



Faculty of Arts
School of Languages, Linguistics, Literatures and Cultures

GERM 357.3
Post-Unification German Cinema
Lectures: TWThFS 8:00-11:50, Labs 12:00-5:00
Location: MFH 160

COURSE OUTLINE – FALL 2016

INSTRUCTOR'S NAME: : Dr. Cheryl Dueck

OFFICE LOCATION: CHC210

OFFICE HOURS: By appointment

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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.

Prerequisites: none



Faculty of Arts

School of Languages, Linguistics, Literatures and Cultures

OBJECTIVES

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

DISTRIBUTION OF GRADES

Final Examination:

3 Quizzes (W, Th, Sat)	30%	There will be <u>no</u> final exam
1 Film reflection paper	15%	
1 sequence analysis	15%	
8 film viewing questions (pass/fail)	10%	
Take-home Exam	30%	

GRADING

A+ = 100–97%	A = 96–91%	A - = 90–86%
B+ = 85–81%	B = 80–76%	B- = 75–71%
C+ = 70–67%	C = 66–62%	C- = 61–58%
D+ = 57–54%	D = 53–50%	F = 49% and below

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

REQUIRED TEXTS

Course readings are posted to D2L



Faculty of Arts

School of Languages, Linguistics, Literatures and Cultures

COURSE EXPECTATIONS

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.

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



Faculty of Arts

School of Languages, Linguistics, Literatures and Cultures

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.

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.

ACADEMIC MISCONDUCT

1. **Plagiarism** is a serious offence, the penalty for which is an F on the assignment and possibly also an F in the course, academic probation, or requirement to withdraw. Plagiarism exists when:
 - a) the work submitted or presented was done, in whole or in part, by an individual other than the one submitting or presenting the work (this includes having another impersonate the student or otherwise substituting the work of another for one's own in an examination or test);
 - b) parts of the work are taken from another source without reference to the original author;



Faculty of Arts

School of Languages, Linguistics, Literatures and Cultures

- c) the whole work (e.g., an essay) is copied from another source, and/or
d) a student submits or presents work in one course which has also been submitted in another course (although it may be completely original with that student) without the knowledge of or prior agreement of the instructor involved.

While it is recognized that scholarly work often involves reference to the ideas, data and conclusions of other scholars, intellectual honesty requires that such references be explicitly and clearly noted." Plagiarism occurs not only when direct quotations are taken from a source without specific acknowledgement but also when original ideas or data from the source are not acknowledged. A bibliography is insufficient to establish which portions of the student's work are taken from external sources; footnotes or other recognized forms of citation must be used for this purpose.

2. **Cheating** at tests or examinations includes but is not limited to dishonest or attempted dishonest conduct such as speaking to other candidates or communicating with them under any circumstances whatsoever; bringing into the examination room any textbook, notebook, memorandum, other written material or mechanical or electronic device not authorized by the examiner; writing an examination or part of it, or consulting any person or materials outside the confines of the examination room without permission to do so, or leaving answer papers exposed to view, or persistent attempts to read other students' examination papers.

3. **Other academic misconduct** includes, but is not limited to, tampering or attempts to tamper with examination scripts, class work, grades and/or class records; failure to abide by directions by an instructor regarding the individuality of work handed in; the acquisition, attempted acquisition, possession, and/or distribution of examination materials or information not authorized by the instructor; the impersonation of another student in an examination or other class assignment; the falsification or fabrication of clinical or laboratory reports; the non-authorized tape recording of lectures.

4. Any student who voluntarily and consciously aids another student in the commission of one of these offences is also guilty of academic misconduct.

DISABILITIES AND ACADEMIC ACCOMMODATION

It is the student's responsibility to request academic accommodations. Students with a documented disability who may require academic accommodation and have not registered with the Disability Resource Centre should contact their office at 220-8237. Students who have not registered with the Disability Resource Centre are not eligible for formal academic accommodation. Students also required to discuss their needs with the instructor no later than fourteen (14) days after the start of this course.

EMERGENCY EVACUATION ASSEMBLY POINTS

Craigie Hall: Professional Faculties food court (alternate: Education Block food court)
Education Block and Tower: Scurfield Hall atrium (alternate: Professional Faculties food court)
Kinesiology: north courtyard, MacEwan Student Centre (alternate: University Theatres lobby)

For the complete list of assembly points please consult

<http://www.ucalgary.ca/emergencyplan/assemblypoints>

FACULTY OF ARTS PROGRAM ADVISING AND STUDENT INFORMATION RESOURCES

- Have a question, but not sure where to start? The new Faculty of Arts Program Information Centre (PIC) is your information resource for everything in Arts! Drop in at SS110, call us at 403-220-3580 or email us at artsads@ucalgary.ca. You can also visit the Faculty of Arts website at <http://arts.ucalgary.ca/undergraduate> which has detailed information on common academic concerns.
- For program planning and advice, contact the Student Success Centre (formerly the Undergraduate programs Office) at (403) 220-5881 or visit them in their new space on the 3rd Floor of the Taylor Family Digital Library.



Faculty of Arts

School of Languages, Linguistics, Literatures and Cultures

- For registration (add/drop/swap), paying fees and assistance with your Student Centre, contact Enrolment Services at (403) 210-ROCK [7625] or visit them at the MacKimmie Library Block.

Contact for Students Union Representatives for the Faculty of Arts:

arts1@su.ucalgary.ca, arts2@su.ucalgary.ca, arts3@su.ucalgary.ca, arts4@su.ucalgary.ca

FREEDOM OF INFORMATION AND PRIVACY (FOIP) ACT

Graded assignments will be retained by the Department for three months and subsequently sent for confidential shredding. Final examinations will be kept for one calendar year and subsequently sent for confidential shredding. Said material is exclusively available to the student and to the department staff requiring to examine it.

Please see <http://www.ucalgary.ca/secretariat/privacy> for complete information on the disclosure of personal records.

INTERNET AND ELECTRONIC COMMUNICATION DEVICES

Devices such as laptops, palmtops and smartbooks are allowed provided that they are used exclusively for instructional purposes and do not cause disruption to the instructor and to fellow students. Cellular telephones, blackberries and other mobile communication tools are not permitted and must be switched off.

SAFEWALK

To request a Safewalk escort anywhere on campus, 24 hours a day and seven days a week, please call 403-220-5333 or use one of the Help Phones.

Web: <http://www.ucalgary.ca/security/safewalk>

STUDENT UNION INFORMATION

Representatives and contact details: <http://www.su.ucalgary.ca/home/contact.html>

Student Ombudsman: <http://www.su.ucalgary.ca/services/student-services/student-rights.html>

WRITING ACROSS THE CURRICULUM

Writing skills should cross all disciplines. Students are expected to do a substantial amount of writing in their courses and, where appropriate, instructors can and should use writing and the grading thereof as a factor in the evaluation of student work. The services provided by the Writing Centre in the Effective Writing Office (<http://www.efwr.ucalgary.ca/>) can be utilized by all undergraduate and graduate students who feel they require further assistance.