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Office Hours: Every other Thursday
1/18, 2/11, 2/25, 3/11, 3/25, 4/8, and
4/22 from 6:00-6:30PM or by
appointment. Please find ZOOM
meeting ids and passwords on
Blackboard for office hours. All office
hours will be held via ZOOM.

I value students and working with you
is important to me. The best way to
communicate with me is through
email. I try to respond to email within
24 hours. ODU policy indicates that
you should email faculty using your
ODU address. I may not receive your
email if you use another address.

History 493: Holocaust and Film: Representing the Unimaginable in the Visual Turn CRN 32376

Thursdays: 7:10-9:50: OCNPS 0200
Class opens at 6:30PM every night for those
who want to come early.

This class is a HYBRID course meaning some
meetings will be in class in the Oceanography
building, but many classes will be online
via ZOOM. This is a synchronous course so
whether we are in class face-to-face or
meeting online via ZOOM, we will always
meet on Thursdays from 7:10-9:50 pm
unless otherwise specified.



The rail line to Treblinka (Photo, 2019: AFC)

This course seeks to deepen your understanding of the Holocaust/Shoah
and its representation on film. We will explore the history of the Holocaust
and consider the idea of film as history. We will investigate film as
document, evidence, testimony, propaganda, artifact, art, and/or the
projection of collective memory. In examining Holocaust film, we will define
the historian's gaze and use that gaze to inform our viewership as well as
consider the evolution of the Holocaust narrative via cinema and television
since World War II.



Birkenau Gate on the Inside of the Camp (Photo, 2013: AFC)

Specific Learning Objectives and Outcomes:

- Students will understand the chronology of the Holocaust and its history as a global event.
- Students will grapple with the motivational forces tied to perpetrators, collaborators, by-standers, victims, and rescuers in the context of genocide.
- Students will be able to discuss the place of Holocaust film and television in the context of Holocaust history.
- Students will understand film as historical artifact and critical evidence of crimes against humanity.
- Students will address film as historical method in studying the Holocaust.
- Students will realize how film helps and hinders Holocaust understanding.
- Students will gain understanding about Holocaust memory.
- Students will grapple with the complexities of survivor testimony.
- Students will become familiar with important directors and cinematographers who attempt to explain the Holocaust via film and television as well as Holocaust scholars who write about it.
- Students will improve critical thinking skills by working with historical documents.
- Student will improve analytical thinking and writing skills through written assignments, journaling, and papers.
- Students will improve their visual literacy.
- Students will address methodological issues tied to the “historian’s gaze.”
- Students will grapple with human frailty and the penchant for good and evil.

Diversity Statement:

At Old Dominion University, we represent a diversity of individual beliefs, identities, backgrounds, religions, ethnicities and experiences. All are welcome in this class, and we must commit ourselves to show respect for every member of the class. See Old Dominion University's Diversity Statement here: [ODU Diversity Statement](#)

Accessibility Statement:

“Students are encouraged to self-disclose disabilities that have been verified by the Office of Educational Accessibility by providing Accommodation Letters to their instructors early in the semester in order to start receiving accommodations. Accommodations will not be made until the Accommodation Letters are provided to instructors each semester.” For more from the Office of Educational Accessibility, see this site: [Educational Accessibility](#)

Honor Code:

I believe students do not want to cheat. Cheating only robs individuals of understanding their own potential. Old Dominion University has an Honor Code, and serious ramifications ensue for those who break it. See the Honor Code here: [Honor Code](#)

Covid-19 Specifics and the Importance of Masks:

We are living during a terrible pandemic during this time. Masks are required in class, and we must practice social distancing. Basic human care involves protecting ourselves and others from potential infection. If you begin to feel unwell, you should not come to class, and you need to report your ill health on the Covid-19 reporting app. For more on ODU Covid-specific information see the link here: [ODU Covid-specific information](#)

The Issue of the Holocaust: A Warning

The Holocaust was one of history's greatest human tragedies. The subject matter is very complex and often, if not always, disturbing. Many of the photographic and film images we will see in this class are emotionally upsetting. Please be sensitive to the course material and respect it because we are discussing human lives, those lost in some of the most atrocious ways imaginable. In class, please remain sensitive as well to the feelings of others. It is imperative to never take course content lightly.

Classroom Policies

- Please attend every class. If you can't make it because of a real emergency or you feel sick, let Dr. Finley know in advance.
- Ensure that you come to class having read the course material for that evening so that you are ready to discuss it.

- Please keep electronic devices---phones, tablets, laptops put away while we are viewing film in class.
- Assignments are due on the dates given. If you have problems that prevent you from meeting deadlines, please discuss these issues with Dr. Finley. Please keep Dr. Finley informed about whatever happens this semester that might have an impact on your class performance. We are all in this pandemic together.
- Understand what plagiarism is. When you take more than three words directly from a source, you must put the borrowed material in quotation marks and credit the source with a citation note. If you borrow ideas but alter the language, you must credit your source at the end of the borrowed material. For more on plagiarism and a tutorial about it, see this site: [More on plagiarism](#).
- Much of what we see may be too emotionally difficult for you to watch, especially during this time of mental strain associated with the pandemic. If you begin to feel overwhelmed, please contact me and let me know.
- A strong warning: Holocaust denial is hate speech and will not be tolerated in this class.

Zoom Best Practices

- Zoom fatigue is a real problem, and all of us have multiple interactions with it even if much of this class is face-to-face. To reduce Zoom fatigue, experts suggest trying not to multi-task. Stop yourself from texting and answering email while on Zoom. Do your utmost to stay present in the class.
- Make sure you are prepared and comfortable for the class. Hopefully when on Zoom, you'll have your camera on; however, I understand if certain situations prevent you from doing that.
- Research shows that when on Zoom, humans spend most of their time looking at themselves. You might want to adjust your viewer settings during class so that you can't see yourself.
- It is preferable that you do not eat during class. It is obvious that the consumption of alcoholic beverages during class is prohibited.
- Sometimes students unavoidably have children present during class on ZOOM. Holocaust images, however, should not be shown to young children and adolescents. This course is not a class for you to take at this time if you think children in your care might be present.

Course Materials

Most of the readings for this course will be housed on Blackboard. However, there are three books that you need to purchase or rent in some format for this class.

Father Patrick Desbois, *The Holocaust by Bullets: A Priest's Journey to Uncover the Truth Behind the Murder of 1.5 Million Jews*. (New York: Palgrave Macmillan, 2008. ISBN: 978-0-230-61757-5.

Guenter Lewy, *Perpetrators: The World of the Holocaust Killers* (New York: Oxford University Press, 2017). ISBN: 978-0-19-066113-7.

Joseph Weismann, *After the Roundup: Escape and Survival in Hitler's France*. Trans. Richard Kutner. (Bloomington: Indiana University Press, 2011). ISBN: 978-0-253-02691-0.

Other required readings are housed on Blackboard or accessible via a link on the syllabus. The required readings and in some cases videos are found later in the syllabus on the weekly schedule.



Brick in women's barrack building at Birkenau with names (Photo 2019, AFC)

Grade Distribution

Class Participation: Every class	10%
Testimony Paper due: March 4	20%
Film Journal due: March 25	25%
Reflection Essay: due April 8	10%
Film Research Paper: due April 28	35%

All assignments are due at 7:10 PM on the night they are due. Pay attention for extra credit discussed on page 13 of the syllabus.

Grading: Grades will be based on the scale below.

Percent Grade	Letter Grade	Percent Grade	Letter Grade
93-100	A	73.0-76.9	C
90-92.9	A-	70.0-72.9	C-
87.0-89.9	B+	67.0-69.9	D+
83.0-86.9	B	63.0-66.9	D
80.0-82.9	B-	60.0-62.9	D-
77.0-79.9	C+	59 & below	F

WEEKLY WORK SCHEDULE

On this chart you will find the readings for the course. They include the three books mentioned early in the syllabus, readings housed on Blackboard under the “Course Readings” folder on the Syllabus Tab, and links that will take you directly to a specific reading or a video to watch. All materials listed on the chart are required readings.

Please remember that January 27, 2021 is International Holocaust Remembrance Day. <https://www.yadvashem.org/remembrance/intl-remembrance-day/about.html>

Topics	Readings to be discussed- Read or view BEFORE class.	FILM For <u>In-</u> <u>Class Viewing</u>	Assignment
<p>January 21 Introduction to the course and to the Holocaust.</p> <p>Course meets via ZOOM. Access ZOOM link on Blackboard.</p>	<p>Look over the Blackboard site and the syllabus before coming to class.</p>	<p>Erik Nelson’s “Engineering Evil,” 86 minutes.</p> <p>You can review the film on Vimeo. Engineering Evil</p>	<p>Review the Syllabus</p> <p>Review the following chronology of the Holocaust https://www.ushmm.org/learn/timeline-of-events/before-1933</p> <p>Skim Hughes-Warrington, “Why</p>

			History on Film.” On Blackboard.
<p>January 28 Film as Witness</p> <p>Be forewarned, the footage this week will be very difficult to watch.</p> <p>Course meets via ZOOM.</p>	<p>To prepare for class please review the USHMM film “Path to Nazi Genocide.” 38 min. https://www.youtube.com/watch?v=sRcNq4OYTyE</p> <p>Please watch: Glenn Kurtz: Three Minutes in Poland. This is a taped Zoom discussion of Jewish home movies made before World War II. 68 min. https://www.youtube.com/watch?reload=9&v=VDwCjlmPn20&ab_channel=GhettoFighters%27Houses וזיאון בית לחם המיהגטאות</p> <p>Read: Guenter Lewy, <i>Perpetrators: The World of the Holocaust Killers</i>, 1-20.</p> <p>Read Haggith, “Introduction,” and “Filming the Liberation of Bergen-Belsen” (On Blackboard).</p>	<p>We will view excerpts of:</p> <p>Alexander Vorontsov’s “Auschwitz;”</p> <p>Andre Singer’s “Night Will Fall;”</p> <p>Alain Resnais’ “Night and Fog,”</p> <p>the BBC’s “Kitty Hart Return to Auschwitz.”</p>	Make journal entry.
<p>February 4 Holocaust by Bullets Meet in OCNPS 0200</p>	<p>Read Father Patrick Desbois’ <i>Holocaust by Bullets</i>. <u>Be ready to discuss it in class.</u></p> <p>Read Lewy, <i>Perpetrators</i>, 21-44.</p>	<p>We will see excerpts of Elem Klimov’s “Come and See;” and excerpts of witness interviews.</p>	Make Journal entry
<p>February 11 Meet in OCNPS 0200</p>	<p>Read Lewy, <i>Perpetrators</i>, 45-74;</p>	<p>We will watch excerpts from:</p> <p>Lajos Koltai’s “Fateless;”</p>	Make Journal entry

	<p>Read excerpt from Primo Levi <i>Survival at Auschwitz</i> On Blackboard.</p> <p>Read Liana Millu <i>Smoke over Birkenau</i>. On Blackboard.</p> <p>Read Finley-Croswhite, “(Un)Bearable: Pregnant Bodies and Obstetrical Genocide.” On Blackboard.</p> <p>Optional: View “Perspectives on Auschwitz: Discussion with Paweł Sawicki:” https://www.youtube.com/watch?v=sYfvhPojqD0 59 minutes.</p>	<p>Lászio Nemes, “Son of Saul,”</p> <p>Joseph Sargent’s “Out of the Ashes.”</p>	
<p>February 18 Film and Testimony Meet in OCNPS 0200</p>	<p>Read Graham Fuller’s “Searching for the Stamp of Truth” from <i>Cinéaste</i>. On Blackboard.</p> <p>Read Simon Gigliotti, “Immobilization in Cattle Cars,” from <i>The Train Journey</i>, 90-127. On Blackboard.</p>	<p>Excerpts from Lanzmann’s “Shoah.”</p> <p>Screening of James Moll’s “The Last Days,” 87 minutes.</p>	Journal entry
<p>February 25 Working with Testimony. Meet via ZOOM</p>	<p>Read: https://www.ushmm.org/remember/holocaust-survivors/volunteers/alfred-muenzer</p> <p>Read: Shenker, Excerpt from “Holocaust Testimony.” On Blackboard.</p> <p>Begin reading Weismann, <i>After the Roundup</i>.</p>	<p>Class will include speaking with Holocaust survivor, Dr. Alfred Munzer.</p>	Journal entry
<p>March 4 Children and Holocaust Trauma,</p>	<p>Read Jo Weismann, <i>After the Roundup.</i> <u>Be ready to discuss it in class.</u></p>	<p>Screening of Rose Bosch’s “La Rafle/The</p>	Testimony papers due in class at 7:10pm. Email your

<p>Part I: The Vel d'Hiv Roundup in France, 16-17 July 1942.</p> <p>Meet in OCNPS 0200</p>	<p>Skim the Stillman article "The Vel d'Hiv" for the sections on Bosch's film, "La Rafle—or The Roundup," pp. 66-68. On Blackboard.</p> <p>Read this short article on the Vel d'Hiv Roundup: https://www.algemeiner.com/2020/07/16/vel-dhiv-roundup-of-paris-jews-remembered-78-years-later/</p>	<p>Roundup," 115 minutes.</p>	<p>papers to Dr. Finley at: acroswhi@odu.edu</p> <p>Journal entry</p>
<p>March 11 Children and Holocaust Trauma, Part II</p> <p>Meet in OCNPS 0200</p>	<p>Elisa New, "Goodbye Children, Goodbye Mary, Mother of Sorrows...Art of Louis Malle." On Blackboard.</p> <p>Read George Hickenlooper, "My Discussion with Louis" from <i>Cinéaste</i>. On Blackboard.</p>	<p>Screening of Louis Malle's "Au Revoir les Enfants/ Goodbye Children" (1987), 104 Minutes.</p>	<p>Journal entry</p>
<p>March 18 Holocaust and Adult Trauma, Part I</p> <p>Meet in OCNPS 0200</p>	<p>Read: Joshua Hirsch, "The Pawnbroker and the Posttraumatic Flashback," in <i>Afterimage: Film</i>, 85-110. On Blackboard.</p> <p>Read: Gigliotti, "Camp Arrivals." On Blackboard.</p> <p>Read Lewy, <i>Perpetrators</i>, 60-86.</p> <p>Skim: Gevens, "Pornography and Holocaust" On Blackboard.</p> <p>Skim Yankel Wiernik, "Treblinka,"</p>	<p>Screening of Sidney Lumet's "The Pawnbroker," (1964), 116 minutes.</p>	<p>Journal entry</p>

	http://www.zchor.org/treblink/wiernik.htm		
<p>March 25 Holocaust and Adult Trauma, Part II: Television</p> <p>Meet in OCNPS 0200</p>	<p>Read “This is your life, Hanna Bloch Kohner.” On Blackboard.</p> <p>Read excerpts from H. & W. Kohner, <i>Hanna and Walter</i>. On Blackboard.</p> <p>Read, “Epigenetic changes in children of Holocaust survivors,” https://www.research.va.gov/currents/1016-3.cfm</p> <p>Read Toplin, “American TV Series” https://historynewsnetwork.org/article/177328</p> <p>Watch, “The Capture and Trial of Adolf Eichmann,” 7 min. https://www.youtube.com/watch?v=KMUdmd3J7QE</p>	<p>Screening of Ralph Edwards’s, <i>This is Your Life</i> episode, Hanna Bloch Kohner.</p> <p>Screening of <i>Twilight Zone</i> episode “Death’s Head Revisited,” https://www.youtube.com/watch?v=4s5C1NlhLU4.</p> <p>If time permits, I may show a couple of short excerpts from the Holocaust mini-series: <i>Holocaust: The Story of the Family Weiss</i> (1978).</p>	<p>Journals due in class by 7:10 PM. Submit to Dr. Finley via email: acroswhi@odu.edu</p>
<p>April 1 Theft and Restitution</p> <p>Meet in OCNPS 0200</p>	<p>Marc Masurovsky, “The Art Dealer’ by François Margolin,” <i>Plundered Art</i> https://plundered-art.blogspot.com/2015/04/the-art-dealer-lantiquaire-by-francois.html</p> <p>Please watch: “Stolen Legacy: Nazi Theft and Quest for Justice” 65 min. https://www.youtube.com/watch?v=fGfHtris3cM</p>	<p>Screening of François Margolin’s “The Art Dealer” (2015), 93 minutes.</p>	
<p>April 8 Perpetrators on Trial</p> <p>Meet in OCNPS 0200</p>	<p>Read “Budapest” https://encyclopedia.ushmm.org/content/en/article/budapest</p>	<p>Screening of Costa-Gavra, “The Music Box,”</p>	<p>Reflection essay due in class by 7:10 PM. Email</p>

	<p>Read Costa-Gavras, "Keeping Alive the Memory of the Holocaust" from <i>Cineaste</i>. On Blackboard</p> <p>Read Lewy, <i>Perpetrators</i>, 87-117.</p> <p>Skim: G. Sharfman, "The Jewish Community's Reactions to the John Demjanjuk Trials." On Blackboard.</p>	(1989). 124 minutes.	essay to: acroswhi@odu.edu
<p>April 15</p> <p>NO CLASS MEETING</p>	Research Film Project	Independent work	Work on Project
<p>April 22</p> <p>NO CLASS MEETING</p>	Produce Film Project	Independent work	Work on Project
<p>April 28</p> <p>Exam night</p> <p>Meet via ZOOM</p>	<p>TBA: Final Course Wrap-up: Attendance required.</p> <p>Read Lewy, <i>Perpetrators</i>, 118-136.</p>	We will watch excerpts of Spielberg's "Schindler's List" in class.	Final film project due on this night by 7:10 pm: Email to Dr. Finley at: acroswhi@odu.edu



Treblinka Memorial (Photo, 2019, AFC)

Assignments:

All assignments discussed here have a longer explanation on the Assignment Tab on Blackboard. Please read carefully the longer instructions.

Assignment 1: Class Participation (Every class and worth 10% of your grade)

Please come to class ready to discuss the unit assignment readings and/or viewing and listening materials. The quality of your comments are important. You will be assessed on frequency of commentary as well as content. It is important to reference course material when engaging in class discussion or answering a prompt or question.

Assignment 2: Testimony as History Paper: Due MARCH 4: Email to Dr. Finley by 7:10PM (20% of your grade).

In reflecting on the making of Shoah, Claude Lanzmann wrote, "There was an absolute break between the bookish knowledge I had acquired and what these people told me. I understood nothing anymore." Please reflect on Lanzmann's statement as you grapple with the idea of video/audio testimony as artifact. Answer the following questions in a 3-4 page paper (900-1200 words): 1) How valuable is testimony as artifact? 2) What are some of the complexities of using testimony as historical evidence? 3) What do these testimonies reveal about traumatic experience? Use 1 to 3 testimonies accessible in the links below as primary source evidence to craft your paper and address these questions. You may also reference the testimony of Dr. Alfred Munzer who visits our class on February 25. Please draw on course readings and your own research on Holocaust testimonies to write this paper. Use *The Chicago Manual of Style* as your citation and bibliography guide.

Please begin by watching the very short film from the USC Shoah Foundation found here: <http://sfi.usc.edu/#> and entitled "Our mission is to develop empathy, understanding and respect through testimony." Steven Spielberg discusses the creation of the testimonial archive. You may find this "Storytelling" discussion informative as well: <http://sfi.usc.edu/storytelling/2020-storytelling-wrap>.

To select one-three testimonies, you can draw from the United States Holocaust Memorial Museum First Person Series found here:

<https://www.ushmm.org/remember/holocaust-survivors/first-person-conversations-with-survivors/first-person>

Draw from the podcasts of: Estelle Loughlin, Theodora Klayman, Steven Fenves, Alfred Munzer, Henry Greenbaum, Haim Solomon, Margit Meissner, and/or Gerald Schwab.

You may also select the following video testimonies:

Ruth Elias: <https://collections.ushmm.org/search/catalog/irn502660>

Rudolf Vrba: <https://collections.ushmm.org/search/catalog/irn510183>

Paula Biren: <https://collections.ushmm.org/search/catalog/irn517852>

Hermann Landau: <https://collections.ushmm.org/search/catalog/irn1003916>

Ingelore Honigstein: <https://collections.ushmm.org/search/catalog/irn39660>

Alfred Munzer: <https://collections.ushmm.org/search/catalog/irn598727>

Assignment 3: Film Journal Due March 25: Email to Dr. Finley by 7:10PM (25% of your grade).

Each student will keep a film journal due on March 25. This journal must be typed and include as a minimum: 1) A 150-word summary of films we view in class as excerpts or in their entirety with particular attention to those films listed further below; 2) A 300-word personal reflection on each week's unit and viewing material with reference to the course readings; 3) A published review of the unit films you discuss; and, 4) Any documentation on the films that you find interesting or instructive to include (such as articles, reviews, artwork). There are no minimum or maximum page requirements; however, you must create a journal entry for 6 of the 9-week units between January 21 and March 18.

The unit films include: 1) Nelson's "Engineering Evil;" 2) Singer's "Night Will Fall;" 3) Klimov's "Come and See;" 4) Koltai's "Fateless;" 5) Lanzmann's "Shoah;" 6) Bosch's, "La Rafle/The Roundup;" 7) Malle's "Au Revoir les Enfants/Goodbye Children;" and/or 8) Lumet's "The Pawnbroker." You can also write about the testimony unit with Alfred Munzer. In this case you will review the class event instead of a film.

The journal needs to be well-organized and neatly assembled using correct grammar and accurate spelling. You can produce a journal in Word or use a Google Doc or create an on-line site where you store your documentation. It's up to you, but each film you review must come with a personal reflection on the unit and the unit reading. If you pursue extra credit material, you can include it in the journal. Unit personal reflections should give your own insight and reflect the weekly reading.

Extra Credit: For extra credit and added points (up to 6) on the Film Journal project you may: 1) Watch and review Steven Spielberg's "Schindler's List" with a 350-word evaluation of the film placed at the end of your journal under "extra credit." 2) Go to the Virginia Festival of Jewish Film website and review: 1) "Defiant Requiem" from 2017 and/or 2) "1945" from 2018. Produce a 350-word evaluation of the film(s) you choose placed at the end of your journal under "extra credit." Access the films here: [Festival of Jewish Film](#). (2 points each for a total of 6 points added to the final grade on the journal if you do all three extra credit assignments).

Assignment 4: Course Reflection Due April 8: Email to Dr. Finley by 7:10PM (10% of your grade).

On March 26 you will be emailed a "reflection" question that will also be posted on Blackboard under the Assignment Tab. The question will engage you to think about course material and your experience of it. You will create the answer in a Word document that you email to Dr. Finley by 7:10 PM on April 8th. Correct grammar and spelling are expected. The reflection should be 300-750 words. The greater effort put into the assignment will be reflected in the grading.

Assignment 5: Film Research Paper Due April 29: Email to Dr. Finley by 7:10PM (35% of your grade).

Each student must select a Holocaust film from the approved list and write a paper about it. Papers must be 7-10 pages in length (2000-3000 words) with a 10-source bibliography as the minimum. You can purchase the film from Amazon, secure it on Netflix or some other platform, or rent it from a source---that is up to you, but you are in charge of securing the film you choose and viewing it on your own. Research the history of the film and the aspect of “Holocaust narrative” the film tries to capture. Correct grammar and accurate spelling are essential. Use *Turabian/Chicago as your style guide*—The Turabian quick guide is here:

<https://www.chicagomanualofstyle.org/turabian/citation-guide.html>.

In your paper, you absolutely MUST connect the film you choose with the idea of historical film and you must give some assessment of its success or not in allowing the viewer to “penetrate” or “know/see” the Holocaust or its aftermath. You must assess and understand the history of the film and the history being portrayed in the film. In thinking about this you will want to consider the various authors/thinkers/survivors---like Elie Wiesel---who have argued that the Holocaust is not penetrable by those who were not there. Just as Theodor Adorno wrote, “After Auschwitz, it is barbaric to write poetry,” we can also say: After Auschwitz it is barbaric to produce film, especially film meant to “entertain.”

Please make sure in writing about the film that you do not attempt to summarize all of it. One or two summary paragraphs on content is all you need. Refer to specific aspects of the film with the assumption that the reader (your professor) has seen the film. Think of this project as a large film review in which you offer critical commentary about the film. Contextualize the film by knowing when it was made and how that period of time is reflected in the film. Study the director and what he/she/they hoped to portray in the film. In the conclusion, please refrain from saying we study the Holocaust so that it will not be repeated. Genocides have continued to happen around the world since the Holocaust; many Americans seem oblivious to them.

Remember that on the ASSIGNMENT TAB on Blackboard you will find a longer explanation of this assignment with the approved list of films that you can draw from. You can only select a film from the approved list.

Useful Links: You may find material on the sites helpful for this course.

Yad Vashem: The World Holocaust Center: <https://www.yadvashem.org/>

United States Holocaust Memorial Museum: <https://www.ushmm.org/>

USC Shoah Foundation: <https://sfi.usc.edu/>

Auschwitz-Birkenau Museum: <http://auschwitz.org/en/>

Dallas Holocaust and Human Rights Museum: Dimensions in Testimony Project:

<https://www.dhhrm.org/exhibitions/dimensions-in-testimony-theater/>

Yahad in Unum: <https://www.yahadinunum.org/>

Your Professor: Meet Dr. Finley

Dr. Annette Finley-Croswhite is a tenured full Professor of European History at ODU and Director of the Center for Faculty Development. She received her B.A. from the University of Richmond, and her Ph.D. in early modern European history from Emory University in 1991. Dr. Finley has taught at Old Dominion University since then, authored three books and many articles. Her latest book (2020) written with Dr. Gayle K. Brunelle is entitled: *Assassination in Vichy: Marx Dormoy and the Struggle for the Soul of France* and explores right-wing extremism in the 1930s and 1940s. Dr. Finley has served as both Associate Dean for Research and Graduate Studies, 2001-06 and Chair of History, 2006-2010, and 2016. She has won a number of research grants including a Silberman study grant from the US Holocaust Memorial Museum's Mandel Center for Advanced Holocaust Studies. She is currently Professor of History, and she holds the additional honorific designation of "University Professor." She teaches courses in early modern and modern European history, Holocaust history, and the history of medicine. Her specific area of focus is France, although lately she has become fascinated by Poland. In 2015, she held an Auschwitz Jewish Center Fellowship from the Museum of Jewish Heritage and toured Poland while studying the Holocaust. She also leads ODU study abroad groups to France and Poland to study the Holocaust. On a personal level, Dr. Finley-Croswhite is a travel junkie and crazy about her family which includes her husband, two sons, and two cats.

Below find Dr. Finley's ANIMOTO introduction video: [Animoto Introduction with Dr. Finley](#)