

Prof. Fatima Naqvi

German 01:470:360:01; cross-listed with 01:175:377:01 (Core approval only for 470:360:01!)

Fall 2018

Tu 2nd + 3rd Period (9:50-12:30), Scott Hall 114

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Office hour: Tu 1:10-2:30, New Academic Building or by appointment, Rm. 4130 (4th Floor)

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. In 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, Fritz Lang, Lotte Reiniger, Leni Riefenstahl, Alexander Kluge, Volker Schlöndorff, Werner Herzog, Wim Wenders, Rainer Werner Fassbinder, Andreas Dresen, Christian Petzold, Jessica Hausner, Michael Haneke, Angela Schanelec, Barbara Albert.

The films are available at the Douglass Media Center for viewing.

Taught in English.

Required Texts:

Anton Kaes, M ISBN-13: 978-0851703701

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

Gerd Gemünden, Continental Strangers

Gerd Gemünden, A Foreign Affair: Billy Wilder's American Films

Sabine Hake, German National Cinema

Béla Balász, Early Film Theory

Siegfried Kracauer, The Mass Ornament

Brad Prager, The Cinema of Werner Herzog

Eric Ames, Ferocious Reality: Documentary according to Werner Herzog

Eric Ames, Werner Herzog: Interviews

N. Katherine Hayles, How We Think: Digital Media and Contemporary Technogenesis

Lev Manovich, The Language of New Media

Grade:

Participation	15%
Midterm	25%
Final Paper (10 pages, 12 pt, Times New Roman, 1 inch margins)	25%
Final Exam	15%
2 Response papers (2-3 pages each, 12 pt, Times New Roman, 1 inch margins)	20%

to be handed in the class before the discussion of that film!
(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 **two absences** is allowed. Thereafter, each absence will result in a half-point drop of the final grade. Be sure to email me if you are absent.

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.

LEARNING OUTCOME GOALS FOR GERMAN:

Students will learn to

- 1) identify and assess the historical intervention and reflections on social and moral issues in films by important German and Austrian filmmakers from the 20th and the 21st centuries
- 2) gain a nuanced understanding of the role these directors had in shaping their countries' discourse in regards to the nature of human experience, the question of political involvement and the role of propaganda in the public sphere, the role of moral guilt and ethical responsibility, racism and migration, the engagement with cultural traditions, and the international efforts at engagement via art
- 3) recognize and evaluate the distinct aesthetic aspects developed in each director's work and in the general movement from analog to digital filmmaking
- 4) develop arguments that are clearly structured, provide evidence for their claims, and engage critically with the scholarship on these films

FULFILLS Permanent Core Curriculum requirement:

Arts and Humanities

- o. Examines critically philosophical and other theoretical issues concerning cultural production.

LEARNING GOALS FOR CINEMA STUDIES:

Majors and Minors will achieve mastery of the close textual analysis of moving image media, a crucial form of visual literacy in the 21st century. They will be able to demonstrate knowledge of the history of the film medium and major international film movements and creative figures, and will gain familiarity with the conventions of narrative and genre in the cinema, as well as with more experimental forms of filmmaking.

Majors and Minors will employ critical thinking and basic theoretical concepts to achieve an understanding of the interrelationship of film with shifting social, political, and cultural trends. They will also develop their critical writing skills, and produce an extended analytical and/or research paper in a seminar setting in the program's capstone course.

Introduction: Self-Reflexivity

- Sept. 4: View: Robert Wiene, *The Cabinet of Dr. Caligari*, 1920
Read: Siegfried Kracauer, From Caligari to Hitler, 3-34, 61-87
Recommended: Timothy Corrigan, A Short Guide to Writing about Film, Ch. 2-3
In class: Clips from GW Pabst, *Faust*, 1926; Leni Riefenstahl, *Olympia*, 1938, Wenders, *Wings of Desire*, 1987

The Uncanny

- Sept. 11: View: FW Murnau, *Nosferatu*, 1922
Read: Anton Kaes, "Dracula Revisited" in Shell Shock Cinema
Read: Lotte Eisner, "Symphony of Horror" in The Haunted Screen
Read: Sigmund Freud, "The Uncanny" in Writings on Art and Literature
Recommended: Béla Balász, "The Face of Things" and "Immediate Present" in Early Film Theory
In class: Clips from Murnau, *Taboo*, 1931; Lotte Reiniger, *The Adventures of Prinz Achmed*, 1926

Futurity

- Sept. 18: View Fritz Lang, *Metropolis*, 1927
Read Tom Gunning, "Metropolis: The Dance of Death"
Read Siegfried Kracauer, "The Mass Ornament"
Recommended: Stephen Lamb and Anthony Phelan, "Weimar Germany, The Birth of Modernism" in German Cultural Studies
In class: Walter Ruttmann, *Berlin, Symphony of a Metropolis*, 1927; Charlie Chaplin, *Modern Times*, 1936

City Under Siege

- Sept. 25: View: Fritz Lang, *M*, 1931
Read: Anton Kaes, *M*
Read: Wilfried van der Will, "Culture and the Organization of National Socialist Ideology 1933 to 1945" in German Cultural Studies
In class: Clips from Robert Siodmak et al., *People on Sunday*, 1930; FW Murnau, *The Last Laugh*, 1924

Presentiments of the Third Reich

- Oct. 2: View: Leni Riefenstahl, *The Blue Light*, 1932; *Triumph of the Will* (1935, first 40 minutes)
In class: Clips from Reinhold Schünzel, *Amphitryon* (1935)
Read: Susan Sontag, "Fascinating Fascism"
Read: Eric Rentschler, "A Legend for Modern Times: *The Blue Light* (1932)" in Ministry of Illusion

Charisma

- Oct. 9: View: Billy Wilder, *Sunset Boulevard*, 1950
Read: Gerd Gemünden, Introduction to Continental Strangers
Read: Gerd Gemünden, "An Accented Cinema" in A Foreign Affair
In class: Clips from Wolfgang Staudte, *The Murderers are Among Us*, 1946; Carol Reed, *The Third Man* (1949)

Institutions

- Oct. 16: View Alexander Kluge, *Yesterday Girl*, 1966
Read Sabine Hake, "West German Cinema 1962–90" in *German National Cinema*
Read Keith Bullivant and C. Jane Rice, "Reconstruction and Integration: The Culture of West German Stabilization 1945 to 1968" from German Cultural Studies
In class: Clips from Volker Schlöndorff, *Young Törless*, 1966

The Leader and the Lure

- Oct. 23: View Werner Herzog, *Aguirre, The Wrath of God* 1972
Read: Eric Ames, Introduction to Werner Herzog: Interviews
Read: Eric Ames, "Moving Landscapes" in Ferocious Reality
Read: Brad Prager, Introduction to *The Cinema of Werner Herzog*
Read: Peter Schumann, "South American Experiences: A Conversation with Werner Herzog on *Aguirre, The Wrath of God* in *Werner Herzog: Interviews*
Clips from John Huston, *The African Queen*, 1951; Herzog, *Fitzcarraldo*, 1982; Wim Wenders, *The American Friend*, 1977

Mourning Work

- Oct. 30: View Kluge, Fassbinder, et al. *Germany in Autumn*, 1977
Read Sigmund Freud, "Mourning and Melancholia"
Read Alexander and Margarete Mitscherlich, The Inability to Mourn (excerpt)
In class: Slides Gerhard Richter, 17. Oktober 1977
In class: Clips from Margarethe von Trotta, *Marianne and Juliane*, 1981

- Nov. 6: **GUEST LECTURE NORA ALTER (TEMPLE): SC 104**
Review for Exam

An Allegory of the Nation?

- Nov. 13: **Midterm Exam (1 hour)**
View: Rainer Werner Fassbinder, *The Marriage of Maria Braun*, 1979
Read: Anton Kaes, "The Presence of the Past" in *From Hitler to Heimat*
Read: Thomas Elsaesser, "The BRD Trilogy, or: History, the Love Story"
Recommended: Susan E. Linville, "Retrieving History"
Clips from Fassbinder, *Veronika Voss*, 1982; *Ali: Fear Eats the Soul*, 1974

- Nov. 20: no class [Thursday classes meet]

Undead

Nov. 27: View: Christian Petzold, *Yella*, 2007
Read: Marco Abel, *The Counter-Cinema of the Berlin School* (excerpt)
Recommended: Sigmund Freud, “The Occurrence in Dreams of Material from Fairy Tales” and “The Theme of the Three Caskets”
In class: Clips from Herk Harvey, *Carnival of Souls*, 1962; Tom Tykwer, *Run Lola Run*, 1998, Fritz Lang, *Destiny*, 1921

Black Pedagogy

Dec. 4: View Michael Haneke, *The White Ribbon*, 2009
Read Fatima Naqvi, *The White Ribbon* (manuscript)
GUEST LECTURE: GENEVIEVE YUE, 11:30 SC 104
Clips from Michael Haneke, *Code inconnu*, 2000; *Caché*, 2005; Angela Schanelec, *Marseille*, 2004
Recommended: Sabine Hake, “Post-Unification Cinema 1990-2007”; N. Katherine Hayles, “How We Think: Digital Media and Contemporary Technogenesis” from [How We Think](#)

Afterimages

Dec. 11: View Jessica Hausner, *Amour fou*, 2014; Barbara Albert, *Mademoiselle Paradis*, 2018
Read: Catherine Wheatley, “Small is Dutiful,” in *Sight and Sound* (Mar 2015)
Read: Guy Lodge, “Mademoiselle Paradis” at <https://variety.com/2017/film/reviews/mademoiselle-paradis-review-1202569833/>
Read: Lev Manovich, “What is Cinema?” from [The Language of New Media](#)

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

Final exam during exam period, Dec. 21, 8-11 AM