



CIEE Global Institute – Berlin

Course name:	Berlin in der deutschen Filmgeschichte (in German) / German Cinema: Berlin on Screen (in German)
Course number:	CINE 3001 BRGE (GER) / COMM 3006 BRGE (GER)
Programs offering course:	Berlin Open Campus, Berlin Global Architecture and Design
Open Campus Track:	Language, Literature and Culture
Language of instruction:	German
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. (Language of Instruction: German).

Dieser Kurs führt Studenten in die Geschichte des deutschen Films ein und konzentriert sich dabei in besonderem Maße auf die wichtige Rolle Berlins als Produktionsstätte und Schauplatz von Filmen. In den ersten drei Wochen lernen die Studenten einige Meilensteine des deutschen Kinos kennen, von denen viele wie „Berlin, die Sinfonie der Großstadt“, „Berlin, Ecke Schönhauser“, oder „Lola rennt“; auch in Berlin spielen. Anhand dieser Filme erschließen sich in groben Zügen zentrale Elemente deutscher Filmgeschichte, in ästhetischer wie auch sozialgeschichtlicher Hinsicht. Auf diesem Wissen basierend beschäftigt sich der zweite Teil des Kurses mit der sogenannten „Berliner Schule“ des zeitgenössischen deutschen Kinos, einer Gruppierung, die Mitte der 1990er Jahre entstand und bis heute hohe Relevanz besitzt.

Learning Objectives

Students will learn about the succession of various stages in the history of German film. At the same time, students will be exposed to a variety of styles and forms of German texts. In this way, the course will not only build knowledge in the subject matter, but also expand the students' understanding, their working knowledge, and their fluency in German.



The course will:

- expand vocabulary and knowledge of idiomatic expressions needed for the study of film as a form of expression and the cinema as an institution
- improve more efficient reading skills by working with scholarly sources on German Film Studies and engage with sources critically
- improve more efficient listening comprehension skills by watching German films
- develop and expand speaking, discussion, and communicative skills
- prepare students for advanced literary and cultural studies courses conducted in German, and immersion in the life of a German-speaking country
- situate films in the larger contexts of their respective artistic / popular / commercial / (trans)national traditions and historical / political context

Course Prerequisites

4 semesters of German or equivalent (contingent upon placement)

Methods of Instruction

The instructor will work with short texts from various media, allowing students at the advanced level (you must have completed at least four semesters of German, or the equivalent, prior to taking this course) to perform everything in the target language and to hone their discussion, research and writing skills. This course relies heavily on group work and collaborative projects in conjunction with authentic examples of contemporary print. As such, the course targets speaking, listening, and reading as its primary skills. The course will also contain writing and grammar workshops, where students can improve their writing and speaking skills.

Assessment and Final Grade

Students will be assessed according to the following criteria:

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|----------------------|-----|
| 1. Participation: | 20% |
| 2. Final Exam: | 15% |
| 3. Reading Quizzes: | 15% |
| 4. Presentation: | 20% |
| 5. Response Paper I: | 10% |



6. Response Paper II:	20%
TOTAL:	100%

Course Requirements

Final Exam

In the final class session, there will be a final exam. It will consist of an essay topic and a set of two identification questions.

Reading Quizzes

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

Presentation

Each student is required to prepare one short presentation (no longer than 15 minutes) during the course, introducing an article of the course to the audience and presenting its thesis and arguments to them. With the approval of the instructor, these presentations can be done in a group as well.

Response Papers

The first response paper is 750 words and the second is 1500 words. Both papers will engage with films and critical writing about them. More detailed instructions will be given in advance of each assignment.

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.

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 3% reduction in the final course grade and a written warning from the Academic Director, including notification to the student's home school. Unexcused absences that constitute more than 20% of the total course will result in automatic course failure and possible expulsion.

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.

An absence in a CIEE course will only be considered excused if:

- a doctor's note is provided
- a CIEE staff member verifies that the student was too ill to attend class
- satisfactory evidence is provided of a family emergency

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	Final course grade is marked down by 3%; written warning; Participation graded as per class requirements
More than 20%	3 content classes, or 5 language classes	Automatic course failure , and possible expulsion; student is notified in writing

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 Intro to German Film History / Film-specific Vocabulary/Terminology

Class 1.1 This session is designed to introduce us to German film through a series of thematically related film clips (*The Blue Angel*; *The Great Love*; *Sissi*; *Lola*; *Run Lola Run*). In discussing these clips, we will start to establish and use important terminology needed in order to discuss film critically.

Assignment:

Write a 400-word summary of one of the five clips (they are uploaded to Canvas);

Class 1.2 We will continue discussing the clips from last session and further build on our film-specific vocabulary.

Grammar focus for the day: using coordinating and subordinating conjunctions.

Reading:

Hicketier, *Film- und Fernsehanalyse*, Chapter 1

Due date for submission of summary

Week 2 The Cinema of the Weimar Republic

Class 2.1 Screening and Discussion of *The Blue Angel* (von Sternberg, 1930)
Grammar focus for the day: coordinating and subordinating conjunctions II

Assignment:

Contribute to Canvas discussion forum on *The Blue Angel*

Reading:

Beicken, *Wie interpretiert man einen Film*, 1–25

Reading Quiz 1 Completed in Class

Class 2.2 Excursion to the film museum at Potsdamer Platz

Assignment:

Be sure to complete the worksheet you receive prior to exploring the museum!

Reading:

Mann, *Der Untertan* (excerpt assigned by instructor);

Class 2.3 Discussion of field trip and concluding discussion of film during the Weimar Republic with clips from *The Cabinet of Dr. Caligari* and *Kuhle Wampe*.
Grammar focus for the day: the passive voice

Assignment:

Response Paper I - Write a brief description of the strengths and weaknesses of the museum

Week 3 Cinema of the Third Reich

Class 3.1 Screening and discussion of *The Great Love* (Hansen, 1942)
Grammar focus for the day: the passive voice II

Reading:

Hake, *Film in Deutschland*, chapter 3 (and answer guiding questions).

Due date for submission of Response Paper I

Class 3.2 Discussion/reenactment of dialogues of *The Great Love*; working with film clips from other films made during the Third Reich (*The Prodigal Son*, *Triumph of the Will*, *Münchhausen*).
Grammar focus for the day: Relative clauses

Reading:

Hake, *Film in Deutschland*, chapter 4 (and answer guiding questions).

Reading Quiz 2 Completed in Class

Week 4 East German Cinema

Class 4.1 Screening and discussion of *Berlin, Schönhauser Corner* (Klein, 1957)
Grammar focus of the day: Relative clauses II

Reading:

Interview with Kohlhaase (See: <https://www.mdr.de/zeitreise/interview-wolfgang-kohlhaase-defa-filmtage-merseburg-100.html>)

Reading Quiz 3 Completed in Class

Class 4.2 Working with *Berlin, Schönhauser Corner* and other DEFA films (*The Murderers are Among Us*, *Traces of Stones*, *Solo Sunny*)
Grammar focus of the day: subjunctive I (indirekte Rede)

Assignment:

Preparation for “role-play day” – you will receive a specific assignment in order to prep for your role (to be handed out in class)

Due date for submission of Presentation

Class 4.3 Role-play day.
Topic: East German directors v. censors
Grammar focus of the day: subjunctive II

Reading:
Hake, *Film in Deutschland*, chapter 5

Assignment:
Response Paper II - Write a brief plot summary of the film if YOU had made it/could remake it today (for example: from a feminist perspective)

Reading Quiz 4 Completed in Class

Week 5 Contemporary German cinema and the Berlin School

Class 5.1 Screening and discussion of *The Lives of Others* (von Donnersmarck, 2006) and of *Barbara* (Petzold, 2012)
Grammar focus for the day: comparatives and superlatives

Assignment:
Prepare for your role in the round-table discussion on *The Lives of Others* and *Barbara*

Reading:
bpb-Filmheft about *Lives of Others* and a review distributed in class

Class 5.2 Round-table discussion on *Lives of Others* and *Barbara* and their treatment of the East German legacy
Grammar focus of the day: comparatives and superlatives II



Assignment:

Start reviewing for final exam!

Due date for submission of Response Paper II

Reading Quiz 5 Completed in Class

Week 6 Final Discussion/Review for Final/Final Exam

Class 6.1 Review and Preparation for Final Exam

Review topics include: grammar, film-specific vocabulary, history

Class 6.2 Concluding Discussion & Final Exam

Final Exam Completed in Class

Reading

In addition to the text listed below, we will work with online film reviews, interviews, and other relevant materials distributed by the instructor.

Beicken, Peter. *Wie interpretiert man einen Film*. Reclam, 2004.

Hake, Sabine. *Film in Deutschland: Geschichte und Geschichten seit 1895*. Rowohlt, 2004.

Hicketier, Knut. *Film- und Fernsehanalyse*. Metzler, 2012.

Mann, Heinrich. *Der Untertan*. Fischer, 1996.

Online Resources

Useful essays on many aspects of (German) cinema:

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>