

Masterpieces of German Cinema

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Fall 2010

GE 30648-01 - GE 90648
FTT 30237

Course Description

From its inception German cinema has been impressive, distinctive, and influential. This course, taught in English, introduces students to great works of German film from the wake of World War I and the beginning of the Weimar Republic to the present day. The two-fold focus is historical and aesthetic. Students gain an appreciation for the fascinating complexities of German culture and history, including the ways in which German films have reflected contemporary issues, often indirectly, and some of the distinctive features of German film. In addition, we conduct close interpretations of the films, with attention not only to themes but also to film as an art form, including the ways in which film expresses meaning indirectly, by integrating genre and narrative form as well as film-specific dimensions, such as setting, lighting, camera work, sound, and editing. The course will be student-centered, with considerable focus on discussion.

Designed for German majors and film majors as well as students seeking to satisfy their University Requirement in the Fine Arts, the course may also interest other students looking for a broad-ranging liberal arts course.

Learning Goals

- 1) Students will become familiar with the questions and categories with which one can most meaningfully interpret and evaluate any film, including broader aesthetic and hermeneutic categories that apply to art and literature more generally as well as film-specific dimensions, such as lighting, camera angles, and editing. In this way, they will be preparing themselves for a life-long engagement with cinema as an art form, becoming not just consumers but also intelligent connoisseurs of film, persons who enjoy interpreting films as well as discussing films intelligently with other interested persons.
- 2) Students will become familiar with works that belong to the canon of German cinema and which also offer a window onto a variety of film modes and genres, from silent film and propaganda film to film's integration of dramatic structures, such as tragedy and comedy.
- 3) Students will gain a sense of the historical development of German film, including its major directors and movements, its advancement of new techniques, and its distinctive themes, including the extent to which German film addresses both culturally specific and universal issues and emerges out of both German and global contexts.

4) Students will gain a window onto distinctive elements of German history and culture, partly through their indirect reflection in cinema and partly through supplementary readings and discussions.

5) Students will advance their skills in interpreting cultural documents, e.g., in asking pertinent and interesting questions of works, in arguing for and against various interpretations, and in evaluating the tenability of various kinds of arguments.

6) Students will learn to become more adept in intellectual discussion, improving their capacity for empathetic and thoughtful listening as well as for articulate precision and persuasive argument; they will also discover how much they are able to learn from one another.

7) Students will advance in their mastery of the English language, both spoken and written, and they will improve their basic communication skills insofar as they accompany the organization and communication of their thoughts.

Student Contributions to Learning and Assessment Guidelines

1) Class Contribution: 30%;

Students will be expected to contribute regularly to discussion and to adopt various facilitative roles during the semester, including leading or co-leading class discussions and developing two areas of expertise. Class contribution is not equivalent with the quantity of class participation; instead both quantity and quality will be considered. Feedback, including suggestions for improvement, will be given to students during the semester. Because student learning is aided by active student participation in the classroom, students will want to prepare well and contribute regularly and meaningfully to group discussions.

2) Regular Assignments, including Possible Quizzes: 20%;

On a regular basis, students will be asked to write one-page papers on the topic of the forthcoming discussion. Assignments will normally involve answering central questions on the films, the readings, and their implications. These assignments will be designed not only to aid understanding but also to help initiate and facilitate discussion. The total number of obligatory written assignments is likely to be at least 15. Each assignment is expected to be approximately one page (double-spaced), with a font size of 12; it should not be more than 1 ½ pages.

You will also be asked to play a leading role in some of the discussions and may in that context be assigning study questions to your colleagues.

At one point well into the semester I will ask you to share some peer evaluations with one another. I will ask you to identify one strength and one recommendation for each student in the class besides yourself.

It is also possible that some short quizzes will be given during the semester; if so, parameters will be given in advance.

Please note that at the end of the semester I will collect all of your short papers and any quizzes a second time. They will be returned to you after the grades are finalized.

3) Oral Examination: 15%;

Each student will have a mid-term or post-mid-term oral examination of approximately 30 minutes, during which questions specific to the works discussed in class as well as related questions of a broader interest will be engaged. Because each examination is individualized, it should be an excellent opportunity to develop one's ideas in conversation and to assess one's learning to date.

4) Final Examination: 20%;

Each student will write a final examination, which is scheduled for Tuesday, December 16, from 10:30 to 12:30. The exam will invite students to exhibit the ways in which they have met the learning goals noted above.

5) One 7-10 Page Paper: 15%.

Students will be expected to write one paper of 7 to 10 pages in length, double-spaced, and typed. This longer written assignment will ask students to address one or more films in greater detail. Students may choose to analyze one aspect of a film in depth, they may choose to analyze one film in its broader historical and cultural context, or they may address more than one film by focusing on a set of formal considerations or on a common or contrasting theme. The essay should, even if it moves beyond film-specific comments, include some film-specific analysis.

Students are encouraged to discuss their ideas with me at an early date. Topics should be submitted for approval no later than November 4. Students should not hesitate to think out loud with me about various options before settling on one topic. Students are encouraged to include some secondary literature in their paper, depending on the topic.

The goals of each assignment and of all evaluation are to improve understanding and performance. For more detailed comments on these assignments and on assessment guidelines, see below.

Logistical Information

Class: Tuesdays and Thursdays from 3:30 to 4:45 p.m.; 207 Edward J. DeBartolo Hall.

Lab and Website: Film showings will take place on Monday evenings from 7:15 to 9:30 in the DeBartolo Performing Arts Center B043 (in the basement). Alternative arrangements will be made available to students with documented requests. Please note that the films are also available to students through a course-specific Website: <<http://tinyurl.com/ge30648>>. Your NetID and password are required. Please see the “instructions and tips” link before you report any problems.

Office: 349 Decio Hall.

Office Hours: Office hours will be of three kinds: regularly scheduled office hours on Tuesdays from 9:30 to 10:30 and from 2:00 to 3:00 and on Thursdays from 2:00 to 3:00; occasionally scheduled office hours, which will vary during the semester and which will be announced to students via e-mail; and office hours by appointment (to be scheduled in person or via e-mail). Impromptu meetings can also often be arranged before or after class.

Phone: (574) 302-1813 (office and cell); (269) 683-8857 (home)

E-mail: mroche@nd.edu; **Web:** <http://mroche.nd.edu/>

Essential Reading

Corrigan, Timothy. *Short Guide to Writing About Film*. 7th ed. New York: Longman, 2009.

Please read pages 1-81 and 177-181 as soon as possible and no later than September 14. The remainder of the book, pages 82-176, should be read by October 26.

Fulbrook, Mary. *A History of Germany 1918-2008: The Divided Nation*. 3rd ed. Hoboken, New Jersey: Wiley-Blackwell, 2009.

This text should be read in its entirety across the semester, with chapter one having been read by August 26 and chapter two by August 31. Later chapters should be read before we discuss films from the respective periods covered in the chapters; for example, you should have completed chapter six, which covers the period 1945-1949, in advance of our discussion of the Staudte film, which was released in 1946.

Reserve Materials

All of the films for the course, including those listed as possible choices toward the end of the semester, are on reserve in the Library.

In addition, some of the books below (marked by an asterisk) are also on reserve.

Some additional readings may be assigned during the semester. If they are placed on electronic reserve, they would be available to you if you go to the University Library Website at

<http://www.library.nd.edu/> and click on the Reserves link located under Services. This site also offers information about other reserve materials, including DVDs and books.

Recommended Reading

Strunk, William, Jr. and E. B. White. *The Elements of Style*. 4th ed. New York: Longman, 2000.

Calendar of Classes and Readings (film lengths are listed simply for the convenience of students)

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|---|--|
| August 24, 2010 | Orientation |
| August 26, 2010 | Introduction |
| August 31, 2010 | Wiene, <i>Das Kabinett des Doktor Caligari</i> [<i>The Cabinet of Dr. Caligari</i>] (1920) / 71 minutes |
| September 2, 2010 | <i>Caligari</i> Continued |
| September 7, 2010 | Murnau, <i>Der Letzte Mann</i> [<i>The Last Laugh</i>] (1924) / 91 minutes |
| September 9, 2010 | <i>The Last Laugh</i> Continued |
| September 14, 2010 | Von Sternberg, <i>Der Blaue Engel</i> [<i>The Blue Angel</i>] (1930) / 106 minutes |
| September 16, 2010 | <i>The Blue Angel</i> Continued |
| <p>On Sunday September, 19, at 3:00 p.m., DPAC will show Fritz Lang's <i>Metropolis</i> in a newly restored version (see http://www.nytimes.com/2010/05/05/movies/05metropolis.html?_r=1). I encourage class members to attend. We can discuss the possibility of reserving, and covering the costs of, a block of tickets.</p> | |
| September 21, 2010 | Lang, <i>M</i> (1931) / 110 minutes |
| September 23, 2010 | <i>M</i> Continued |
| September 28, 2010 | Riefenstahl, <i>Triumph des Willens</i> [<i>Triumph of the Will</i>] (1935) / 110 minutes |
| September 30, 2010 | <i>Triumph of the Will</i> Continued |

Please note that oral examinations will be scheduled between October 2 and November 5. You

will be offered a choice of individual slots.

October 5, 2010 **Staudte, *Die Mörder sind unter uns* [*The Murderers are Among Us*] (1946) / 82 minutes**

October 7, 2010 *Murderers Among Us* Continued

October 12, 2010 **Herzog, *Aguirre, der Zorn Gottes* [*Aguirre: The Wrath of God*] (1973) / 94 minutes**

October 14, 2010 *Aguirre* Continued

October 19, 2010 Fall Break (no class)

October 21, 2010 Fall Break (no class)

October 26, 2010 **Fassbinder, *Die Ehe der Maria Braun* [*The Marriage of Maria Braun*] (1978) / 120 minutes**

October 28, 2010 *Maria Braun* Continued

November 2, 2010 **Wenders, *Der Himmel über Berlin* [*Wings of Desire*] (1987) / 127 minutes**

November 4 is the final day for submission of proposed paper topics, which must be approved by me.

November 4, 2010 *Wings of Desire* Continued

November 9, 2010 **Akin, *Im Juli* [*In July*] (2000) / 96 minutes**

November 11, 2010 *In July* Continued

November 16, 2010 **von Donnersmarck, *Das Leben der Anderen* [*The Lives of Others*] (2006) / 132 minutes**

November 18, 2010 *Lives of Others* Continued

The open or flexible sessions will allow us to see presumably two additional films, to be chosen collectively by the students from the following list.

Murnau, *Nosferatu* (1922) / 81 minutes

Lang, *Die Nibelungen: Siegfrieds Tod* [*Siegfried's Death*] (1924) / 100 minutes

Ruttman, *Berlin. Die Sinfonie der Großstadt* [*Berlin: Symphony of a Big City*] (1927) / 65 minutes

Lang, *Metropolis* (1927) / 124 minutes

Riefensthal, *Das blaue Licht* [*The Blue Light*] (1932) / 86 minutes

Steinhoff, *Hitlerjunge Quex* [*Hitler Youth Quex*] (1933) / 88 minutes

Harlan, *Jud Süß* [*Jew Süss*] (1940) / 95 minutes

Staudte, *Der Untertan* [*The Kaiser's Lackey*] (1951) / 105 minutes

Fassbinder, *Effi Briest* (1974) / 135 minutes

Fassbinder, *Angst essen Seele auf* [*Ali: Fear Eats the Soul*] (1974) / 94 minutes

Herzog, *Nosferatu* (1979) / 107 minutes

Schlöndorff, *Die Blechtrommel* [*The Tin Drum*] (1979) / 142 minutes

Tykwer, *Lola rennt* [*Run Lola Run*] (1998) / 81 minutes

Link, *Nirgendwo in Afrika* [*Nowhere in Africa*] (2001) / 142 minutes

Tykwer, *Heaven* (2002) / 97 minutes

Becker, *Good Bye Lenin!* (2003) / 121 minutes

Akin, *Gegen die Wand* [*Head-On*] (2004) / 118 minutes

Schlöndorff, *Der neunte Tag* [*The Ninth Day*] (2005) / 93 minutes

Rothemund, *Sophie Scholl. Die letzten Tage* [*Sophie Scholl: The Final Days*] (2005) / 117 minutes

Akin, *Auf der anderen Seite* [*Edge of Heaven*] (2007) / 116 minutes

Edel, *Der Baader Meinhof Komplex* [*The Baader Meinhof Complex*] (2008) / 150 minutes

Hanecke, *Das weiße Band* [*White Ribbon*] (2009) / 144 minutes

November 23, 2010 Open I

Optional: If you wish to submit a draft version of your paper by November 23, 2010, it will be returned with comments during the following week. More advanced papers will receive more sophisticated comments. Any submitted draft should include a cover sheet in which you briefly answer the following question: What would I do to improve this paper if I had more time?

November 25, 2010 Thanksgiving (no class)

November 30, 2010 Open II

For the final examination, you will need to prepare one work from the list above that has not been selected for one of the open sessions. Please provide your selection to me by December 2.

December 2, 2010 Open III

December 7, 2010 Open IV

We may decide to spend more time with one work or another. Should this occur, we will cut elsewhere. However, we shall do our best to keep to the schedule. Also, depending on several

variables, we may spend some time talking not only about specific films but also about broader contextual aspects of German history and culture.

We will try to find a day when everyone can come to my home for dinner. In addition, on a few occasions during the semester I would like to join smaller groups of 4-7 students for lunch in one of the residence hall cafeterias.

Policy on Attendance

One unexcused absence will be integrated into the class contribution grade. Two unexcused absences will lead to the reduction of the final grade by one partial unit, for example, from a B to a B-. Three unexcused absences will lead to the reduction of the final grade by two partial units. More than three unexcused absences will lead to failure of the course.

In the unlikely event that a student misses a scheduled oral examination without having a legitimate excuse, a make-up examination will be arranged, but the student's grade will be dropped by one partial unit.

Assessment Guidelines

Criteria for Grading Oral Performance

Criteria for a Grade of B

The student ...

prepares well for each class by completing all assignments; rereading or reviewing, when appropriate; making selective notes; and discussing the works outside the class with students from the class and students and others not from the class;

makes contributions that show thorough familiarity with the assigned works and thoughtful reflection on the material;

asks good, searching questions that spark discussion;

listens well and participates in the give-and-take of discussion, for example, by asking clarifying questions of other students, offering evidence to support positions, or proposing alternative perspectives;

is willing to engage an issue from multiple points of view;

is able to make connections across the works of the semester;

can draw interesting comparisons;

is willing to draw on real-world observation and personal experience as well as scholarly authorities;

can recognize strengths and weaknesses in an argument;

demonstrates the capacity to think on his or her feet;

is willing to think through an idea even when it is in the end abandoned;
is willing to recognize, investigate, and, where appropriate, question his or her own assumptions and accepted ideas and develop alternative positions;
shows the humility to withdraw an idea from discussion in the face of decisive counter-arguments;
exhibits the confidence to retain a position when counter-arguments fail;
speaks with clarity and engagement;
avoids frequent use of filler words, such as “like,” “um,” and “you know”;
is able to marshal evidence in favor of a position;
helps the group explore one aspect thoroughly, but then can also move on to the next topic when appropriate;
is more interested in the group dynamic of truth seeking through dialogue than in demonstrating his or her own excellence;
exhibits respect, tact, and diplomacy in debate with others.

Criteria for a Grade of A

The student does all of the above and ...
ensures that the group discussion flourishes at the most demanding, and yet also most playful level, helping the entire group find the balance between being alert and being relaxed;
finds and develops meaningful threads, so that the discussion, instead of being haphazard, reaches previously unexplored heights;
exhibits intellectual hospitality, effectively encouraging the participation of others and successfully drawing good ideas out of others;
gives unusually deep and rich responses to interpretive and searching questions;
consistently links the discussion to earlier works and themes as well as issues of existential interest;
helps guide the discussion through occasional summaries and substantial, thoughtful queries that build on earlier comments;
keeps the discussion on track while also encouraging creative leaps and risk-taking, including the development of new insights and perspectives;
asks fascinating and unexpected questions;
exhibits substantial curiosity and creativity and a love of the life of the mind;
brings forth sparkling and deep insights without dominating the discussion;
exhibits a searching mind, the mind of a developing intellectual;
uses increasingly eloquent and elegant language.

Criteria for a Grade of C

The student ...

comes prepared to class;
occasionally contributes isolated, but thoughtful comments to the discussion;

makes comments that are backed with evidence;
discerns the difference between more relevant and less relevant comments;
understands his or her own assumptions and is willing to question them;
exhibits respect for others and treats all persons with dignity;
seeks truth through dialogue.

Criteria for a Grade of D

The student ...

comes to class, but rarely contributes to the discussion;
makes comments that are without evidence;
makes irrelevant comments and has difficulties contributing to the flow of the conversation;
has little, if any, awareness of his or her biases, prejudices, and assumptions.

Criteria for a Grade of F

The student ...

does not speak at all or makes comments that exhibit a lack of preparation;
disturbs, rather than enhances, the conversation with irrelevant patter;
has no awareness of his or her biases, prejudices, and assumptions;
exhibits little or no respect for the class and its search for truth.

Criteria for Grading Short Papers

Criteria for a Grade of Check

The paper is written clearly. The language is well-chosen, the essay reads smoothly, and the writer avoids grammatical errors. The essay has very few, if any, awkward or wordy stylistic constructions. The paper satisfactorily addresses the question chosen and does so with some level of sophistication and nuance. The response is structured coherently; paragraphs flow appropriately, one to the other.

Criteria for a Grade of Check Plus

The paper integrates the expectations of a B grade, but is in addition unusually thoughtful, deep, creative, and far-reaching in its analysis and evidence. Its language is elegant.

Criteria for a Grade of Check Minus

The assignment is not completed or is completed in a format that is clearly substandard. The essay exhibits little, if any, preparatory reflection or study. The thesis of the paper is missing, unclear, or overly simple. Ideas may be present but are not developed with any attention to detail

or nuance. Paragraphs are poorly constructed and contain little supporting detail. Problems in grammar, spelling, or punctuation interfere with the writer's capacity to communicate.

Criteria for Grading Oral Midterm or Post-Midterm Examinations

Criteria for a Grade of B

The student knows the works in questions and is able to handle most questions, including questions that ask for analysis, comparison, and evaluation. The student exhibits the ability to handle unexpected and unpredictable questions. The student is able to link the meaning of the works to his or her own personal perspectives. The student is articulate and avoids filler words.

Criteria for a Grade of A

The student satisfies the expectations for a B grade. In addition, the student offers responses that are unusually thoughtful, deep, creative, and far-reaching in their analysis. The student speaks with eloquence and responds to even the most complex questions with nuance and sophistication.

Criteria for a Grade of C

The student is able to handle most questions, offering basic analyses, comparisons, and evaluations. The responses, while accurate, tend not to be as full as would be desirable. A few of the more difficult questions present difficulties. Filler words occasionally interfere with the responses.

Criteria for a Grade of D

The student handles some questions well, but struggles with others. The student tends to do well with simple informational questions, but struggles when analysis, comparison, and evaluation are involved. Filler words are common.

Criteria for a Grade of F

The student exhibits responses that manifest a lack of preparation or knowledge. In some cases, the student cannot answer questions in even a rudimentary way.

Criteria for Grading the Longer Paper

Criteria for a Grade of B

Clarity

The paper presents a clear, complex, and challenging thesis.

Independence

The paper does not simply restate the obvious or repeat what others have said, but builds on what is known to exhibit the student's own thinking about the topic. The writer avoids simply repeating plot structures or paraphrasing the ideas of others. The student says something new.

Complexity

Multiple points of view are engaged, and the limits of one's own interpretation are acknowledged, either through the avoidance of overreaching or through the refutation of alternative arguments. The essay integrates a variety of connected themes and exhibits a curious mind at work.

Structure

The essay is structured logically and coherently. The overall outline or organization makes sense, and the paragraphs flow appropriately, one to the other. The introduction is inviting, and the conclusion is powerful.

Evidence

Appropriate evidence is given for the paper's claims, for example, a chain of abstract arguments; evidence from the artwork being interpreted, including concrete examples; or empirical data. In short, a series of reasons support the thesis.

Style

The language is well-chosen, the essay reads smoothly, and the writer avoids grammatical errors. The essay has very few, if any, awkward or wordy stylistic constructions. Bibliographical and other information is presented in an appropriate style.

Criteria for a Grade of A

The paper integrates the expectations of a B grade, but is in addition unusually thoughtful, deep, creative, and far-reaching in its analysis and evidence. Its language is elegant.

Criteria for a Grade of C

The thesis of the paper is clear, and the paper takes a stand on a complex issue. The writer goes beyond mere paraphrase. The writer exhibits competence in exploring the subject and integrates some alternative perspectives. Most of the essay is well-organized, and the logic is for the most part clear and coherent. Some evidence is given for the points made in the essay. The language is understandable and free of extraneous material. The paper is without basic grammatical errors.

Criteria for a Grade of D

The thesis of the paper is missing, unclear, or overly simple. The writer tends toward paraphrase. The paper includes some arguments, but counter-arguments are not considered in any serious way or are misconstrued. The essay's structure is not readily apparent. Ideas are present but are not developed with details or examples. Paragraphs are poorly constructed and contain little supporting detail. Problems in grammar, spelling, or punctuation interfere with the writer's capacity to communicate.

Criteria for a Grade of F

The assignment is not completed or is completed in a format that is clearly substandard. The essay exhibits little, if any, preparatory reflection or study. It contains no serious ideas and lacks an argument as well as supporting evidence. The essay is difficult to read or comprehend. No meaningful structure is discernible. Sentences are very poorly written and riddled with grammatical mistakes.

Academic Code of Honor

This course will be conducted in accordance with the Academic Code of Honor of the University of Notre Dame, which stipulates: "As a member of the Notre Dame community, I will not participate in or tolerate academic dishonesty." The code is available at <http://www.nd.edu/~hnr/code/>. Information on citing sources is available at <http://www.nd.edu/~writing/resources/AvoidingPlagiarism.html>.

Students are strongly encouraged to discuss readings and films with one another outside of the classroom and should feel free to discuss assignments with one another, but the source of all ideas must be revealed fully and honestly. Whenever information or insights are obtained from secondary works, students should cite their sources.

Students are encouraged to prepare for class discussions and for oral examinations by discussing the class content with one another outside the classroom. However, students are not permitted to discuss any aspect of the oral examination with one another until all students have completed their examinations.

Useful Literature

The works marked with an asterisk have been placed on reserve in the Library. If you have difficulties obtaining any of the additional books below, please let me know, and we can consider placing some of them on reserve.

Some Useful Books on Cinema in General (in addition to Corrigan)

* Bordwell, David, and Kristin Thompson. *Film Art: An Introduction*. 9th ed. New York:

McGraw-Hill, 2009.

* Hayward, Susan. *Cinema Studies: The Key Concepts*. 3rd ed. New York: Routledge, 2006.

Mast, Gerald, and Bruce F. Kawin. *A Short History of the Movies*. 11th ed. New York: Longman, 2010.

Thompson, Kristin, and David Bordwell. *Film History: An Introduction*. 3rd ed. New York: McGraw-Hill, 2010.

Some Useful Books on German Cinema

Barlow, John D. *German Expressionist Film*. New York: Twayne, 1982.

* Eisner, Lotte H. *The Haunted Screen: Expressionism in the German Cinema and the Influence of Max Reinhardt*. Berkeley: University of California Press, 1969.

Elsaesser, Thomas and Michael Wedel, eds. *The BFI Companion to German Cinema*. London: British Film Institute, 1999.

* Hake, Sabine. *German National Cinema*. New York: Routledge, 2002.

Jacobson, Wolfgang, Anton Kaes and Hans Helmut Prinzler, ed. *Geschichte des deutschen Films*. 2nd ed. Stuttgart: Metzler, 2004.

* Kaes, Anton. *Shell Shock Cinema: Weimar Culture and the Wounds of War*. Princeton: Princeton University Press, 2009.

* Kracauer, Siegfried. *From Caligari to Hitler: A Psychological History of the German Film*. Princeton: Princeton University Press, 1947.

Ott, Frederick W. *The Great German Films*. Secaucus, NJ: Citadel Press, 1986.

* Reimer, Robert C. and Carol J. Reimer. *Historical Dictionary of German Cinema*. Lanham, MD: Scarecrow Press, 2008.

* Rentschler, Eric. *The Ministry of Illusion: Nazi Cinema and Its Afterlife*. Cambridge: Harvard University Press, 1996.

The literature on German cinema is voluminous, and other references can be given, also to individual films or areas of expertise, as requested or desired.

Some Useful Books on Modern German Culture and History (in addition to Fulbrook)

Ardagh, John. *Germany and the Germans*. New York: Penguin, 1991.

Bracher, Karl Dietrich. *The German Dictatorship. The Origins, Structure, and Effects of National Socialism*. Trans. Jean Steinberg. New York: Holt, 1970.

Caplan, Jane, ed. *Nazi Germany*. New York: Oxford University Press, 2008.

* De Jong, Alex. *The Weimar Chronicle: Prelude to Hitler*. New York: Paddington, 1978.

* Craig, Gordon. *The Germans*. New York: Putnam, 1982.

Fulbrook, Mary. *A Concise History of Germany*. 2nd ed. Cambridge: Cambridge University Press, 1991.

Gay, Peter. *Weimar Culture: The Outsider as Insider*. New York: Harper, 1968.

Hildebrand, Klaus. *The Third Reich*. Translated by P. S. Falla. Boston: Allen, 1984.

Kaes, Anton, Martin Jay, and Edward Dimendberg. *The Weimar Republic Sourcebook*. Berkeley: University of California Press, 1995.

Kolinsky, Eva and Wilfried van der Will, ed. *The Cambridge Companion to Modern German Culture*. New York: Cambridge University Press, 1999.

Willet, John. *Expressionism*. New York: McGraw-Hill, 1970.

Some Useful Guides to Writing

Achtert, Walter S., and Joseph Gibaldi. *The MLA Style Manual*. New York: MLA, 1985.

Cook, Claire. *Line by Line: How to Edit Your Own Writing*. New York: MLA, 1985.

Ross-Larson, Bruce. *Edit Yourself: A Manual for Everyone Who Works with Words*. New York: Norton, 1982.

Williams, Joseph M. *Style: Ten Lessons in Clarity and Grace*. 7th ed. New York: Longman, 2003.

See also the reference above to *The Elements of Style*, which is available at the campus bookstore and is recommended for purchase.

If you have a particular interest not covered above, please let me know. As the semester

progresses, some additional works may be added to the reserve reading options.

Useful Web Sites in English

<http://www.filmcritic.com>

<http://www.filmreference.com/>

<http://www.german-films.de/>

<http://www.german-way.com/cinema/>

German-Hollywood Connection

<http://www.goethe.de/kue/flm/enindex.htm>

Goethe-Institut

<http://www.imdb.com>

Internet Movie Database

<http://www.metacritic.com/>

<http://www.mrqe.com/>

Movie Review Query Engine

<http://www.rottentomatoes.com/>

<http://www.umass.edu/defa/>

DEFA Film Library UMass Amherst

Useful Web Sites in German

<http://www.bpb.de/>

Bundeszentrale für politische Bildung

<http://www.filmmuseum-berlin.de/>

Deutsche Kinemathek: Museum für Film und Fernsehen

<http://www.learn-line.nrw.de/angebote/filmanalyse/>

Filmanalyse - Hilfen im Internet

<http://www.CineGraph.de>

<http://www.defa-stiftung.de>

<http://www.filminstitut.de>

<http://www.Filmportal.de>

<http://www.spio.de>

Spitzenorganisation der deutschen Filmwirtschaft

Appendix 1 to “Masterpieces of German Cinema”: Leading a Discussion

Study Questions

You will be asked to lead the discussion usually together with one other person. Normally you will lead the discussion for almost the entire class, depending on the flow of the discussion. In leading a discussion, you will want to keep in mind that a good discussion is determined as much by the preparation of the discussants as it is by the actual dynamics at the time of the discussion.

To that end it is almost always important for students to have a few study questions that will help them focus their reflections on the material for discussion. You will want to speak with me about strategies in advance of your actual discussion date.

If you intend to offer study questions, please keep the following in mind. If you will be leading a Tuesday discussion, you should submit draft questions to me by Friday at noon. If you will be leading a Thursday discussion, you should submit draft questions to me by Monday at noon. Please send me your draft questions as an attached file in either WordPerfect or Word. I may add a question or two or edit a question slightly, after which I will send the questions to the class. Often the list of questions will include a brief written assignment from me. Please do not prepare any more than ten study questions.

Discussion Format

A default form of discussion leadership is that two students lead the discussion, with study questions in advance. Your task would be to ask questions of the group; get them speaking, ideally to one another and not only through the discussion leaders; and ask appropriate follow-up questions or offer appropriate synthetic reflections that help to move the discussion forward.

However, multiple other strategies are possible.

You may wish to break the class into small groups for intensive discussion before opening the conversation to the wider group. This allows everyone to speak and also sharpens the contributions of students. In the past students have discovered that it is normally better for the small discussion groups to be addressing the same questions. Otherwise one falls into the trap of listening to presentations instead of engaging the class in discussion.

You may wish to consider orchestrating a debate. In such cases, your study questions should help students prepare for the debate. You may want to structure the debate so that if, say, two questions are debated, one group defends the author or work on one question and criticizes the author or work on a different question. Debates can also be more interpretive than evaluative in nature.

One of you might lead the discussion, and the other might play a special role, such as devil's

advocate (the person listens carefully for any emerging consensus and then formulates and expresses a contrary view the group needs to counter, or the person listens carefully to challenge the group on its hidden assumptions, which need to be defended).

You could form a panel of two who present their ideas for about five to seven minutes each, followed by questions to the panelists, and then a wider discussion.

You could select a particular scene and then focus discussion on that scene.

You could consider some role-playing, in which you play a character or an author or a director, and students must develop questions for you.

Please don't hesitate to draw on your creativity in trying to craft a meaningful format for engagement with the material.

Some Tips

Formulate questions that are open-ended, questions that encourage perception and analysis, not questions that lead to a one-word response or a simplistic right or wrong answer. However, a simple query of the whole class (for example, is the work ambiguous?) can sometimes lead to meaningful follow-up questions.

Speak clearly and loudly.

Call on colleagues by their names.

Be willing to wait for a response. Give your colleagues time to think.

Don't hesitate to use the blackboard.

Show through your body language that you are listening and that you do not intend to speak until the person is finished speaking. Encourage speakers through your body language, such as, when relevant, by nodding in agreement.

If many persons want to speak, be alert to hands that are raised and the order in which they have been raised as well as the amount of speaking individual students have done thus far. Do not hesitate to say at a given point that now the floor is open only to those who have not yet spoken.

Try to build on the comments of students, or have other students build on the comments of other students. Make comments, for example, that underscore the links between two students' contributions. Make summary observations that take into account several people's contributions and that touch on a recurring theme in the discussion. One of your goals is to try to create a coherent discussion instead of fostering a set of isolated comments that simply follow one another without any organic connection.

One way to prepare is to anticipate in advance at least some of the comments that you might expect to hear. Come to class with a bag of ideas and dip into the bag, as needed, depending on what kinds of responses you receive. You will also need to come to class that day in a very alert mode, as much of what you will need to do is think on your feet.

Try to get different views on the table and try to delve into supporting arguments, including specific references to the work in question. Often a discussion is enhanced by specific references to the work.

Ask follow-up questions: To seek clarification, ask: What exactly do you mean when you say ... ? To push for supporting evidence, ask: Why do you think that is so? Where in the text do you find support for that view ... ? Can anyone else find evidence for that view? To encourage connections, ask: How does what you just said relate to ... ? To encourage more complex analysis, ask: Are there any counter-arguments to this position?

Encourage students to talk to one another, not to direct all responses to you. You might ask, who would like to respond to that point?

Do not hesitate to call on classmates, especially if you can build on statements they made earlier in the semester.

Your questions need not be restricted to the works themselves. You should feel free also to use the texts to develop overarching reflections on broader questions of film study or of cultural context.

You might also review the “Criteria for Grading Class Contribution,” which have some implicit suggestions for what characterize good contributions and good discussions.

Consider strategies for closing the discussion. Do you want to summarize some major points? Do you want to connect what has been discussed with earlier issues? Do you want to link the day’s discussion with future topics yet to be explored?

Enjoy your time leading the discussion. You won’t have this learning opportunity in every class.

_____Appendix 2 to “Masterpieces of German Cinema”: Areas of Expertise

Each student will be invited to develop two areas of expertise from the list below. These should help with discussion as well with both shorter and longer papers. Note that in some instances modest overlap exists between areas.

Production and Reception Aesthetics

Cultural context, especially contemporary German and European architecture.

Cultural context, especially contemporary German and European art.

Cultural context, especially contemporary German and European music.

Cultural context, especially contemporary German and European literature.

Cultural context, especially contemporary German and European theater.

Historical, political, and social context, especially war and the legacy of war.

Historical, political, and social context, especially issues of democracy, including crises of democracy.

Historical, political, and social context, especially issues relating to what is or was distinctively German.

Historical, political, and social context, especially issues relating to divisions within and across German culture and society.

Historical, political, and social context, especially issues relating to the emergence and legacy of national socialism.

Economic context.

Technological innovations in film.

Biographical issues, including directorial vision, actor biographies, camera specialists, etc.

Source studies and the genesis of individual works.

Broader-based production issues, including film financing, film studios, and German-specific aspects of production.

Traces of German literature and culture from across the ages.

Traces of earlier films in later films.

The ways in which the films expand or transform the viewer's horizon of expectations.

Distribution issues.

Reception history, including level of box office success in Germany and beyond and contemporary reviews.

German-specific versus global production and reception issues.

Artwork Aesthetics

Formal Elements

Composition in the frame (including setting, props, costumes, make-up) and composition out of the frame.

Lighting, shadows, tone, and color.

Camera work, including camera angles and camera movement.

Movement within the frame.

Editing and the relationship between shots.

Music, sound, and silence.

Iconography, symbolism, and leitmotifs.

Dialogue and narration.

Time and the manipulation of time, including also the length of individual shots.

Acting and performance, along with facial and bodily expressions.

Structural and architectonic dimensions.

Genre and the parody of genre.

Comic elements.

Beginnings and endings, including also titles.

Period style.

Levels and forms of realism.

Apparent tensions between form and content.

Norm and deviation.

The puzzle of individual parts or scenes whose connection to the whole seems less than immediately obvious.

Thematic Dimensions

Chance and uncertainty.

Chaos and disorder.

Nature.

Authority and authority figures.

Power and power relations.

Blurring of borders and boundaries.

Contrasts and conflicts.

Generational conflicts and issues.

Family and family structures.

Issues of gender.

Role of women.

Issues of class.

Alternative societies.

Friendship and love.

Identity and identity crises.

Shame and despair.

The individual and the collective.

Outsiders.

Alienation.

Strategic and communicative rationality.

Money and economic life.

Technology as a theme.

The military.

The state.

Vices and crime.

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Historical transitions and ruptures.

Presence and absence.

Appearance and reality.

Religious Dimensions.

Levels of ambiguity and the level of a work's openness to diverse interpretations.

Levels of moral evaluation.

Self-reflexivity.