

GER 33000/H German Cinema-- Spring 2010

TTH 1:30-2:20 in SC 102 & films screenings Thursdays 2:30-5:30 in SC 239

Prof. Allert (allert@purdue.edu)

Course description

This course – which is taught in English – examines German cinema from 1920 to the present, West and East, and possibly also including Swiss and Austrian. In addition to viewing and carefully studying one film per week, we consider the historical, political, economic, and social backgrounds that shaped these works and their reception. The course includes the study of basic cinematography and film theory. All films shown are in German with English subtitles. Course participants majoring in German write their papers in German, others in English. Each week we shall see one film and have two shorter sessions for lectures, discussion, and student presentations.

Course requirements

Expected is not only a consumerist attitude but a strong willingness to openly and critically engage with the films and course material. The course will be writing intensive. Needed are interests in German film & its history in context, as well as in basic concepts of cinematography and film theory. End grades will consist of regular active oral contributions in class 20%, specifically prepared presentations on selected research topics 10%, 3 essays with portfolio 30%, a Midterm 20%, and the endpaper 20%. No German language skills are needed, classes and readings are all in English. Films are shown in German always with English subtitles.

Required Book (available at Vons)

Robert C. Reimer, Reinhard Zachau, eds, with contributions by Margit Sinka, *German Culture Through Film: An Introduction to German Cinema*. Newburyport, MA: Focus Publishing R. Pullins 2005 (ISBN 1-58510-102-8).

Further Recommended Readings from

Tim Bergfelder, Erica Carter, and Deniz Götürk, Eds., *The German Cinema Book*. London: British Film Institute, 2002 (ISBN 0-85170-946-x/978-0-85170-946-8).

Adriana Borra and Ruth Mader-Koltay, *German Through Film*. Yale University Press, (ISBN 9780300109504)

Francesco Casetti, *Eye of the Century: Film, Experience, Modernity*. New York: Columbia University Press, 2005, translated into English 2008 (ISBN 978-0-231-13995-3).

Marc Silberman, *German Cinema: Texts in Context*. Detroit: Wayne State University Press, 1995 (ISBN 0-8143-2560-2)

Sabine Hake, *German National Cinema*. New York: Routledge, 2002. (ISBN 0-415-08902-6)

Beate Allert, ed. *Comparative Cinema*. Lewiston: The Edwin Mellen Press, 2008 (ISBN 13-987-0-7734-5166-7).

Louis Giannetti, *Understanding Movies*, 7th ed. Upper Saddle River, New Jersey: Prentice Hall, 1996 (ISBN 0-13-190836-7).

Frederic P. Miller, Agnes F. Vandome, and John McBrewster, Eds., *Cinema of Germany*. Beau Bassin/ Maritius: Alphascript Publishing, 2009 (ISBN 978-613-0-02676-9).

Films:

1. Robert Wiene, *The Cabinet of Dr. Caligari* (1920)
2. Fritz Lang, *Metropolis* (1927)
3. Wolfgang Staudte, *The Murderers are among us* (1946)
4. Bernhard Wicki, *The Bridge* (1954)
5. Joachim Kunert, *The Second Track* (1962)
6. Werner Herzog, *Signs of Life* (1968)
7. Rainer Simon, *Jadup and Boel* (1981)
8. Wolfgang Petersen, *Das Boot: The Director's Cut* (1985)
9. Agnieszka Holland, *Europa, Europa* (1990)
10. Anna Göldin, *Last Witch* (1991)
11. Tom Twyker, *Run Lola Run* (1999)
12. Margareta von Trotta, *Rosenstrasse* (2003)
13. Caroline Schlink, *Nowhere in Africa* (2003)
14. Wolfgang Becker, *Good Bye Lenin* (2004)
15. Faith Akin, *In July: Which Direction is Love?* (2004)
16. Marc Rothemund, *Sophie Scholl* (2005)

Academic honesty

Purdue policy requires a statement that Academic Dishonesty has serious consequences and will not be tolerated. S/he who copies or just paraphrases and does not document or reference properly does not pass the course. Plagiarism yields grade F. Honor code expected.

ADA statement

In compliance with the Americans with Disabilities Act (ADA), all qualified students enrolled in this course are entitled to "reasonable accommodations." It is the student's responsibility to inform the instructor of any special needs before the end of the second week of class.

Syllabus

Week 1

Tu Jan 12
Th Jan 14

Introduction to the course
lecture on history of film in Germany
Screening at 3pm in SC 239:
Wiene, The Cabinet of Dr. Caligari (1920)
Write response to film 1page and read *German Through Film*, pp 1-23

Week 2

Tu Jan 19
Th Jan 21

discussion.
Homework: Read *GTF*, Chapter 5 on Fritz Lang, pp. 43-49.
Short presentations
Screening of *Metropolis* at 3pm in SC 239

Week 3

Tu Jan 26
Th Jan 28

discussion of *Metropolis*-info on context
lecture and return papers
Screening at 3pm in SC 239:
The Murderers are among us (1946)
WRITE FIRST ESSAY. Read *German Culture Through Film*, chapter 9, pp. 75-85.

Week 4

Tu Feb 2
Th Feb 4

discussion of *The Murderers are among us*
lecture and return papers
Screening of *The Bridge (1954)* at 3pm in SC 239
Response paper & and read *GTF*, 105-110.
PREPARE ORAL PRESENTATION

Week 5

Tu Feb 9
Th Feb 11

discussion
lecture and return papers
Screening of *The Second Track (1962)* at 3pm in SC 239:
WRITE ONE PAGE ESSAY
READ ON FILM THEORY & GERMAN HISTORY

Week 6

Tu Feb 16
Th Feb 18

discussion
Presentations 1
Screening at 3pm in SC 239:
Herzog, *Signs of Life (1968)* (For those who can read German: The film is based on *Der tolle Invalide by Achim von Arnim*)
WRITE SECOND ESSAY

Week 7

Tu Feb 23
Th Feb 25

discussion
Presentations 2
Screening at 3pm in SC 239
Simon, *Jadup and Boel (1981)*

Week 8

Tu Mar 2

discussion

Presentations 3. Read *GTF*, pp. 167-174.

Th Mar 4

Student Presentations

Screening at 3pm in SC 239

Petersen, *Das Boot: The Director's Cut* (1985)**)Week 9**

Tu Mar 9

discussion

Th Mar 11

Presentations 4

Screening at 3pm in SC 239

Agnieszka Holland, *Europa, Europa* (1990)

WRITE THIRD ESSAY

Week 10

Tu Mar 16

SPRING BREAK

Th Mar 18

SPRING BREAK

Week 11

Tu Mar 23

Presentations 5 Discussion & info

Th Mar 25

Screening at 3pm in SC 239

Anna Göldin, *Last Witch* (1991)

TAKE HOME MIDTERM

Week 12

Tu Mar 30

Clips from Tom Twyker, *Run Lola Run* (1999)

Th Apr 1

HAND IN MIDTERM. Discussion. Read *GTF*, 217-224.

Screening at 3pm in SC 239

Margareta von Trotta, *Rosenstrasse* (2003)**Week 13**

Tu Apr 6

Discussion & German history. Read *GTF*, pp. 239--248.

Th Apr 8

Presentations 6 & discussion

Screening at 3pm in SC 239

Caroline Schlink, *Nowhere in Africa* (2003)

work on your Endpaper

Week 14

Tu Apr 13

screening at 3pm in SC 239: Read *GTF*, pp. 249-254.

Th Apr 15

Discussion & Presentation

Work on Endpaper screening at 3pm in SC 239:

Wolfgang Becker, *Good Bye Lenin* (2004)**Week 15**

Tu Apr 20

Presentations & Discussion

Th Apr 22

Presentation & screening at 3pm

Screening at 3pm:

Faith Akin, *In July* (2004)**Week 16**

Tue Apr 27

Presentations & Discussion

Tue Apr 29

Screening at 3pm in SC 239:

Marc Rothmund, *Sophie Scholl* (2005)**All Endpapers & portfolio due April 29, 2009 at 1:30pm!****Thank you very much for your participation in this class!**