

ACKNOWLEDGEMENT

UBC's Point Grey Campus is located on the traditional, ancestral, and unceded territory of the xwməθkwəyəm (Musqueam) people. The land it is situated on has always been a place of learning for the Musqueam people, who for millennia have passed on their culture, history, and traditions from one generation to the next on this site.

COURSE AND INSTRUCTOR INFORMATION

Full Course Title	Course Code Number	Credit Value
The German Nazi Holocaust in Polish Literature and Film (in English)	POLS 426	3
Course Instructor	Classes	Office hour
Dr Ania Switzer, Email: Canvas	Tuesdays and Thursdays 12:30-14:00 Life Building 2212	Wednesdays 14:00-15:00 Buchanan Tower room 1001

Course description:

Poland has been an important participant and witness to the turbulent and traumatic events of the twentieth century. Poland subsequently experienced an attempt to build a communist utopia, orchestrated by the Soviet Union, and the collapse of this project. Since 1989, the country finds itself tackling a varyingly successful political transformation.

The course focuses on analysis of Polish culture in the aftermath of the breakdown of Western civilisation as a result of the Holocaust, the Second World War and Nazism. Literature, film and other cultural texts have reflected some of the most important ideological, social and political shifts experienced as a result of these historical events.

This course requires us to consider the complex interplay of history and memory in Poland, country characterized by multicultural legacy and competing visions of the past. What are the ways in which the Holocaust has been inscribed in Polish cultural memory? What types of discourses have been influential? Class discussions will explore intersecting concepts of memory, forgetting, identity and belonging, among others. We'll move back and forth between the past and the present as required to gain an in-depth understanding of the discussed problems.

Students should be aware that the content studied in this course includes potentially disturbing materials.

PREREQUISITES

None. Knowledge of Polish language is not needed. All readings and films included in this course are available in translation and/or with subtitles.

LEARNING OUTCOMES

By the end of the course, you will have acquired:

1. Experience in the study of variety of Holocaust representations, especially but not limited to, in Polish literature and film.
2. A good introductory knowledge of the ways social and historical issues related to the Holocaust have been addressed by Polish culture.
3. An in-depth knowledge of the specific cases which you research and on which you prepare your in-class presentation.
4. Improved ability to make presentations and to articulate your ideas in class discussion and in writing.
5. Experience in close and critical reading of cultural texts, including ability to articulate the main ideas presented in a text and to connect these ideas to other texts and situations.

Course Structure

This course is organised in a seminar format. Meetings will open with a brief presentation of the issues at stake in the given class, instructor's talk and students' presentations; these are mostly aimed for contextual integration of our discussion.

The course is designed as interactive and aims to facilitate collaborative learning, and provide space for conversation. I am not going to tell you what to think. My role is to guide you, introduce analytical framework, offer clarifications and facilitate conversations. Consequently, this format places much of the weight of learning on you and your fellow students. Not preparing for class will harm both you and them.

You may expect many opportunities for individual and group study of a variety of texts (including art, movies, etc.) as assigned in the *Schedule* and posted on Canvas.

SCHEDULE OF TOPICS

The below schedule is an outline of the course and indicates the scope of the topics that it covers. Texts and dates are subject to change at the discretion of the instructor.

The materials studied in this course are either available on Canvas, in the Modules section, arranged per week, or will be provided during class meetings. You do not need to purchase any textbooks or other materials.

Module I

Date	Topic	Texts	
1	Tue., Jan. 9	Introduction 1	No prior preparation expected.
	Thu., Jan. 11	Introduction 2	No prior preparation expected.
2	Tue., Jan. 16	Contexts	Listen to Polcast, episode 20 and 21.
	Thu., Jan. 18	Perspectives	Read Bauman, J., "Living with Antisemitism", p. 64-65 and Krajewski, S., "A Polish Polish Jew", p. 101-107.
3	Tue., Jan. 23	Culture wars	Listen to <i>The New York Times</i> podcast, "Poland's Culture Wars". Optional: Applebaum, A., "Poland's Rulers Made Up a 'Rainbow Plague'".
	Thu., Jan. 25	Transformation	Read Pyzik A., Murawski, M., "Vogue Poland – why the iconic magazine's first Polish cover has proven so controversial".
4	Tue., Jan. 30	Events	Read Bergen, D., "Key Themes in Holocaust History"
	Thu., Feb. 1	People and theories	Watch Shlain, T., <i>Barbie, Jewish?</i> Read Nirenberg, D., "Anti-Judaism as a Critical Theory."
5	Tue., Feb. 6	Memory wars	Read Michlic J., <i>The Dark Past: Polish-Jewish Relations in the Shadow of the Holocaust</i> , p. 1-16.
	Thu., Feb. 8	Boundaries	Read Leszek Allerhand's account (select online resource).
6	Tue., Feb. 13	Native realm	Read Karpinowitz, Abraham, "Chana-Merka, the Fishwife" (excerpt). Browse YIVO website.
	Thu., Feb. 15	Prologue	Read Konopnicka, M., "Mendel of Gdansk (A Sketch)," p. 221-235. Read Segel, H. B., "Introduction", in: <i>Stranger in Our Midst</i> , p. 1-9. Watch (excerpts in class) <i>The Promised Land</i> (dir. A. Wajda) or <i>Warsaw tour</i>

Module II

Week	Topic	Text
7	Feb. 19-23	Reading week
8	Tue., Feb. 27	The Second Republic Presentation 1: Interwar period Read Szymanowski, Z., <i>The Antisemitism of Academic Youth</i> , p. 331-333 Read Vogel, D., <i>Lwowska Juderia</i> (web resource).
	Thu., Feb. 29	Memory and myth Presentation 2: Katyń. Presentation 3: April 1943 Warsaw Ghetto Uprising. Read Nalkowska, Z., "By the railway track", p. 1-5. Watch one of the two TV shows listed on Canvas.
9	Tue., Mar. 5	Heroes and villains Presentation 4: August 1944 Warsaw Uprising. Presentation 5: Janusz Korczak. Borowski, T., "The People Who Were Walking", p. 48-63.
	Thu., Mar. 7	Innocence Presentation 6: Rescuers (Karski, Sendlerowa). Read Ginczanka Z., <i>Non omnis moriar</i> ; watch web resource. Watch in class: <i>Ambulance</i> (dir. J. Morgenstern)
10	Tue., Mar. 12	Remembrance Presentation 7: Ghetto Fighters. Read Miłosz, Cz. <i>Campo dei Fiori</i> and <i>Poor Christians Look at the Ghetto</i> .
	Thu., Mar. 14	Epilogue Presentation 8: Kielce pogrom of 1946. Watch <i>A Generation</i> (dir. A. Wajda)
11	Tue., Mar. 19	Aftershock Presentation 9: March 1968. Presentation 10: Poor Poles Look at the Ghetto - Błoński Read Krall, H., "Briefly Now," p. 303-311.

Module III

Week		Topic	Readings
11	Thu., Mar. 21	Forms of violence	Read Gross, J. T., <i>Neighbours</i> (excerpts)
12	Tue., Mar. 26	Past in the making: public memory	Study tour, UBC Campus: Matter and meaning; TBC.
	Thu., Mar. 28	Guardians	Read Tokarska-Bakir, J. <i>Jedwabne. History as a Fetish</i> , p. 40-63.
13	Tue., Apr. 2	Hegemony	Read Slobodzianek, T. <i>Our Class</i> (excerpts)
	Thu., Apr. 4	Usable past	Watch before class: <i>Ida</i> (dir. P. Pawlikowski)
14	Tue., Apr. 9	Frontiers and Walls	Read Grabowski, J., "The danger in Poland's frontal attack on its Holocaust history"
	Thu., Apr. 11	Curating difficult knowledge	Watch before class: <i>Aftermath</i> (dir. W. Pasikowski)

ASSESSMENT OF LEARNING

Arts Students must contact Arts Advising as soon as you are aware you may need an [in-term concession](#). Please review [their website](#) for concession criteria as well as process to follow. Students in other Faculties should contact their Faculty advising office for direction.

The goal of this course is to practice and develop critical thinking, analytical skills and ability to discuss diverse works representing the Holocaust. You are not expected to memorise readily searchable information and minor details. You will need to understand the broader processes and developments, and be able to situate the cultural texts which we study in their historical, social and political context. Grading strategy in this course aims at balancing accuracy-based grading with effort-based grading. The below strategy is based on group discussion on January 16, 2024.

1. Attendance = up to **25 points** (80% attendance = 100; here: 25. Marked on name tags in class)
2. Weekly response/discussion questions = up to **25 points** (completion: submitted on time, evidence of engagement with the assigned text; 100% submitted & marked as complete = 25 points)
3. Two self-evaluation memos = **10 points** (5 x 2; completion: submitted on time, addressed the prompts, evidence of engagement with the course material, claims backed up by evidence)
4. Presentation or its instructor's approved equivalent (delivered or otherwise shared with the group; followed the guidelines provided on Canvas) = up to **30 points**
5. Active participation (★ stickers collected in class) and bonus points for 'community work' (eg. designed class activity or additional resource, created a post for CENES social media & received the instructor's approval) = up to **10 points**

Points add up and represent the final grade expressed as percentage.

You can revise and resubmit assignments listed in points 2, 3 and 4 within 5 working days of receiving the points. New grade will be calculated using the following formula: 60% original grade + 40% rewrite grade.

Before the final grades are submitted, the instructor will publish your final grade on Canvas. You are responsible for reporting any conflict in the calculation within 3 days of the publication. After that, no changes in grades will be made.

How to succeed in this course

Please read and watch class material as assigned. Prepare questions and issues you would like to address so that you can meaningfully contribute to our discussions in person. Classes do not replace but rather complement your own reading and viewing of the material. Your active and attentive presence in this class matters - here are some [useful tips](#) regarding participation in classes.

You don't need to email me about your absences or disclose any of your personal circumstances unless I can help you. It is not up to me to determine the validity of excuses for lateness or absence. If you experience an unforeseen event that keeps you out of class, please make every effort to get notes from a classmate.

Depending on the number of students who are enrolled in the course, each student will make one or two presentations introducing a seminar meeting (or its alternative).

Questions and topics for the presentation will be assigned by your instructor, and can be reasonably modified to better suit your needs and interests of the group. You will work either on your own or with a pre-assigned partner, in which case you should let me know how you organised the work and divided up the tasks. Presentations should be up to fifteen minutes long. One week prior to your presentation, you submit the draft of your presentation, including speaking notes and list of sources. On the day of the presentation, please submit the final version on Canvas.

The assessment strategy adopted in this syllabus indicates what is important about this course: active participation, consistency, collaboration, reflection and improvement as well as fostering a community of mature and active learners responsible for their own accomplishments. I recognise the diversity of participating students, including in terms of their background and aspirations. The grade you earn should not be a matter of luck, perceptions, personality or circumstances. Instead, your final grade should as fairly as possible reflect your effort and the mastery of the subject you have achieved.

UNIVERSITY POLICIES AND ACADEMIC INTEGRITY

I expect you to comply with all university regulations regarding academic integrity; including plagiarism, cheating, and submitting your own work more than once. Policy guidelines can be found at: <http://vpacademic.ubc.ca/integrity/ubc-regulation-on-plagiarism/>.

UBC provides resources to support student learning and to maintain healthy lifestyles but recognizes that sometimes crises arise. Details of how to access support are available here (<https://senate.ubc.ca/policies-resources-support-student-success>). UBC provides appropriate accommodation for students with disabilities and for religious and cultural observances.

For further details about Academic Integrity, Academic Freedom, and Freedom from Harassment and Discrimination, refer to the UBC Calendar links below.

- [Academic Integrity](#)
- [Academic Freedom](#)
- [Freedom from Harassment and Discrimination](#)

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Recording lectures and class discussions in this course is not permitted.

ACKNOWLEDGMENTS

I acknowledge that this syllabus has used and adapted some of the language and structure of the UBC syllabus template and teaching-related documents circulated by the Faculty of Arts.

Continued enrollment in this class signifies that you have read, understand and will abide by the rules set forth in this syllabus.