

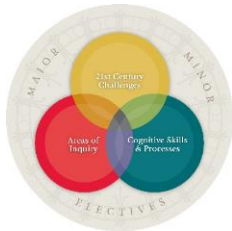
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Office hours: Mo 11am-12:30pm or by appointment

## **GHOSTS, GANGSTERS, AND GLOBETROTTERS: CLASSICS OF GERMAN CINEMA**

**01:470:360:01, Spring 2020**  
3 credits

MW4 1:10pm-2:30pm, Scott Hall 205

***In English. No prerequisites. Fulfills SAS Core Course Goal AHo.***



This course introduces students to films of the Weimar, Nazi, and post-war period, as well as to contemporary German cinema. We will explore issues of social class, gender, historical memory, violence, and conflict by means of close analysis. The class seeks to sensitize students to the cultural context of these films and the changing socio-political climates in which they were made. Special attention will be paid to the issue of style. Directors include Robert Wiene, F.W. Murnau, Fritz Lang, Walter Ruttmann, Josef von Sternberg, Leni Riefenstahl, Billy Wilder, Alexander Kluge, Werner Herzog, Rainer Werner Fassbinder, Harun Farocki, Michael Haneke, Christian Petzold, Angela Schanelec, Valeska Grisebach, Wolfgang Fischer.

**Screenings:** W 6:10-9pm, Voorhees room 104

**Films** will either be available to stream at home via Kanopy (<https://www.libraries.rutgers.edu/indexes/kanopy>) or viewable at Rutgers Media Center, Douglass Library, 8 Chapel Drive, New Brunswick, NJ 08901 (as indicated on class schedule).

**Required texts** to be purchased at the Rutgers Bookstore:

- **Anton Kaes: *M***  
**ISBN 13:** 978-0851703701
- **Bordwell/Thompson: *Film Art***  
**ISBN-13:** 978-1260565669

**Recommended texts:**

Timothy Corrigan, *A Short Guide to Writing about Film*  
Rob Burns (ed.), *German Cultural Studies*  
Lotte Eisner, *The Haunted Screen*  
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*  
Thomas Elsaesser, *Fassbinder's Germany*  
Brad Prager, *The Cinema of Werner Herzog*  
Katherine Wheatley, *Caché*  
Brad Prager, *Phoenix*  
Marco Abel, *The Counter-Cinema of the Berlin School*

**All other texts will be available as PDF on the Canvas page for this class.**

**Fulfills SAS Core Course Goal AHo:**

**Arts and Humanities Goal o:** Student is able to examine critically philosophical and other theoretical issues concerning the nature of reality, human experience, knowledge, value, and/or cultural production.

By the end of this course students will be able to: demonstrate an understanding of the structure, meaning, and function of German film; demonstrate an understanding of their directors' values and ideas; critically reflect on our value system and the interrelatedness of German film and its historical, cultural, and theoretical contexts; formulate well-organized written interpretations grounded in cinematographic evidence and supported by secondary literature; be able to propose a thesis and support it with appropriate evidence. Assessment will be based on participation in class evaluation of assigned written work. Please keep in mind the attendance policy (as outlined below).

**FINAL GRADE**

**CLASS PARTICIPATION 20% / WEEKLY BLOG POSTS 15% / WEEKLY QUIZZES 15% / RESPONSE PAPER 20% / FINAL PAPER 30%**

**Class participation 20%**

Students are expected to carefully prepare the assigned viewings and readings and take part actively in class discussion. A first participation grade will be assigned half-way through the semester, a second one at the end of the term.

Both participation grades will be averaged for a final grade.

Criteria	weight	Exemplary	Effective	Minimal	Unsatisfactory
<b>Level of Engagement</b>	50%	<input type="checkbox"/> Contributes to class activities by offering quality ideas and asking appropriate questions on a regular basis <input type="checkbox"/> Actively engages others in class discussions by inviting their comments <input type="checkbox"/> Constructively challenges the accuracy and relevance of statements made <input type="checkbox"/> Effectively identifies and summarizes main points	<input type="checkbox"/> Contributes to class activities by offering ideas and asking questions on a regular basis <input type="checkbox"/> Often engages others in class discussions by inviting their comments <input type="checkbox"/> Challenges the accuracy and relevance of statements made <input type="checkbox"/> Identifies and summarizes main points	<input type="checkbox"/> Occasionally contributes to class activities by offering ideas and asking questions <input type="checkbox"/> Sometimes engages others in class discussions <input type="checkbox"/> Sometimes has an understanding of main points <input type="checkbox"/> Identifies and summarizes some of the main points	<input type="checkbox"/> Fails to contribute to class activities <input type="checkbox"/> Fails to invite comment/opinions from other students <input type="checkbox"/> Demonstrates little understanding of main points <input type="checkbox"/> Does not identify or summarize main points
<b>Preparedness</b>	25%	<input type="checkbox"/> Always prepared for class with assignments and required materials <input type="checkbox"/> Accurately expresses foundational knowledge pertaining to issues raised during the discussion	<input type="checkbox"/> Usually prepared with assignments and required materials <input type="checkbox"/> Expresses basic foundational knowledge pertaining to class discussions	<input type="checkbox"/> Seldom prepared with assignments and required materials <input type="checkbox"/> Expresses limited foundational knowledge pertaining to class discussions	<input type="checkbox"/> Consistently unprepared for class <input type="checkbox"/> Expresses no relevant foundational knowledge
<b>Attitude</b>	25%	<input type="checkbox"/> Consistently positive, cooperative attitude during class <input type="checkbox"/> Always supportive of other students' ideas	<input type="checkbox"/> Usually positive and cooperative with classroom projects and discussions <input type="checkbox"/> Often supportive of other students' ideas	<input type="checkbox"/> Seldom actively participates in classroom projects and discussions <input type="checkbox"/> Sometimes supportive of other students' ideas	<input type="checkbox"/> Rarely if ever participates in classroom projects and discussions <input type="checkbox"/> Occasional disruptive behavior

### Weekly blog posts

**15%**

Each Tuesday by midnight, students will write a short paragraph (250 words) about **one** of the assigned readings on the Canvas discussion section. In addition, each student must respond to at least **two** other posts (100 words each) and respond to **one** classmate's post of their choice. Students will be given one week to respond to each topic. Discussion messages for a topic that are posted after the specified due dates will not be graded.

Criteria	Not Met	Needs Improvement	Effective	Exemplary
<i>Critical Thinking</i>	<b>(0 points)</b> No evidence of critical thinking whatsoever (or nothing posted).	<b>(1 point)</b> <ul style="list-style-type: none"> <li>• Superficial posts</li> <li>• No valid connections made between content.</li> <li>• No analysis or insight.</li> <li>• <i>Critical</i> presentation of opinion not present.</li> </ul>	<b>(3 points)</b> <ul style="list-style-type: none"> <li>• Some connections made, although all might not be valid.</li> <li>• Analysis of content is evident, although possibly not complete.</li> <li>• <i>Critical</i> presentation of opinion is not complete.</li> </ul>	<b>(4 points)</b> <ul style="list-style-type: none"> <li>• Valid connections made.</li> <li>• Posts are complete with analysis and insight.</li> <li>• Opinions are presented at a <i>critical</i> level.</li> </ul>
<i>Uniqueness</i>	<b>(0 points)</b> <ul style="list-style-type: none"> <li>• Originality of post is completely unacceptable (or nothing posted).</li> </ul>	<b>(1 point)</b> <ul style="list-style-type: none"> <li>• Originality of posts is not evident (ideas are not your own).</li> <li>• Posts consist of little more than "I agree with you ..." statements.</li> <li>• Plagiarism may be evident.</li> <li>• Sources not cited.</li> </ul>	<b>(3 points)</b> <ul style="list-style-type: none"> <li>• Originality of posts might be questionable, but valid.</li> <li>• Some new ideas.</li> <li>• Plagiarism not evident.</li> <li>• Sources are cited.</li> </ul>	<b>(4 points)</b> <ul style="list-style-type: none"> <li>• Original Ideas are presented.</li> <li>• Plagiarism not evident.</li> <li>• Sources are cited.</li> </ul>
<i>Timeliness</i>	<b>(0 points)</b> <ul style="list-style-type: none"> <li>• Post is made after the deadline (or nothing posted).</li> </ul>	<b>(1 point)</b> <ul style="list-style-type: none"> <li>• Original posts are added at the last minute, leaving no time for classmates to respond.</li> </ul>	<b>(3 points)</b> <ul style="list-style-type: none"> <li>• Original posts are present, but may have been posted during the last half of the discussion period.</li> <li>• Participation is infrequent during the discussion period.</li> </ul>	<b>(4 points)</b> <ul style="list-style-type: none"> <li>• Original posts are added during the first half of the discussion period.</li> <li>• Participation is evident throughout the entire discussion period.</li> </ul>
<i>Quantity</i>	<b>(0 points)</b> <ul style="list-style-type: none"> <li>• Quantity is completely unacceptable (or nothing posted).</li> </ul>	<b>(1 point)</b> <ul style="list-style-type: none"> <li>• Length of all required posts do not meet requirements.</li> <li>• One or more required postings are missing.</li> </ul>	<b>(3 points)</b> <ul style="list-style-type: none"> <li>• Length of all required posts meets the requirements but includes considerable "fluff" or "filler."</li> <li>• All required postings are made.</li> </ul>	<b>(4 points)</b> <ul style="list-style-type: none"> <li>• Length of all required posts meet requirements.</li> <li>• All required postings are made.</li> </ul>
<i>Stylistics</i>	<b>(0 points)</b> <ul style="list-style-type: none"> <li>• Content is illegible (or nothing posted).</li> </ul>	<b>(1 point)</b> <ul style="list-style-type: none"> <li>• Many spelling or grammar errors</li> <li>• Content is difficult to understand.</li> <li>• Inappropriate language used.</li> </ul>	<b>(3 points)</b> <ul style="list-style-type: none"> <li>• Few spelling or grammar mistakes</li> <li>• Content is generally easy to understand.</li> </ul>	<b>(4 points)</b> <ul style="list-style-type: none"> <li>• No spelling or grammar mistakes.</li> <li>• Content easy to understand.</li> </ul>

### Weekly quizzes

15%

Each Monday, students will write a short quiz about the assigned films.

### Response paper

20%

Students write one response essay over the course of the semester (5 pp.). Questions will be posted on Canvas a week before the essay is due. No late work will be accepted unless you have arranged in advance for an extension.

Format: 12-point Times or Times New Roman, double-spaced, 1" margins.

Essays should be submitted as a single PDF-file via the course Canvas page.

Essays should not simply repeat back what we've already discussed; they should follow the lead of the paper prompts in building independently on our discussions. Prepare your essays as you would any paper. Once you've thought about the question, work out your thesis statement (which you'll need to present clearly in a sentence in the opening paragraph of your response). Go back over your class notes and the relevant assigned films and text(s) to collect material for your argument. Contextualize the sequences you are analyzing and cite or paraphrase relevant passages of the readings (always include page numbers, as you would in a paper). Check your quotations for accuracy. Don't quote just for the sake of quoting; cite just the word or passage that you need to make your specific point, not more.

Finally, be sure to proofread your essays to make sure that they're coherent, that they answer all aspects of the question, and that they're articulated grammatically and clearly. Poorly written essays will lose points.

### **Final paper            30%**

At the end of the semester students will write a term paper (8 pp. in length; MLA format). Prompts for the final paper will be posted two weeks ahead of the due date and will build on the material we have covered in class. Final paper is due by December 20, 2019, at noon. Throughout the semester, the course will provide orientation in how to write a critical analysis of a given film.

**Paper option:** Students who have received an A on their response essay have the option of writing a paper of their own in place of responding to the prompts, *but only after receiving my approval for their proposed topic*. If you are eligible and interested, contact me about this option at least two weeks before the submission deadline, so that we still have time to discuss your topic and its feasibility before you get down to writing. Papers should focus on one or more assigned readings not covered in the previous essay. Expectations (about presenting a thesis, for instance, and supporting it with a clear argument and judicious citations) are the same as those outlined above with regard to the response essay. Length: 8pp. (12-point Times or Times New Roman, double-spaced, 1" margins), submitted as a single PDF file.

### **Grade distribution**

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

## 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.

- 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: <https://ods.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/academic-integrity-at-rutgers>, and discuss with your instructor any questions you may have about this and related issues.

- Copyright

Note that unauthorized upload of materials created by the instructor and/or students for this course may violate the University Academic Integrity Policy and subject the student to disciplinary action.

- Turnitin plagiarism detection

Students agree that by taking this course all required papers may be subject to submission for textual similarity review to [Turnitin.com](https://www.turnitin.com) (directly or via learning management system, i.e. Sakai, Blackboard, Canvas, Moodle) for the detection of plagiarism. All submitted papers will be included as source documents in the [Turnitin.com](https://www.turnitin.com) reference database solely for the purpose of detecting plagiarism of such

papers. Use of the [Turnitin.com](https://www.turnitin.com) service is subject to the Usage Policy posted on the [Turnitin.com](https://www.turnitin.com) site.

Students who do not agree should contact the course instructor immediately.

## CLASS SCHEDULE

### Monday, Wednesday, January 22: INTRO

FILM in class: Hans Richter: *Vormittagsspuk*

READ in class: Béla Balász: "The Close Up", "Visible Man"

### January 27: THE SPECTER OF WAR

FILM: Robert Wiene, *The Cabinet of Dr. Caligari* (watch on Kanopy)

READ: Walter Benjamin: *The Work of Art in the Age of its Technological Reproducibility*

### Wednesday, January 29

READ: Siegfried Kracauer, "Caligari"

Anton Kaes, "The Cabinet of Dr. Caligari. Expressionism and Cinema"

### Monday, February 3: THE UNDEAD

FILM: Friedrich Wilhelm Murnau: *Nosferatu* (watch on Kanopy)

READ: Sigmund Freud: "The Uncanny"

Béla Balász: "The Face of Things" and "Immediate Present"

### Wednesday February 5

READ: Kaes: "Dracula Revisited"

Lotte Eisner: "The Symphonies of Horror"

suggested: Thomas Elsaesser: "No End to Nosferatu"

CLIPS in class: Werner Herzog: *Nosferatu the Vampyre*

### Monday, February 10: WEIMAR METROPOLIS

FILM: Fritz Lang: *Metropolis* (watch on Kanopy)

READ: Tom Gunning, "*Metropolis: The Dance of Death*"

Kaes: "*Metropolis: City, Cinema, Modernity*"

### Wednesday, February 12

READ: Georg Simmel, "The Metropolis and Mental Life"

Kracauer, "The Mass Ornament"

CLIPS in class: Ruttmann: *Berlin. Symphony of a Great City*

**Monday, February 17: VISUAL PLEASURE**

FILM: Josef von Sternberg: *The Blue Angel* (watch on Kanopy)

READ: Kracauer, "*The Blue Angel*"  
Gertrud Koch, "Between Two Worlds: von Sternberg's *Blue Angel*"

**Wednesday, February 19:**

READ: Laura Mulvey, "Visual Pleasure and Narrative Cinema"

**Monday, February 24: CRIME AND PUNISHMENT?**

FILM: Fritz Lang: *M. A City looks for a Murderer* (watch on Kanopy)

READ: Todd Herzog, "Fritz Lang's *M*: An open case"

**Wednesday, February 26**

READ: Kaes, *M*  
Lang, "Problems in Sound Film Design"

CLIPS in class: David Schalko: *M* (TV Show), Murnau: *The Last Laugh*

**Monday, March 2: THE RISE OF FASCISM**

FILM: Leni Riefenstahl: *Olympia*

READ: Wilfried van der Will, "Culture and the Organization of National Socialist Ideology 1933 to 1945"  
Michael Mackenzie, "From Athens to Berlin: The 1936 Olympics and Leni Riefenstahl's *Olympia*"

**Wednesday, March 4**

READ: Susan Sontag: "Fascinating Fascism"

CLIPS in class: Riefenstahl: *Triumph of the Will*, Veit Harlan: *Jud Süß*

**Monday, March 9: CINEMANIA**

FILM: Billy Wilder: *Sunset Boulevard*

READ: Gerd Gemünden, "An Accented Cinema"  
Gemünden, Introduction to *Continental Strangers*

**RESPONSE ESSAY DUE (TO BE SUBMITTED ON CANVAS)**



### **Wednesday, March 11**

READ: Thomas Elsaesser, "From Vicious Circles to Double Binds"  
CLIPS in class: Rainer Werner Fassbinder: *Veronika Voss*

### **Monday, March 16 (Spring Recess)**

### **Wednesday, March 18 (Spring Recess)**

### **Monday, March 23: WOMEN OF WAR**

FILM: Rainer Werner Fassbinder: *The Marriage of Maria Braun* (watch on Kanopy)

READ: Elsaesser, "The BRD Trilogy, or: History, the Love Story"

### **Wednesday, March 25**

READ: Kaes, "The Presence of the Past"

CLIPS in Class: Fassbinder: *Lola, Ali. Fear eats the Soul*

### **Monday, March 30: KILLING THE FATHER**

FILM: Alexander Kluge: *Yesterday Girl*

Link to film: [https://www.dropbox.com/s/u8nmk48e4peewqz/YESTERDAY\\_GIRL\\_Title\\_5.mp4?dl=0](https://www.dropbox.com/s/u8nmk48e4peewqz/YESTERDAY_GIRL_Title_5.mp4?dl=0)

READ: *Oberhausen Manifesto*

Sabine Hake: "The Oberhausen Manifesto and the Young German Cinema"

Keith Bullivant and C. Jane Rice, "Reconstruction and Integration: The Culture of West German Stabilization 1945 to 1968"

### **Wednesday, April 1**

CLIPS in class: Alexander Kluge/Peter Schamoni: *Brutality in Stone*, Kluge et al.: *Germany in Autumn*

READ: Elsaesser: "The Oberhausen Manifesto: Subsidy for Exporting Culture"

### **Monday, April 6: MEGALOMANIA**

FILM: Werner Herzog: *Fitzcarraldo*

Link: <https://video.alexanderstreet.com/watch/fitzcarraldo>

READ: Brad Prager, Introduction to *The Cinema of Werner Herzog*

### **Wednesday, April 8**

READ: Prager, "Fitzcarraldo"

Lutz Koepnick, "Archetypes of Emotion: Werner Herzog and Opera"

CLIPS in class: Herzog: *Aguirre, the Wrath of God*; *My Best Fiend*

**Monday, April 13: SURVEILLANCE**

FILM: Michael Haneke: *Caché/Hidden*

Link: <https://video.alexanderstreet.com/watch/cache>

READ: Katherine Wheatley: *Caché* (excerpts)

**Wednesday, April 15**

READ: Libby Saxton, "Secrets and revelations: Off-screen space in *Caché*"

CLIPS in class: Haneke: *Benny's Video*

**Monday, April 20: NATION IN RUINS**

FILM: Christian Petzold: *Phoenix*

READ: Brad Prager: *Phoenix* (excerpts)

CLIPS in class: Wolfgang Staudte: *The Murderers are among us*, Alfred Hitchcock: *Vertigo*

**Wednesday, April 22**

READ: Marco Abel: Introduction to *The Counter Cinema of the Berlin School*

Clips in class: Petzold: *Barbara*; Harun Farocki: *Images of the World and the Inscription of War*

**Monday, April 27: VISIONS OF EUROPE**

FILM: Angela Schanelec: *Orly*

READ: Abel: "Angela Schanelec: Narrative, Understanding, Language"

Clips in class: Angela Schanelec: *Marseille*, Valeska Grisebach: *Western*, Wolfgang Fischer: *Styx*

**Wednesday, April 29**

Clips in class: Angela Schanelec: *Marseille*, Valeska Grisebach: *Western*, Wolfgang Fischer: *Styx*

**Monday, May 4 Review**

**FINAL PAPER DUE MONDAY, MAY 1**

**Student-Wellness Services:**

**Counseling, ADAP & Psychiatric Services (CAPS)**

**(848) 932-7884 / 17 Senior Street, New Brunswick, NJ 08901/**

**<http://health.rutgers.edu/medical-counseling-services/counseling/>**

CAPS is a University mental health support service that includes counseling, alcohol and other drug assistance, and psychiatric services staffed by a team of professional within Rutgers Health services to support students' efforts to succeed at Rutgers University. CAPS offers a variety of services that include: individual therapy, group therapy and workshops, crisis intervention, referral to specialists in the community and consultation and collaboration with campus partners.

**Crisis Intervention** : **<http://health.rutgers.edu/medical-counseling-services/counseling/crisis-intervention/>**

**Report a Concern:** **<http://health.rutgers.edu/do-something-to-help/>**

**Violence Prevention & Victim Assistance (VPVA)**

**(848) 932-1181 / 3 Bartlett Street, New Brunswick, NJ 08901 /**

**[www.vpva.rutgers.edu/](http://www.vpva.rutgers.edu/)**

The Office for Violence Prevention and Victim Assistance provides confidential crisis intervention, counseling and advocacy for victims of sexual and relationship violence and stalking to students, staff and faculty. To reach staff during office hours when the university is open or to reach an advocate after hours, call 848-932-1181.

**Disability Services**

**(848) 445-6800 / Lucy Stone Hall, Suite A145, Livingston Campus, 54 Joyce Kilmer Avenue, Piscataway, NJ 08854 / <https://ods.rutgers.edu/>**

Rutgers University welcomes students with disabilities into all of the University's educational programs. In order to receive consideration for reasonable accommodations, a student with a disability must contact the appropriate disability services office at the campus where you are officially enrolled, participate in an intake interview, and provide documentation: <https://ods.rutgers.edu/students/documentation-guidelines>. If the documentation supports your request for reasonable accommodations, your campus's disability services office will provide you with a Letter of Accommodations. Please share this letter with your instructors and discuss the accommodations with them as early in your courses as possible. To begin this process, please complete the Registration form on the ODS web site at: <https://ods.rutgers.edu/students/registration-form>.