



CIEE Global Institute – Berlin

Course name:	German Cinema: Berlin on Screen (in English)
Course number:	CINE 3001 BRGE / COMM 3006 BRGE (ENG)
Programs offering course:	Berlin Open Campus, Berlin Global Architecture and Design
Open Campus Track:	Language, Literature, and Culture
Language of instruction:	English
U.S. semester credits:	3
Contact hours:	45
Term:	Spring 2020

Course Description

This course is designed to introduce students to the history of German cinema, with a special focus on the crucial role of Berlin as both production site and film set. Students watch important milestones in the history of German cinema, many of which are set in Berlin, and learn about their historical, political and aesthetic contexts. Special emphasis is placed on the so-called Berlin School of filmmaking, a New Wave emerging in the late 1990s, and continuing to be highly relevant today.

Learning Objectives

By participating in this course, students will:

- develop a critical vocabulary and methodology needed for the study of film as a form of expression and the cinema as an institution
- improve their research abilities by finding and working with scholarly sources on German film studies and engage with sources critically
- learn to form arguments and defend them in class discussion and written assignments
- situate the films in the larger contexts of their respective artistic / popular / commercial / (trans)national traditions and historical / political context

Course Prerequisites

None.

Methods of Instruction

This course is taught through lecture, guest lecture, discussions, small group and/or individual assignments, and, of course, several film screenings.



Our screenings and discussions will be enriched by two co-curricular events (TBD), such as: a screening of a classic film set to live music at the Passionskirche or Kino Arsenal and a discussion with a filmmaker.

Although it is not possible to develop a firm grasp of German film history in the short span of time at our disposal, we will move (by and large) in chronological order, from the Weimar period to the present, and will do so with a twofold purpose: a) to learn to critically analyze films as aesthetic artifacts and cultural texts, and b) to use them as windows to and/or mirrors of the respective societies from which they emerge.

Assessment and Final Grade

Students will be assessed according to the following criteria:

1. Participation:	20%
2. Reading Quizzes:	10%
3. Shot-by-Shot Analysis:	15%
4. Response Paper I:	10%
5. Response Paper II:	20%
6. Final Exam OR Final Paper (abstract, annotated bibliography, final version):	25%
TOTAL:	100%

Course Requirements

Reading Quizzes

The quizzes will be very brief and test your reading comprehension of the assigned articles. They will not be announced.

Shot-by-Shot Analysis & Response Papers

The shot-by-shot analysis is 1,200 words in length. The first response paper is 750 words and the second is 1500 words. Both response papers will engage with films and critical writing about them. More detailed instructions for all of these will be given in advance of each assignment.

Final Exam OR Final Paper

Accounting for the diversity of disciplinary backgrounds typically assembled in this class, this choice is up to the students: for film majors and minors and/or students with a strong interest in



German/Cultural Studies, it is advisable to opt for the final paper in order to practice their discipline through active research. Students who have chosen this class as an elective can demonstrate their mastery of the material equally well in a final exam format.

The final paper is 2,000 words long. This paper must be an in-depth analysis of one of the topics discussed in class and include and discuss at least four scholarly sources. All papers are research papers and must therefore have proper annotation. An abstract (5% of the final paper grade) and an annotated bibliography (10% of the final paper grade) are due during week 5 in order to allow for an on-going discussion between student and instructor and to ensure high academic standards.

Participation

Participation is valued as meaningful contribution in the digital and tangible classroom, utilizing the resources and materials presented to students as part of the course. Meaningful contribution requires students to be prepared in advance of each class session and to have regular attendance. Students must clearly demonstrate they have engaged with the materials as directed, for example, through classroom discussions, online discussion boards, peer-to-peer feedback (after presentations), interaction with guest speakers, and attentiveness on co-curricular and outside-of-classroom activities.

Be prepared to read extensively each week and take copious notes while doing the readings as well as during screenings.

Attendance Policy

Regular class attendance is required throughout the program, and all unexcused absences will result in a lower participation grade for any affected CIEE course. Due to the intensive schedules for Open Campus and Short Term programs, unexcused absences that constitute more than 10% of the total course will result in a written warning.

Students who transfer from one CIEE class to another during the add/drop period will not be considered absent from the first session(s) of their new class, provided they were marked present for the first session(s) of their original class. Otherwise, the absence(s) from the original class carry over to the new class and count against the grade in that class.

For CIEE classes, excessively tardy (over 15 minutes late) students must be marked absent. Attendance policies also apply to any required co-curricular class excursion or event, as well as to Internship, Service Learning, or required field placement. Students who miss class for personal



travel, including unforeseen delays that arise as a result of personal travel, will be marked as absent and unexcused. No make-up or re-sit opportunity will be provided.

Attendance policies also apply to any required class excursion, with the exception that some class excursions cannot accommodate any tardiness, and students risk being marked as absent if they fail to be present at the appointed time.

Unexcused absences will lead to the following penalties:

<i>Percentage of Total Course Hours Missed</i>	<i>Equivalent Number of Open Campus Semester classes</i>	<i>Minimum Penalty</i>
Up to 10%	1 content classes, or up to 2 language classes	Participation graded as per class requirements
10 – 20%	2 content classes, or 3-4 language classes	Participation graded as per class requirements; written warning
More than 20%	3 content classes, or 5 language classes	Automatic course failure , and possible expulsion

Weekly Schedule

NOTE: this schedule is subject to change at the discretion of the instructor to take advantage of current experiential learning opportunities.

- Week 1 Introduction; Weimar Cinema: Lola**
- Class 1:1 Intro to the course; Film analysis with clips
- Class 1:2 Film analysis with clips (Module “Lola”)



Reading:

Chapter from *A Short Guide to Writing about Film* by Corrigan

Post in our discussion forum due

Over the weekend: Watch *Kuhle Wampe* (1932) on YouTube (before the next session): <https://www.youtube.com/watch?v=98Sd00jq6FI>

https://www.youtube.com/watch?v=p8Kc2ez_5e4

https://www.youtube.com/watch?v=p8Kc2ez_5e4

Week 2 From Caligari to Hitler: Cinema During the Third Reich

Class 2:1 Discussion of *Kuhle Wampe*

Reading:

“Film Terms Illustrated” before/alongside watching the film,
Silberman on Brecht (in *A New History of German Cinema*)

Class 2:2 Screening 1: *The Cabinet of Dr. Caligari* at Cinema Arsenal

Class 2:3 Discussion of *Caligari* / Intro to Cinema of the Third Reich & Module “Screen Nazis”.
Screening 2: *The Great Love* (1942)

Reading:

Kracauer on Caligari

Brockmann’s introduction to *Third Reich Cinema*

Due today (6pm):

Shot-by-Shot Analysis (clip of your choice, either from *Lola* or *Kuhle Wampe*)

Week 3 Screen Nazis

Class 3:1 Discussion of *The Great Love*

Class 3:2 Screening 3: *Downfall* (2004)



Due today (6pm):
Response Paper on *The Great Love*

Class 3:3 Discussion of *Downfall*
Screening 4: *Phoenix* (2014)

Reading:
Bathrick on *Downfall* (“Whose Story is it?”)

Week 4 Screen Stasi

Class 4:1 Conclusion of “Screen Nazis” with round-table discussion
Screening 5: *Berlin, Schönhauser Corner* (1957)

Reading:
Interview with Petzold in *Sight and Sound* (“The Past is not Myself”),
Brockmann’s intro to East German cinema

Class 4:2 Intro to East German Cinema with clips
Discussion of *Schönhauser Corner*,

Reading:
Chapter from Poiger (*Jazz, Rock, and Rebels*)

Class 4:3 Screening 6: *The Lives of Others* (2006)
Discussion

Reading: Rentschler on *The Lives of Others* (“The History of Heritage and the Rhetoric of Consensus”)

Week 5 Berlin School

Class 5:1 Conclusion of “Screen Stasi” with round-table discussion



Screening 7: *Barbara* (2012)

Class 5:2 Revisiting the GDR in Contemporary German Film

Reading:

Gerhard on *Barbara* ("Looking East")

Due by 6 pm: Response Paper 2

Class 5:3 Intro to the Berlin School (with clips)

Week 6 Berlin School (Continued)

Class 6:1 Preparation for discussion with Filmmaker

Screening 8: *The Drifter* (2010)

Discussion with director Tatjana Turanskyj

Class 6:2 Concluding discussion:

Today we will review what we have learned throughout the course and open the debate on how students might view film differently from the way they viewed this art form before the course.

Class 6:3 Final Exam/Final Presentations

Students have a chance to briefly present the findings of their final papers to other students and learn from one another.

Films

Intro:

- Module "*Lola*": Clips from *The Blue Angel* (1930), *The Great Love* (1942), *Sissi* (1955), *Lola* (1981), *Solo Sunny* (1980) & *Run Lola Run* (1998)
- *Kuhle Wampe* (Brecht/Dudow 1932)
<https://www.youtube.com/watch?v=98Sd00jq6FI>
- *The Cabinet of Dr. Caligari* (Wiene 1919)

Screen Nazis:

- *The Great Love* (Hansen 1942)



- *Downfall* (Hirschbiegel 2004)
- *Phoenix* (Petzold 2014)

Screen Stasi:

- *Berlin Schönhauser Corner* (Klein 1957)
- *The Lives of Others* (von Donnersmarck 2006)
- *Barbara* (Petzold 2012)

Berlin School:

- *The Drifter* (Turanskyj 2010)

Readings

Selections from:

Abel, Marco: *The Counter-Cinema of the Berlin School* (Camden House 2013)

Bordwell, David: "The Art Cinema as a Mode of Film Practice" in David Bordwell, Janet Staiger, and Kristin Thompson: *The Classical Hollywood Cinema: Film Style and Mode of Production to 1960* (Columbia University Press, 1985)

Brockmann, Stephen: *A Critical History of German Film* (Camden House 2013)

Cook, Roger F. et al.: *Berlin School Glossary: An ABC of the New Wave in German Cinema* (Intellect, the U of Chicago Press, 2013)

Feinstein, Joshua: *The Triumph of the Ordinary: Depictions of Daily Life in the East German Cinema, 1949-1989* (U of North Carolina Press, 2002)

Halle, Randal: *German Film after Germany: Toward a Transnational Aesthetic* (UP of Illinois 2008)

Kracauer, Siegfried: *From Caligari to Hitler – A Psychological History of the German Film* (Princeton UP 2004)

Poiger, Uta: *Jazz, Rock, and Rebels: Cold War Politics and American Culture in a Divided Germany* (University of California Press 2000)

Rentschler, Eric: "From New German Cinema to the Postwall Cinema of Consensus" in *Cinema and Nation*, ed. Mette Hjort and Scott MacKenzie (Routledge 2000)

Online Resources

Useful essays on many aspects of (German) cinema:



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

Official Website of Deutsche Kinemathek:

<http://www.deutsche-kinemathek.de/en>

A guide to film terminology:

http://www.lssc.edu/faculty/matthew_w_kennedy/Shared%20Documents/ENC%201101/Film%20Terms.pdf

Resource Guide on German and Austrian Cinema:

<http://www.lib.berkeley.edu/MRC/Germanfilmbib.html>

On the connection between German Cinema and Hollywood:

<http://www.german-way.com/history-and-culture/germany/cinema-in-germany/germans-in-hollywood/>

Official Website of the Berlin Film Festival:

<http://www.berlinale.de/en/HomePage.html>