

**University of Calgary**  
**Department of Communication and Culture**

**Film Studies (FILM) 301 L02**  
**Topic in National Cinema: German Cinema**  
**May 03-May 24**  
**Spring 2014**

**Instructor:** Kerry McArthur  
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**Office hours:** By appointment

**Course Description**

This course presents an historical overview of German film from the early 1900s to the present day; the content, context, social relevance and reception of these films will be discussed in lectures and class discussions, both in pre-session and residence classes in Germany. The course is taught in English.

**Additional Information**

Some course content contains material that is sexually explicit, violent or otherwise offensive. If you have concerns about this, please make them known to the instructor in advance.

**Objectives of the Course**

- To introduce students to German cinema and to its historic significance in international film studies
- To develop a critical/interpretive approach to German cinema via significant film theorists and movements
- To compare the development of German cinema against Hollywood and other cinema histories

**Course Textbook**

There is no assigned textbook for this course; students will download all specified readings, most of which can be saved as pdf files, from the University of Calgary library website. You are strongly advised to save these files to your laptop before leaving Canada, as reliable website accessibility in Berlin is not guaranteed.

**Assignments and Evaluation**

You will be graded on four components:

1. *Pre-session quiz* (20%): held in class in Calgary May 1, 2014
2. *Literature review* for final essay (20%): due May 19, 2014 in Berlin
3. *Final essay* (35%): due June 20, 2014
4. *Take-home exam* (25%): due June 27, 2014

1. *Pre-session quiz* (20%): Students will be quizzed on their knowledge and insights into a variety of early 20<sup>th</sup>-century German films and applicable film theories/scholarly articles; see *Schedule A: Pre-Session Outline* below for relevant films and readings. *Nosferatu*, *The Blue Angel*, *M*, and *Olympia* are all accessible via Youtube; alternately, these films may be viewed on video or DVD at the University of Calgary library. All films and their accompanying assigned readings **must be viewed/read before** students gather for a pre-session classroom seminar May 1, 2014. Students will then write the pre-session quiz on the University of Calgary campus.

2. *Literature review* (20%): The literature review will reference five to seven academic articles in the field of film studies and German cinema to support the final essay topic. Literature review requirements will be posted before the class leaves for Berlin; discussion of scholarly literature review practices will also be conducted in Berlin.

3. *Final essay* (35%): This paper will comprise a) a scene analysis from a chosen German film, or b) a comparative analysis of two German films or of two articles of relevant German film theorists. Paper length: 2,000 words, not including References section.

4. *Take-home exam* (25%): The take-home exam will challenge the student to compare and critique the films and theoretical models examined throughout the course. The exam will comprise a list of approximately 7 to 8 questions; students will choose two questions from this list and write short essay-length responses to each. This written response will total approximately 8 to 9 double-spaced pages.

All assignments must be completed or a grade of F may be assigned at the discretion of the instructor.

It is the student's responsibility to keep a copy of each submitted assignment.

**Registrar-scheduled Final Examination:** No

Please note: If your class is held in the evening, the Registrar's Office will make every attempt to schedule the final exam during the evening; however, there is NO guarantee that the exam will NOT be scheduled during the day.

### **Policy for Late Assignments**

Assignments submitted after the deadline may be penalized with the loss of a grade (e.g.: A- to B+) for each day late.

### **Freedom of Information and Protection of Privacy Act**

This course is conducted in accordance with the Freedom of Information and Protection of Privacy Act (FOIP). As one consequence, **students should identify themselves on all written work by placing their name on the front page and their ID number. Also**

**you will be required to provide a piece of picture identification in order to pick up an assignment or look at a final exam from SS320 after classes have ended.**

For more information see also <http://www.ucalgary.ca/secretariat/privacy>.

## **Writing Skills Statement**

Department policy directs that all written assignments (including, although to a lesser extent, written exam responses) will be assessed at least partly on writing skills. For details see <http://comcul.ucalgary.ca/needtoknow>. Writing skills include not only surface correctness (grammar, punctuation, sentence structure, etc) but also general clarity and organization. Research papers must be properly documented.

If you need help with your writing, you may use the Writing Centre. Visit the website for more details: <http://www.ucalgary.ca/ssc/writing-support>

## **Grading System**

The following grading system is used in the Department of Communication and Culture:

	Grading Scale
A+	96-100
A	90-95.99
A -	85-89.99
B+	80-84.99
B	75-79.99
B-	70-74.99
C+	65-69.99
C	60-64.99
C-	55-59.99
D+	53-54.99
D	50-52.99
F	0-49

Where a grade on a particular assignment is expressed as a letter grade, it will normally be converted to a number using the midpoint of the scale. That is, A- would be converted to 87.5 for calculation purposes. F will be converted to zero.

## **Plagiarism**

Using any source whatsoever without clearly documenting it is a serious academic offense. Consequences include failure on the assignment, failure in the course and possibly suspension or expulsion from the university.

You must document not only direct quotations but also paraphrases and ideas where they

appear in your text. A reference list at the end is insufficient by itself. Readers must be able to tell exactly where your words and ideas end and other people's words and ideas begin. This includes assignments submitted in non-traditional formats such as Web pages or visual media, and material taken from such sources.

Please consult your instructor or the Writing Centre (3<sup>rd</sup> Floor Taylor Family Digital Library, <http://www.ucalgary.ca/ssc/writing-support>) if you have any questions regarding how to document sources.

### **Academic Misconduct**

For information on academic misconduct and the consequences thereof please see the current University of Calgary Calendar at the following link:  
<http://www.ucalgary.ca/pubs/calendar/current/k.html>

### **Students with Disabilities**

If you are a student with a disability who may require academic accommodation, it is your responsibility to register with the Student Accessibility Services (220-8237, <http://www.ucalgary.ca/access/>) and discuss your needs with your instructor no later than fourteen (14) days after the start of the course.

### **Students' Union**

For details about the current Students' Union contacts for the Faculty of Arts see <http://www.su.ucalgary.ca/governance/elections/home.html>

### **Student Ombudsman**

For details on the Student Ombudsman's Office see <http://www.ucalgary.ca/provost/students/ombuds>

### **Emergency Evacuation and Assembly points**

For information on the emergency evacuation procedures and the assembly points see <http://www.ucalgary.ca/emergencyplan/assemblypoints>

### **"SAFEWALK" Program -- 220-5333**

Campus Security will escort individuals day or night -- call 220-5333 for assistance. Use any campus phone, emergency phone or the yellow phone located at most parking lot booths.

## Ethics

Whenever you perform research with human participants (i.e. surveys, interviews, observation) as part of your university studies, you are responsible for following university research ethics guidelines. Your instructor must review and approve of your research plans and supervise your research. For more information about your research ethics responsibilities, see

The Department of Communication and Culture Research Ethics site:

<http://www.comcul.ucalgary.ca/ethics>

or the University of Calgary Research Ethics site:

<http://www.ucalgary.ca/research/ethics/cfreb>

### SCHEDULE A: PRE-SESSION OUTLINE

**Students are responsible for viewing the following four films and accompanying articles *before* pre-session class; you will be quizzed on your knowledge of same May 1 during the pre-session class on the U of C campus**

1. *Nosferatu* (Murnau; 1922)

On Youtube at <http://www.youtube.com/watch?v=rcyzubFvBsA>

Reading: Perez, G. (1993). *Nosferatu*. *Raritan* 13(1); 12-40.

2. *The Blue Angel* (von Sternberg; 1930)

On Youtube at <http://www.youtube.com/watch?v=IXGMQWdXdyU>

Reading: Baxter, J. (2010). Berlin Year Zero: The Making of *The Blue Angel*.

Framework: *The Journal of Cinema and Media*, 51(1), 164-189.

3. *M* (Lang; 1931)

On Youtube at <http://www.youtube.com/watch?v=nM0w1dTNAH0>

Reading: Lange, H. (2009). Nazis vs. the Rule of Law: Allegory and Narrative Structure in Fritz Lang's *M*. *Monatshefte*, 101(2), 170-185.

4. *Olympia* (Riefenstahl; 1938)

On Youtube at <http://www.youtube.com/watch?v=ILnGqMoNXRI>

Reading: Mackenzie, M. (2003). From Athens to Berlin: The 1936 Olympics and Leni Riefenstahl's *Olympia*. *Critical Inquiry*, 29(2), 302-336.

### SCHEDULE B: GERMANY RESIDENCE OUTLINE

**Students will view the following films during instructor-arranged screenings in Berlin; articles should be downloaded in Calgary and read in Berlin**

5. *The Legend of Paul and Paula* (Carow; 1973)

- Reading:* Feinstein, J. (2002). Chapter 7: The Triumph of the Ordinary: East German *Alltag* Films of the 1970s. In *Triumph of the Ordinary: Depictions of Daily Life in the East German Cinema, 1949-1989*. Chapel Hill, N.C.: University of North Carolina Press, 194-214. *Online book in UofC library*
6. *Ali: Fear Eats the Soul* (Fassbinder; 1974)  
*Reading:* Reimer, R. (1996). Comparison of Douglas Sirk's *All That Heaven Allows* and R.W. Fassbinder's *Ali: Fear Eats the Soul*. *Literature/Film Quarterly*, 24(3), 281-287.
7. *The Tin Drum* (Schlöndorff; 1979)  
*Reading:* Hughes, J. (1981). *The Tin Drum*: Volker Schlöndorff's Dream of Childhood. *Film Quarterly*, 34(3), 2-10.
8. *Wings of Desire* (Wenders; 1987)  
*Reading:* Erhlich, L. (1991). Meditations on Wim Wenders's *Wings of Desire*. *Literature/Film Quarterly*, 19(4), 242-246.
9. *Run, Lola, Run* (Twyker; 1998)  
*Reading:* Whalen, T. (2000). *Run, Lola, Run*. *Film Quarterly*, 53(3), 33-40.
10. *Goodbye, Lenin* (Becker; 2003)  
*Reading:* Hillman, R. (2003). *Goodbye Lenin* (2003): History in the subjunctive. *Rethinking History*, 10(2), 221-237.
11. *The Edukators* (Weingartner; 2004)  
*Reading:* McCarthy, M. (2011). "Edukating" Pop: Hans Weingartner's *Die fetten Jahre sind vorbei* and the Legacy of '68 in Contemporary Germany. *Monatshefte*, 103(4), 517-536.