

Prof. Fatima Naqvi  
German 01:470:360:01; cross-listed with 01:175:377:01  
Fall 2015  
Tu, Th 6<sup>th</sup> Period (4:30-5:50), Murray Hall 301  
Optional Screenings Tu 7-8<sup>th</sup> Period, Murray Hall 301  
[naqvi@scarletmail.rutgers.edu](mailto:naqvi@scarletmail.rutgers.edu)  
Office hour: Tu 1:10-2:30, German House 303A or by appointment

### **Classics of German Cinema: From Haunted Screen to Hyperreality**

#### **Description:**

This course introduces students to canonical films of the Weimar, Nazi, post-war and post-wall period. Exploring issues of class, gender, nation, and conflict by means of close analysis, the course seeks to sensitize students to the cultural context of these films and the changing socio-political and historical climates in which they arose. Special attention will be paid to the issue of film style. We will also reflect on what constitutes the canon when discussing films, especially those of recent vintage. Directors include Robert Wiene, F.W. Murnau, Lotte Reininger, Fritz Lang, Josef von Sternberg, Leni Riefenstahl, Wolfgang Staudte, Alexander Kluge, Volker Schlöndorff, Werner Herzog, Wim Wenders, Rainer Werner Fassbinder, Andreas Dresen, Christian Petzold, Jessica Hausner, Michael Haneke, Angela Schanelec.

The films are available at the Douglass Media Center for viewing and will be screened Tu 7-8<sup>th</sup> period. The readings are available on reserve at Alexander Library (go to “reserves” on the library webpage and enter “naqvi”) or on Sakai.

*Taught in English.*

#### **Required Texts:**

Anton Kaes, M  
Catherine Wheatley, Caché  
Robert Spadoni, A Pocket Guide to Analyzing Films

#### **Recommended Texts** (on reserve at Alexander Library):

Timothy Corrigan, A Short Guide to Writing about Film  
Rob Burns (ed.), German Cultural Studies  
Lotte Eisner, The Haunted Screen  
Sigmund Freud, Writings on Art and Literature  
Siegfried Kracauer, From Caligari to Hitler  
Anton Kaes, Shell Shock Cinema: Weimar Cinema and the Wounds of War  
Noah Isenberg, Weimar Cinema  
Sabine Hake, German National Cinema  
Béla Balász, Early Film Theory  
Siegfried Kracauer, The Mass Ornament  
N. Katherine Hayles, How We Think: Digital Media and Contemporary Technogenesis  
Lev Manovich, The Language of New Media  
Articles will be available on-line.

#### **Grade:**

Participation	15%
Midterm	25%
Final Paper	25%
Final Exam	15%
Response papers (2 pages) on two films below to be handed in the class after the screening	20%

(additional response paper will receive extra credit)

### **Grade distribution:**

A=90-100%; B+=85-89; B=80-84; C+=75-79; C=70-74; D=65-69; F=64 and below

**Attendance for class is mandatory.** A maximum of three absences is allowed. **Thereafter, each absence will result in a half-point drop of the final grade.**

### **Departmental policies**

- Attendance

All students must attend regularly and arrive prepared; if you expect to miss one or two classes, please use the University absence reporting website <https://sims.rutgers.edu/ssra/> to indicate the date and reason for your absence. An email is automatically sent to me. Those who miss more than two class sessions without a compelling excuse should expect a one-step reduction in the course grade (i.e. an A becomes a B+, a B+ becomes a B). Every additional three absences may entail a further one-step grade-reduction. Three late arrivals count as one absence. Note: It is the responsibility of students who have been absent (for any reason) to find out what they have missed and obtain materials that may have been handed out.

- Cell Phones

Cell phones and all other technological devices (beepers, iPods, MP3players...) must be turned off during class out of respect for the instructor and fellow students. Please schedule all important phone communications outside of class time.

- Disability Support Services

Students who may be requesting accommodations due to disabilities are encouraged to familiarize themselves with procedures and policies regarding disability support services at the following website: <http://disabilityservices.rutgers.edu/>. It is recommended that students seeking accommodations begin filing paperwork as soon as possible as the documentation review process may take up to 30 business days. Students are encouraged to speak with teachers about these issues at the beginning of the term. All such conversations will be kept strictly confidential.

- Academic Integrity

Violations of academic integrity are an extremely serious matter, and can lead to a student's failing the course and being referred to the University's Office of Student Conduct for disciplinary action. When referring to ideas other than your own, always acknowledge your sources clearly and completely, whether you are quoting or paraphrasing. Note also that use of online translation services is not permitted as a tool for generating work that you submit for course credit. Please see the University's policies on academic integrity at <http://academicintegrity.rutgers.edu/>, and discuss with your instructor any questions you may have about this and related issues.

### **Introduction**

Sept. 1: Clips from *Faust*, *Olympia*, *Wings of Desire*

### **States of the Psyche**

Sept. 3: Robert Wiene, *The Cabinet of Dr. Caligari*, 1920

Read Siegfried Kracauer, [From Caligari to Hitler](#), 3-34, 61-87

Robert Spadoni, [A Pocket Guide to Analyzing Films](#)

Recommended: Timothy Corrigan, [A Short Guide to Writing about Film](#), Ch. 2-3

[Sept. 8 = Monday class schedule]

### **The Uncanny**

Sept. 10: View FW Murnau's *Nosferatu*, 1922

Read Sigmund Freud, "The Uncanny" in [Writings on Art and Literature](#)

- Read Béla Balász, "The Face of Things" in Early Film Theory
- Sept. 15: Discussion of *Nosferatu*  
In class: Béla Balász, "Immediate Present" in Early Film Theory  
Clips from *The Last Laugh*, 1924; Clips from Erich von Stroheim, *Blind Husbands*, 1919  
Read Anton Kaes, "Dracula Revisited" in Shell Shock Cinema  
Recommended Lotte Eisner, "Symphony of Horror" in The Haunted Screen

### Visions of the Future

- Sept. 17: View Fritz Lang, *Metropolis*, 1927  
Read Tom Gunning, "Metropolis: The Dance of Death"
- Sept. 22: Discussion of *Metropolis*  
Clips from Josef von Sternberg, *The Blue Angel*, 1929; Lotte Reiniger, *The Adventures of Prince Achmed*, 1926  
Read Siegfried Kracauer, "The Mass Ornament"  
Recommended Stephen Lamb and Anthony Phelan, "Weimar Germany, The Birth of Modernism" in German Cultural Studies

### City Under Siege

- Sept. 24: Fritz Lang, *M*, 1931  
Read Anton Kaes, *M*
- Sept. 29: Discussion of *M*  
Clips from Walter Ruttmann, *Berlin, Symphony of a Great City*, 1927; Robert Siodman et al., *People on Sunday*, 1930  
Read Wilfried van der Will, "Culture and the Organization of National Socialist Ideology 1933 to 1945" in German Cultural Studies

### Presentiments of the Third Reich

- Oct. 1: Leni Riefenstahl, *The Blue Light*, 1932  
Read Eric Rentschler, "A Legend for Modern Times: *The Blue Light* (1932)" in Ministry of Illusion
- Oct. 6: Discussion of *The Blue Light*  
Clips from *Triumph of the Will*, 1935, *Olympia*, 1938  
Read Susan Sontag, "Fascinating Fascism"  
Visitor: Dr. Evelyn Annuß

### Charisma

- Oct. 8: Billy Wilder, *Sunset Boulevard*, 1950  
Read Gerd Gemünden, "An Accented Cinema"
- Oct. 13: Discussion of *Sunset Boulevard*  
Clips from Wolfgang Staudte, *The Murderers are Among Us*, 1946  
Read Gerd Gemünden, introduction to *Continental Strangers*

### Institutions

- Oct. 15: Volker Schlöndorff, *Young Törless*, 1966  
Read Sabine Hake, "West German Cinema 1962–90" in *German National Cinema*
- Oct. 20: Discussion of *Young Törless*  
Clips from Alexander Kluge, *Yesterday Girl*, 1966  
Read Keith Bullivant and C. Jane Rice, "Reconstruction and Integration: The Culture of West German Stabilization 1945 to 1968" from German Cultural Studies

### The Leader and the Lure

- Oct. 22: Werner Herzog, *Aguirre*, 1972

- Reread Susan Sontag, "Fascinating Fascism"  
Oct. 27: Discussion of *Aguirre*  
Clips from Herzog, *Fitzcarraldo*, 1982; Wim Wenders, *The American Friend*, 1977

### **Mourning Work? Terrorism in the Federal Republic**

- Oct. 29: View Kluge, Fassbinder, et al. *Germany in Autumn*, 1977  
Read Sigmund Freud, "Mourning and Melancholia"  
Nov. 3: Slides Gerhard Richter, 17. Oktober 1977  
Clips from Margarethe von Trotta, *Marianne and Juliane*, 1981  
Read Alexander and Margarete Mitscherlich, The Inability to Mourn (excerpt)

### **An Allegory of the Nation?**

- Nov. 5: Rainer Werner Fassbinder, *The Marriage of Maria Braun*, 1979  
Read Anton Kaes, "The Presence of the Past"  
Nov. 10: Discussion of *Marriage of Maria Braun*  
Clips from Fassbinder, *Veronika Voss*, 1982; *Ali: Fear Eats the Soul*, 1974  
Read Susan E. Linville, "Retrieving History"  
Recommended Thomas Elsaesser, "The BRD Trilogy, or: History, the Love Story"  
Nov. 12: **Review for Exam**  
Clips from Andreas Dresen, *Grill Point*, 2002  
Read Sabine Hake, "Post-Unification Cinema 1990-2007"  
Nov. 17: **Midterm Exam**

### **Surveillance**

- Nov. 19: View Michael Haneke, *Caché*, 2005  
Read Catherine Wheatley, *Caché*  
Nov. 24: tba  
Dec. 1: Discussion of *Caché*  
Clips from Michael Haneke, *Benny's Video*, 1992, *Code inconnu*, 2000  
Read Jean Baudrillard, Simulations (excerpt)  
Recommended: N. Katherine Hayles, "How We Think: Digital Media and Contemporary Technogenesis" from How We Think

### **The Horror of Hyperreality**

- Dec. 3: View Christian Petzold, *Yella*, 2007  
Read Marco Abel, *The Counter-Cinema of the Berlin School* (excerpt)  
Dec. 8: Discussion of *Yella*, 2007  
Clips from Tom Tykwer, *Run Lola Run*, 1998, Fritz Lang, *Destiny*, 1921  
Read Sigmund Freud, "The Occurrence in Dreams of Material from Fairy Tales" and "The Theme of the Three Caskets"  
Recommended: Thomas Elsaesser, "Postmodernism as Mourning Work"

### **Afterimages**

- Dec. 10: View Jessica Hausner, *Amour fou*, 2014  
Clips from Angela Schanelec, *Marseille*, 2004  
Recommended: Lev Manovich, "What is Cinema?" from The Language of New Media

**\*\* 10 page paper due Dec. 11, 5PM** (see Timothy Corrigan, A Short Guide to Writing about Film)

**Final exam during exam period, Dec. 18, 12-3PM**