musical life, your academic background, and goals, strengths and weaknesses, hopes and concerns about the course, and anything else you’d like to share! You can also feel free to ask Dr. Huether about her life too! This visit is required and counts towards 5% of your final grade.

## **Worksheets (5% of Final Grade)**

You will have two worksheets that are to be completed and printed out to submit in class on September 6<sup>th</sup> (Worksheet I) and September 13<sup>th</sup> (Worksheet II). You can find the assignment on canvas.

## **Weekly Film Discussion Posts (25% of Final Grade)**

Students are required to contribute a weekly discussion post on canvas (seven total). Posts will begin in week 4. They should be completed before Thursday class meetings and students should reflect upon the viewings and readings up until that point and pose a question or two. Students are encouraged to respond to each other but are only required to contribute one weekly post. Not every week requires a post, so be sure to follow the schedule below.

### **Weeks with Required Posts:**

- Week 4, Wed. Sept. 21
- Week 5, Wed. Sept. 28
- Week 6, Wed. Oct. 5
- Week 9, Wed. Oct. 26
- Week 10, Wed. Nov. 2
- Week 12, Wed. Nov. 16
- Week 14, Wed. Nov. 30

### **Exam—Film Music Concepts (20% of Final Grade)**

There will be one low stress exam in class on **October 20th**. This serves to highlight students' grasp and understanding of key film music terminology and to demonstrate that students are capable of a form of film analysis. More details will be provided as the date approaches, but **NO STRESS**.

### **Final Paper/Project (25% of Final Grade)**

Students may choose *either* a final paper or a final project of the student's choosing **due by midnight on December 23**. Proposals for final projects and papers must be submitted on **November 3<sup>rd</sup>** via canvas. Students will present on their work on either **December 6<sup>th</sup> or 8<sup>th</sup>**. These presentations are 10% of the Final Project Grade.

Your final project must be an engagement with a contemporary film/TV depicting mass violence/trauma. This can be about the Holocaust or another genocide, terrorism, domestic violence, etc. A few options (but certainly not limited to):

<u>Police/Systemic Racism Brutality</u>	<u>9/11</u>	<u>School Shootings</u>
<i>Selma</i> (2013)	<i>United 93</i> (2006)	<i>The Fall Out</i> (2020)
<i>Straight Outta Compton</i> (2015)	<i>Remember Me</i> (2010)	
<i>The Hate You Give</i> (2018)	<i>The Report</i> (2019)	

*\*\*Please note that these suggestions are by no means equitable or diverse enough. Please suggest additional examples for future syllabi, and for your projects. I'm excited to learn from you!*

### **Late Work Policy**

Submission and acceptance of late work raises questions of fairness because if late papers are accepted without penalty, those students have extra time to complete the assignment. Consequently, late submissions will be penalized. For each day that the paper is late, the final grade of that paper will drop one-third of a letter grade, e.g., from an A to an A-. Penalties begin when papers are due.

Exceptions to the late work policy will be made at Dr. Huether's discretion to students presenting valid excuses related to health, family, or professional responsibilities. Unless there is a last-minute emergency it is expected for students who are confronted with time submission issues to consult with Dr. Huether prior to the due date so that an alternative solution may be found.

## Course Expectations

- *Participation:* Students are encouraged to use their discussion posts and notes from readings as preparation for course participation. Contribution to the conversation is considered in the final grade; however, Dr. Huether is flexible on what this looks like.
- *NO Screens:* Any technology aside from what is directly required for our daily meetings is not allowed. Please keep all phones and laptops stored during the course. Note taking by hand is strongly encouraged; however, special accommodations will be considered on a case-to-case basis.
- *Cell Phone Policy:* If a student is seen interacting with their phone during class, they will be asked to put it away. If the student is seen interacting again in the same period, they will be politely asked to excuse themselves from that day's meeting. Your colleagues deserve your full attention and respect, which is not possible when engaging on personal technology.

## Honor Code

*Bowdoin College policies on documentation of sources and educational ethics will be strictly observed; cheating and plagiarism will not be tolerated and will be prosecuted to the full extent of College policy. Please refer to the Honor Code in the student handbook (<http://www.bowdoin.edu/studentaffairs/student-handbook/college-policies/index.shtml>)*

## Inclusion

Class participation depends on a safe space where all members feel invited to contribute to discussion, critique, and collaboration. We value the perspectives of individuals from all backgrounds, representing the diversity of our community. This diversity includes race, gender identity, national origin, ethnicity, religion, social class, age, sexual orientation, politics, physical and learning ability. If at any time you feel that you, or someone else in the class, is excluded or discouraged from full participation, please speak to me or seek council from supportive, campus resources. If you see ways I can improve the class environment, please let Dr. Huether know.

## Accommodations

Students seeking accommodations based on disabilities must provide documentation to the Assistant Dean of Student Affairs. Students are encouraged to address any special needs or special accommodations with me at the beginning of the semester or as soon as you become aware of your needs. Additional information regarding the accommodations process for students with disabilities can be found at:

<http://www.bowdoin.edu/studentaffairs/student-handbook/college-policies/accommodation-policy.shtml>

## Religious Holidays

The Religious Holiday Policy and a list of major religious holidays and policies can be found on the [Academic Calendar](#) (scroll down to the bottom). Please communicate your intention to observe religious holidays at the beginning of the semester.

<b>Week 1</b>		<b>Intro Part I</b>
September 1		<ul style="list-style-type: none"> <li>▪ Introduction to the Course</li> <li>▪ Overview of Syllabus</li> </ul>
<b>Week 2</b>		<b>Intro Part II</b>
September 5		Individual Viewing— <i>Score: A Film Music Documentary</i>
September 6		<p>Intro Cont.: Basics of Film Music  <b>Due: Worksheet I</b> (at the start of class)</p> <p>Read:</p> <ul style="list-style-type: none"> <li>▪ Kathryn Kalinak, “What Does Film Music Do” and “How does Film Music Work?”</li> <li>▪ Theodor Adorno &amp; Hanns Eisler, Chapter 1, “Prejudices and Bad Habits,” and Chapter 4, “Sociological Aspects,” in <i>Composing for the Film</i></li> </ul>
September 8		<p>Intro Cont.: Brief History of the Holocaust  Read:</p> <ul style="list-style-type: none"> <li>▪ Doris Bergen, <i>War and Genocide: A Concise History</i>, Selections</li> </ul> <p style="text-align: center;">**please dedicate your time to the introduction and conclusion and skim the rest**</p>
<b>Week 3</b>		<b>Propaganda Part I: Triumph of the Will &amp; Death Mills</b>
September 12		Communal Viewing: <i>Triumph of the Will</i>
September 13		<p><b>Due: Worksheet II</b> (at the start of class)</p> <p>Read:</p> <ul style="list-style-type: none"> <li>▪ Stefan Strötgen, ““I Compose the Party Rally...”: The Role of Music in Leni Riefenstahl’s <i>Triumph of the Will</i>”</li> <li>▪ David Goodman, “Propaganda and Sound,” in <i>The Routledge Companion to Sound Studies</i></li> <li>▪ (Optional) Richard Meran Barsam, <i>Film Guide to Triumph of the Will</i></li> </ul>
September 15		<p>View (in class): <i>Death Mills</i> (1945)  Read:</p> <ul style="list-style-type: none"> <li>▪ Abby Anderton, “The Sound of Atrocity Propaganda: Listening to the Concentration Camp in Allied Culture Memory”</li> <li>▪ Selections from Patricia Aufderheide, “Documentary Film: A Very Short Introduction”</li> <li>▪ Philip Bohlman, “Nationalist Music”</li> </ul>
<b>Week 4</b>		<b>Interwar/War Film</b>
September 19		Communal Viewing— <i>The Great Dictator</i> (1940)
September 20		<p>Read:</p> <ul style="list-style-type: none"> <li>▪ Aner Preminger, “Charles Chaplin Sings a Silent Requiem”</li> <li>▪ Adrian Daub, “Hannah, Can You Hear Me?”—Chaplin’s “Great Dictator,” “Shtonk,” and the Vicissitudes of Voice”</li> </ul>

September 22	View (in class): <i>Jud Süß</i> (Süss the Jew; 1940) Read: <ul style="list-style-type: none"> <li>▪ Na'ama Sheffi, "Jews, Germans, and the Representation of Jud Süß in Literature Film"</li> <li>▪ Susan Tegel, ""The Demonic Effect": Veit Harlan's Use of Jewish Extras in <i>Jud Süß</i>"</li> </ul>
<b>Week 5 Documentary Film</b>	
September 26	<b>No Viewing</b>
September 27	View: (in class): <i>Night and Fog</i> (1956) Read: <ul style="list-style-type: none"> <li>▪ Sylvie Lindeperg, "Eisler's Neverending Chant"</li> <li>▪ Amy Wlodarksi, "The Composer as Witness: Hanns Eisler's Film Score to <i>Nuit et Brouillard</i>"</li> <li>▪ (Optional) Kathryn Huether, <i>Night and Fog</i></li> </ul>
September 29	View (in class): Oprah Winfrey, "Auschwitz Death Camp" Read: <ul style="list-style-type: none"> <li>▪ Kathryn Huether, "Auschwitz Death Camp"</li> <li>▪ Marianne Kielian-Gilbert, "Listening in Film: Music, Film Temporality, Materiality, and Memory"</li> </ul>
<b>Week 6 The Holocaust in American Conscience</b>	
October 3	<b>Communal Viewing</b> — <i>The Diary of Anne Frank</i> (1959)
October 4	Read: <ul style="list-style-type: none"> <li>▪ Christopher Palmer, "Alfred Newman" (68-93)</li> <li>▪ Max Steiner, "Scoring the Film"</li> <li>▪ Deborah Lipstadt, "America and the Memory of the Holocaust, 1950-1965"</li> <li>▪ Henry Greenspan, "Imagining Survivors: Testimony and the Rise of the Holocaust Consciousness"</li> </ul>
October 6	<b>View (on your own; course reserves):</b> Episode 1, "The Holocaust" (miniseries; 1978) Read: <ul style="list-style-type: none"> <li>▪ Edward Linenthal, "The Boundaries of Memory: The United States Holocaust Memorial Museum"</li> <li>▪ Alan Mintz, "From Silence to Salience"</li> </ul>
<b>Week 7 Interlude—Representing the Holocaust</b>	
October 10	<b>NO VIEWING—FALL VACATION</b>
October 11	<b>NO CLASS—FALL VACATION</b>
October 13	Read: <ul style="list-style-type: none"> <li>▪ Bernard Hermann, "Hermann Says Hollywood Tone Deaf as to Film Scores"</li> <li>▪ Michael Rothberg, "The Demands of Holocaust Representation"</li> <li>▪ Alison Landsberg, "America, the Holocaust, and the Mass Culture of Memory: Toward a Radical Politics of Empathy"</li> </ul>

<b>Week 8</b>		<b>The Spielberg Effect</b>
October 17	Communal Viewing— <i>Schindler's List</i> (1993)	
October 18	Read: <ul style="list-style-type: none"> <li>▪ Robyn Stillwell, “The Fantastical Gap between Diegetic and Nondiegetic”</li> <li>▪ Jeremy Maron, “Affective Historiography: Schindler’s List, Melodrama and Historical Representation”</li> <li>▪ (Optional) Kathryn Huether, “Moral Diegesis: <i>Schindler’s List</i>”</li> <li>▪ (Optional) Annette Insdorf, “Rescuers in Fiction Film”</li> </ul> View (in class): <ul style="list-style-type: none"> <li>▪ “Interview—Steven Spielberg on the Legacy of <i>Schindler’s List</i>”</li> </ul>	
October 20	MDTERM Reflection—Take Home	
<b>Week 9</b>		<b>Quentin Tarantino</b>
October 24	Communal Viewing— <i>Inglourious Basterds</i> (2009) Due: <i>Midterm Reflection</i> (by noon)	
October 25	<b>NO CLASS</b> —View a second <a href="#">Quentin Tarantino Film of Your Choosing</a>	
October 27	Read: <ul style="list-style-type: none"> <li>▪ Lisa Coulthard, “Inglourious Music: Revenge, Reflexivity, and Morricone as Muse in <i>Inglourious Basterds</i>”</li> <li>▪ Matthew Boswell, “<i>Inglourious Basterds</i> (Quentin Tarantino)”</li> <li>▪ Rob Bridgett, “Hollywood Sound”</li> <li>▪ Liel Leibovitz, “Inglourious Indeed: Tarantino’s <i>Inglorious Basterds</i>, a Jewish Revenge Fantasy, Does Violence to Jewish Morality”</li> <li>▪ Gabe Friedman, “<i>Inglourious Basterds</i> Came Out 10 Years Ago. Has Its Legacy Changed?”</li> </ul>	
<b>Week 10</b>		<b>“Edelweiss” and Sonic “Postmemory” Pt. I</b>
October 31	Individual Viewing (Selections will be Provided)	
November 1	Read: <ul style="list-style-type: none"> <li>▪ Marianne Hirsch, “Connective Arts of Postmemory”</li> <li>▪ Elie Wiesel, “Art and the Holocaust: Trivializing Memory”</li> <li>▪ Abraham H. Foxman, “The Holocaust Meets Popular Culture”</li> <li>▪ Megan Garber, “‘Edelweiss’: An American Song for Global Dystopia”</li> <li>▪ (Optional) Marianne Hirsch, “The Generation of Postmemory”</li> </ul>	
November 3	Due: <b>Final Project/Paper Proposals</b> Guest Lecture—Mark Polishook, “The Making of <i>Seed of Sarah</i> ”	
<b>Week 11</b>		
November 7	Communal Viewing— <i>The Grey Zone</i> (2001)	
November 8	<b>NO CLASS MEETING</b> —View <i>Son of Saul</i>	
November 10	<b>NO CLASS MEETING</b> —View <i>Son of Saul</i>	
<b>Week 12</b>		<b><i>The Grey Zone and Son of Saul</i></b>
November 14	No Viewing	
November 15	Read: <ul style="list-style-type: none"> <li>▪ Primo Levi, “The Gray Zone”</li> <li>▪ Rich Brownstein, “The Greatest Holocaust Film Ever Made”</li> <li>▪ Guido Fackler, “Music in Concentration Camps 1933-1945”</li> </ul>	
November 17	Read: <ul style="list-style-type: none"> <li>▪ Beja Margitházi, “Embodying Sense Memory: Archive Image and Traumatic Experience in <i>Son of Saul</i>, <i>Warsaw Uprising</i>, and <i>Regina</i>”</li> <li>▪ Jeffrey Wallen, “Facing the <i>Sonderkommando: Son of Saul</i> and the Dynamics of Witnessing”</li> </ul>	

<b>Week 13</b>		<b>Postmemory, Pt. II</b>
November 21	<i>Individual Viewing—The Song of Names</i>	
November 22	Read: No Reading—General Class Discussion	
November 24	<b>NO CLASS—THANKSGIVING BREAK</b>	
<b>Week 14</b>		Normalizing the Holocaust
November 28	<i>Communal Viewing—Jojo Rabbit</i> (2021)	
November 29	Read: <ul style="list-style-type: none"> <li>▪ Deborah Lipstadt, “Antisemitic Enablers” and “The Clueless Antisemite”</li> </ul> <i>And one of the following:</i> <ul style="list-style-type: none"> <li>▪ Alvin Rosenfeld, “Popular Culture and the Politics of Memory”</li> <li>▪ Gavriel Rosenfeld, “Humanizing Hitler: The Führer in Contemporary Film”</li> </ul>	
November 30	Optional: Attend Professor Huether’s Talk on Sound Mediation and Holocaust Memory, 7:00-8:30 PM, Location Moulton Union Main Lounge	
December 1	<i>No Class Meeting—View Assigned Peer Film for Final Presentations</i> <ul style="list-style-type: none"> <li>▪ Kyra → <i>Good Morning Vietnam</i> (Hadley)</li> <li>▪ Nick → <i>Good Morning Vietnam</i> (Hadley)</li> <li>▪ Hadley → <i>Invictus</i> (Kyra)</li> <li>▪ Matteo → <i>Selma</i> (Augie)</li> <li>▪ Daniel → <i>United 93</i> (Nick)</li> <li>▪ Augie → <i>One Child Nation</i> (Lia)</li> <li>▪ Lia → <i>United 93</i> (Nick)</li> </ul>	
<b>Week 15</b>		
December 5	<i>Communal Viewing—Where is Anne Frank</i> (2021)	
December 6	Read: <ul style="list-style-type: none"> <li>▪ Liat Steir-Liny, “The Image of Anne Frank: From Universal Hero to Comic Figure”</li> <li>▪ Peter Bradshaw, “Where is Anne Frank? Review—Holocaust Diary Imaginatively Rebooted for the YA Generation”</li> <li>▪ Pete Hammond, “‘Where is Anne Frank’ Cannes Review: Powerfully Reimagined Animated Holocaust Film Should Make Strong Impact on Young Audiences”</li> <li>▪</li> </ul>	
December 8	Final Project Presentations	
<b>FINAL PROJECT/PAPER DUE</b>		
<b>Wednesday, December 23 by Midnight</b>		
January 10		
Fall 2022 Grades Available		