

UNIVERSITY OF CALGARY
School of Languages, Linguistics, Literatures & Cultures
Dr. C. Dueck
German 357.01 (Sept. 6-10)
Post-Unification German Cinema

I. COURSE DESCRIPTION

Germany has been at the axis of East and West and has been a wellspring of political and cultural change in Europe over the past century. Since the Fall of the Wall in 1989, there has been a burgeoning of artistic production and new directions in German cinema. As the Cold War subsided, East and West Germany became one, and fundamental changes in Europe and global geopolitics took hold, filmmakers drew on new stories and explored new approaches to film aesthetics. The films addressed in this course take up a variety of themes, including responses to German unification, transcultural and German identities, secret police surveillance in socialist Germany, terrorism, urban malaise, cultural memory, and love in contemporary society. The films in this course include features by established auteurs from both East and West, such as Tykwer, Dresen and Petzold, and films that serve as major representatives of the recent German cinema, encompassing a range of aesthetic approaches. What stories are important to Eastern and Western Germans today and why? How is community or identity created on and through film? What makes you, the viewer, respond to a film in a particular way? How is film emotion created? How are German filmmakers grappling with the complexity of cultural memory in a country faced with the legacy of Nazism and post-war division into West and East? The course takes a dual approach: an exploration of the cinematic style of a new generation of filmmakers, and an analysis of perspectives on Germany in transition.

The class will benefit from the expertise of various guest speakers, who have generously agreed to present on a range of topics: personal experiences of the Fall of the Wall; terrorism in German cinema; the representation of *Lebensborn* children (Nazi orphans) in cinema; how emotions are represented in film.

II. OBJECTIVES OF THE COURSE

This course will teach students to

- Recognize and describe facts about Post-Unification Germany and German historiography
- Understand contemporary German film after 1989
- Explain and interpret the different ways in which film as a medium represents history and identity
- Apply film terminology and theory to a selected number of contemporary German films
- Analyze a film sequence to understand *how* a film creates a representation of social or historical issues, and how it engages the viewer
- Combine theoretical insights with practical film analysis
- Plan and produce descriptions, analyses, and interpretations of post-unification German films, integrating existing research and criticism of the film with your own reading of the film

III. TEXTBOOKS/READINGS

The readings will be available through the D2L site set up for this course. You will see them under content, organized by film. You will find theoretical readings for Day One of the course as well as one assigned reading for each film shown in class and the dates indicating when the films will be discussed. Under **Course Lectures** you will find the Power Point slides that accompany each lecture and guest presentation.

IV. ASSIGNMENTS, EVALUATION, DUE DATES

Marking		Grading		
3 Quizzes (W, Th, Sat)	30%	A+ = 100–97%	A = 96–91%	A - = 90–86%
1 Film reflection paper	15%	B+ = 85–81%	B = 80–76%	B- = 75–71%
1 sequence analysis	15%	C+ = 70–67%	C = 66–62%	C- = 61–58%
8 film viewing questions (pass/fail)	10%	D+ = 57–54%	D = 53–50%	F = 49% and below
Take-home Exam	30%			

Due Dates:

3 Quizzes	8-8:30 a.m. on Wednesday, Thursday, and Saturday
Reflection	8 a.m. on Friday
Take Home Exam	Thursday, October 13 th , 9 a.m. in Dropbox

The Reflection Paper is to be submitted in printed form. Reflections are due at the beginning of class. On the day that your group presents the Sequence Analysis, a PowerPoint presentation or summary notes are to be submitted to the **D2L Dropbox**. Take-home exams are also to be submitted in the **D2L dropbox**. Assignments submitted after the deadline **will be** penalized with the loss of a grade (e.g.: A- to B+) for each day late.

Writing Skills Statement

All writing assignments will be marked according to content, form, analysis, and originality as well as clarity of writing including grammar, spelling, and organization. To improve your writing skills, contact the Effective Writing Centre (SS 301). If you are a student with a disability, who may require academic accommodation, it is your responsibility to:

- register with the Disability Resource Centre (220-8237), and
- discuss your needs with your instructor no later than fourteen (14) days after the start of this course.

V. EXPLANATION OF ASSIGNMENTS

Quizzes: On three mornings, you will write a multiple-choice quiz that assesses your understanding of the reading you have completed the night before as well as the films discussed in class that day. On D2L, go to Quizzes to find more detailed instructions. **PLEASE BE ON TIME; QUIZZES BEGIN AT 8 SHARP**. Alternative arrangements are only available for those with documented emergencies or illness.

Viewing Questions: To aid and document attentive viewing of the films, you will receive one question per film at the time of the screening. You will answer the question by the end of the screening and submit to the teaching assistant on your way out. These are graded pass/fail.

Reflection: Reflective writing helps you to turn surface learning into deeper understanding by connecting what was discussed in class with the films you watched and the readings you studied. Reflections should be 2 pages double spaced (~ 500 words; more is okay, but 3 pages is not! Maximum 650 words). Try to connect your thinking about the screening, the reading, the lectures and discussions during the day. On D2L, go to **Course Information/Reflections** to see details. Instructions will be posted at noon the day before they are due. **Please adhere to the following formatting requirements: Your reflections must be typed, have a title page containing your name, course, student number. One-inch margins all around, double-spaced. Include a bibliography with at least three sources, in MLA Style. Hard copy to be handed in at 8am in MFH 160.** The reflection papers will be returned to you within 10 days after the class ends, to allow students to take feedback into account before submitting the take-home final.

Sequence Analysis: Narrative film has specific tools that are used to represent a story and leave the viewer with an impression of it. The sequence analysis is an opportunity to examine a short film sequence of approximately 3-5 minutes more closely to understand what is at work in the creation of this impression. This is a group project with three elements, based on the techniques described in "Reading a Film Sequence" (see D2L). Your group will be assigned a film and a sequence to work on. These are available for you as clips in D2L: click on "Communications" >> "Discussions".

- A. Your group will discuss the elements of the sequence (1 Narrative / 2 Staging / 3 Cinematography and Editing / 4 Sound). Each individual will contribute to the group discussion, commenting specifically on at least one of these elements. You have a time reserved for your group to meet after the film screening to prepare your presentation, and D2L discussion forum is also set up for you. Participation is required.
- B. The group will screen the short sequence and then present the sequence analysis to the class in 10 minutes (=maximum time allotted. A timer will beep.). One spokesperson will speak about a specific element within the sequence that is particularly important, and a second spokesperson will summarize the other elements of the sequence.
- C. You may use a PowerPoint to outline your points, or summarize them on a page to submit as part of the assignment. Please note that this assignment receives a group grade. If you would like for your work to be considered individually, you may submit your own summary. (=7.5% oral presentation; 7.5% summary)

Take-home Exam: Your response to the Take-home exam will be around 2000-2500 words in total length. It will consist of a number of questions from which you can choose your preferences. These questions will give you the opportunity to draw connections between different films we have discussed during those five days.

Think of each question as a mini-essay: try to pull together into a coherent whole film terminology you have learned, in-depth discussion of concrete film scenes that could help you make your point, theory and criticism discussed over the course of the class, and major debates that may have arisen around the film(s) you are writing on.

Please adhere to the following formatting requirements:

Document name: **Last Name.StudentNumber.GERM357**. Top of first page must include your name, course, student number. One-inch margins all around, double-spaced. You are strongly encouraged to cite from peer-reviewed sources to support your arguments, and a bibliography in MLA Style is required. On D2L, go to **Course Information/ Essays**. You will find information on citation styles, how to structure your exam questions as well as the way in which your paper will be assessed and graded. Please submit in Microsoft Word or Pages.

VI. ATTENDANCE AND IN-CLASS WORK

You **must** attend all classes and all film screenings. Attendance at the morning sessions will be documented either by submission of quizzes (Wednesday, Thursday, Saturday), or by attendance sheets (Tuesday, Friday). Attendance at the afternoon screenings will be documented by submission of the viewing questions.

VII. Post-Unification Cinema - SYLLABUS

Lectures, Discussions, Group Work will take place from 8-12. Film screenings will take place from 1-5.

Course Schedule: Post-Unification German Cinema 2016

	Tuesday, Sept. 6	Wednesday, Sept. 7	Thursday, Sept. 8	Friday, Sept. 9	Saturday, Sept. 10
8-8:30	Course Introduction	Quiz 1	Quiz 2	Reflection Paper Due	Quiz 3
8.30-12	<p>Introduction to the History of German Cinema</p> <p>East, West and Unified Germany: a Primer</p> <p>Visiting speaker: Ines Martin</p> <p>Lecture: How to Read a Film Sequence</p> <p>Sequence Analysis practice</p>	<p>Lecture: <i>Good Bye Lenin!</i></p> <p>Lecture: <i>Grill Point</i></p> <p>Group Work & Discussion</p>	<p>Sequence Analysis</p> <p>Group 1 + 2 present</p> <p>Group 3+4 present</p> <p>Guest Lecture: Richard Slipp, on <i>The State I Am In</i></p> <p>Lecture: "Sonata of the Good Man" or How to Represent the Stasi on Film</p>	<p>Group 5 + 6 present</p> <p>Group 7 + 8 present</p> <p>Lecture: Neukölln Unlimited</p> <p>Guest Lecture: Dr. Annette Timm, on <i>Two Lives</i></p> <p>Group Work & Discussion</p>	<p>Group 9 + 10 present</p> <p>Group 11 + 12 present</p> <p>Lecture: Run Lola Run</p> <p>Guest Lecture: Jan Süsselbeck, on <i>Finsterworld</i></p> <p>Group Work & Discussion</p>
12-1	LUNCH				
1-3 Film 1	Good Bye, Lenin! (2003), Dir. Wolfgang Becker 121 mins.	The Lives of Others (2007), Dir. Florian Henckel von Donnersmarck, 137 mins.	Two Lives (2012), Dir. Georg Maas and Judith Kaufmann, 97 mins.	Run Lola Run (1999), Dir Tom Tykwer 90 mins.	No film
3-5 Film 2	Grill Point (2002), Dir. Andreas Dresen, 107 mins.	The State I Am In (2000) Dir. Christian Petzold 106 mins.	Neukölln Unlimited (2012), Dir. Agostino Imondi and Dietmar Ratsch, 96 mins.	Finsterworld (2013), Dir. Frauke Finsterwalder, 91 mins.	No film
Prep.	Readings	Readings	Readings	Readings	Take Home Exam, due October 13, 9 a.m., on D2L