

**English 101 (50:350:101) Section 3**  
**Composition 1: Exploring the Holocaust through Academic Writing**  
**MWF 9:05-10:00 AM**

Instructor: **Jason Cash**

Office: ATG 474

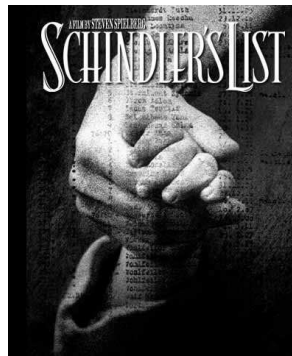
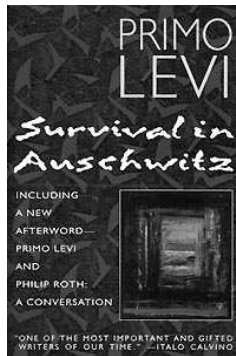
Hours – Mondays 11:00 am-12:00 pm

Wednesdays 11:00 am – 12:00 pm

By appointment

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### **Course Description**

Welcome to Composition I. This course will serve as a foundation for much of your college work to come, as thinking, writing, revision, and proper documentation skills are not exclusive to English Literature classes. Indeed, reading and writing with finely tuned attention to detail will serve as one of your greatest interdisciplinary assets.

Holocaust studies provide an impressive array of literary works to examine. In this course, we will look closely at first-hand accounts written by holocaust survivors such as Primo Levi and Elie Wiesel as well as victim Anne Frank. This affords us the opportunity to consider the role of the author's voice and intent as well as the relationship between fact and fiction. Students will be asked to think about, and discuss, complex ideas such as the point at which narrative becomes fiction. This will be emphasized through the incorporation of scholarly articles.

Prose narratives make up only a portion of the texts. Drama, film, and history also feature prominently. By exposing students to drama and film, an even more artistic and abstract approach to the subject matter can be explored. The nature of the selections also simply serves to raise awareness of the variety of misfortunes suffered during the holocaust, encouraging students to make unforeseen connections.

By the third and final paper, the hope is that students will have been given the tools to write clear and effective papers with identifiable theses. This is achieved through rigorous and constant revision, both among peers and individually. Students will be given the tools to organize their arguments successfully, not simply restating sources, but instead analyzing, interpreting, and integrating ideas. Perhaps most fulfilling of all, this course aims to provide you ample opportunity to develop your own personal style and voice.

## Required Texts

Faigley, Lester. *The Brief Penguin Handbook*. ISBN 0321245318

Frank, Anne. *The Diary of a Young Girl*. ISBN 0385480334

Harris, Joanne. *Chocolat*. ISBN 014100018X

Levi, Primo. *Survival in Auschwitz*. ISBN 0684826801

Rubenstein, Richard L. *The Cunning of History*. ISBN 0061320684

Wiesel, Elie. *Night*. ISBN 0374500010

Wright, Doug. *I Am My Own Wife*. ISBN 0822220245

Additional readings will be on reserve in the library. Along with the required readings, there will also be required viewings of *Cabaret* (1972) and *Schindler's List* (1993). And just for the sake of lightening things up, we will watch *The Producers* (2005).

**NOTE - DO NOT BUY THE BRIEF PENGUIN HANDBOOK USED. YOU WILL NEED A NEW COPY FOR REGISTRATION ON MYCOMPLAB. PLEASE BUY AT THE BOOKSTORE.**

## Grading

- Paper one – 15%
  - **DUE Sept. 28**
- Paper two – 20%
  - **DUE Oct. 26**
- Paper three – 25%
  - **DUE Dec. 7**
- Final portfolio – 20%
- Participation/Attendance – 20%

## Course Policies

- Attendance and Tardiness – This is a classic good news/bad news dichotomy. The good news is I will grant **three absences** regardless of your reason. Each day beyond your three will result in one point being taken off of your final grade, potentially resulting in the loss of all of your participation points. I not only expect you to attend class, but I expect you to arrive on time. If you are not in your seat by the time I have finished taking attendance, I will record you as tardy. For every three instances, you will be considered absent for one day of class.
- Participation – If you refuse to participate in class discussions, you are hurting yourself, your classmates, and yes, your instructor. Sharing ideas helps everyone, and participation of class discussions is to be expected. If a lack of participation appears to be a class-wide trend, quizzes will be held to establish accountability. Additionally, any harassment based on gender, race, religion, sexual orientation, nationality, or disability will be completely unacceptable. At the very least, it will result in points lost with the potential for disciplinary action.
- Plagiarism – Plagiarism will not be tolerated, but careful attention will be given to each violation. Keep in mind that plagiarism is not simply the act of quoting

without citation or presenting another's work as your own; if you attempt to pass someone else's idea as your own, you are just as culpable.

## **Tentative Schedule**

### **Unit 1: Introduction to the Course**

\*note – you were to have read *Chocolat* over the summer, but we will allow time for those who have not completed the novel to catch up

Wednesday, September 5

Introduction to course, discussion of expectations

Friday, September 7

*Chocolat*

Workshop - theses

Monday, September 10

MyCompLab Set-up

*Chocolat*

Faigley (1-26)

Wednesday, September 12

*Chocolat* discussion concludes

Friday, September 14

*Diary of a Young Girl* (70)

Workshop – crafting a paragraph

Monday, September 17

*Diary of a Young Girl* (140)

Faigley (27-70)

Peer revisions of initial drafts for first paper – discuss reading

Wednesday, September 19

*Diary of a Young Girl* (220)

**\*\*Draft for Paper 1 due**

Friday, September 21

*Diary of a Young Girl* (complete)

### **Unit 2: Firsthand Experiences of the Holocaust**

Monday, September 24

“This Way for the Gas, Ladies and Gentlemen” by Tadeusz Borowski, short story found in book of the same title on reserve in library

**\*\*Journal due**

Wednesday, September 26

*Night* (28)

Faigley (71-104)

Discuss types of writing

Friday, September 28

*Night* (complete)

Faigley (105-138)

Monday, October 1

**\*\*Paper 1 due**

Wednesday, October 3

“The Ethics of Reading Elie Wiesel’s *Night*” by Daniel R. Schwarz, on electronic reserve with the library.

*Survival in Auschwitz* (37)

Faigley (178-200)

Discuss scholarly articles and sources

Friday, October 5

*Survival in Auschwitz* (76)

Faigley (201-244)

Bring in article from online source for discussion with class

Monday, October 8

*Survival in Auschwitz* (102)

Wednesday, October 10

*Survival in Auschwitz* (144)

Faigley (245-299)

Friday, October 12

*Survival in Auschwitz* (complete)

**\*\*Journal Due**

Library orientation

### **Unit 3: Social Undesirables and the Third Reich**

Monday, October 15

View *The Producers* (2005)

**\*\*Draft for Paper 2 due**

Wednesday, October 17

Finish viewing *The Producers* (2005)

Faigley (300-310)

Friday, October 19

Faigley (379-416)  
Discuss readings

Monday, October 22  
*I am My Own Wife* (act one)  
Discuss progress of papers  
Peer revision

Wednesday, October 24  
*I Am My Own Wife* (act two)

Friday, October 26  
**\*\*Paper 2 due**

Monday, October 29  
“The Tease of Truth: Seduction, Verisimilitude (?), and Spectatorship in *I Am My Own Wife*” by Michael R. Schiavi, on electronic reserve with library  
**\*\*Journal due**

Wednesday, October 31  
Begin viewing *Cabaret* (1972)

Friday, November 2  
Continue viewing *Cabaret* (1972)

Monday, November 5  
Finish *Cabaret* (1972)

#### **Unit 4: Response and Responsibility**

Wednesday, November 7  
*The Cunning of History* (21)

Friday, November 9  
*The Cunning of History* (47)

Monday, November 12  
*The Cunning of History* (77)

Wednesday, November 14  
*The Cunning of History* (complete)

Friday, November 16  
**\*\*Journal due**

Monday, November 19  
Workshop day

Wednesday, November 21  
Workshop day

Friday, November 23  
**\*\* NO CLASS \*\***

Monday, November 26  
Begin viewing *Schindler's List* (1993)  
**\*\*Draft for Paper 3 due**

Wednesday, November 28  
Continue viewing *Schindler's List* (1993)

Friday, November 30  
Continue *Schindler's List* (1993)

Monday, December 3  
Finish *Schindler's List* (1993)

Wednesday, December 5  
**\*\*Journal due**  
Peer revision for third paper

Friday, December 7  
**\*\*Paper 3 due\*\***

Monday, December 10  
Discussion of portfolios

Wednesday, December 12  
Share reflections of course

### **Assignments**

Journals - In order to begin critical thinking about your reading, you are to write *at least* 500 words in response to each reading, including all books, short stories, articles, and the films viewed. While this is primarily an opportunity to practice and develop critical thinking skills and explore the course material, and you will not lose points for grammatical errors, you are still encouraged to take this time to hone your skills and experiment with advanced sentence and paragraph structure.

Papers - All papers are to be five pages in length, double-spaced, and employ proper MLA formatting and citation. Please refer to your handbook for details on MLA. In order to maintain consistency across all papers, you are also required to use one inch margins and a 12 point Times New Roman font.

The progression to the initial draft will occur gradually, beginning with class discussions and journal entries providing you the opportunity to come to your own understanding of the texts. As your initial drafts develop, you will bring them in for group discussion and peer revision. At least one previous draft should be included with your final draft as evidence of your revision. Finally, you will be required to incorporate the ideas of at least one published critic on the works or the topic.

With regards to submitting your papers for grading, **only hard copies will be accepted.** No e-mailed papers and no discs. Again, **hard copies only.** **Late papers will result in one half of a letter grade lost for every calendar day.** A description of paper topics follows.

**Paper 1** – Both *Chocolat* and *The Diary of a Young Girl* are concerned with the treatment of marginalized groups in society. Consider this in your journal entries. Is the treatment of the outsiders in *Chocolat* comparable to that of Jews in Nazi Europe? Could it escalate to that extreme in the contemporary setting of *Chocolat*? While the focus of the paper is yours to choose, please consider the possible connections and reflect on both books.

**Paper 2** – Both *Night* and *Survival in Auschwitz* are first-hand accounts of concentration camp survivors. Is there any difference in their style? Does either book seem to be more deliberately composed with the public in mind? Even with Anne Frank, we see a shift in tone when she learns that her journal could be published. Explore the differences and similarities between the three writers, giving special attention to the author's voice. You are expected to integrate some ideas from the readings found on reserve in the library.

**Paper 3** – Please choose one of the following:

Option 1 – In both *I Am My Own Wife* and *Cabaret*, we see the persecution of the Holocaust extending beyond European Jews. Could Richard Rubenstein's theory of indifference presented in *The Cunning of History* apply to other social "undesirables" under the Third Reich? If so, explain how. Otherwise, why does it not apply?

Option 2 – As films, both *Cabaret* and *Schindler's List* explore the responses of non-Jews to the Nazi persecution. From a cinematic perspective, how have the filmmakers constructed these explorations? Keep in mind that you need to discuss not only the perspectives that the films espouse, but the means by which the filmmakers do so.

Final Assessment Portfolio -This will be a collection of final drafts from your first three papers, your journal responses, and a cover essay. In your cover essay, you should reflect on your growth as a writer throughout the semester and across the three papers. The arrangement and presentation is entirely up to you, but you are encouraged to sequence and present them neatly and logically. The portfolio will be turned in during the final exam period and graded by your instructor as well as another instructor.