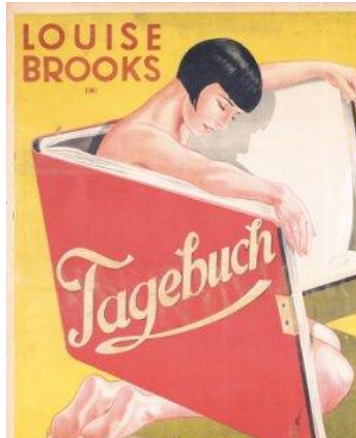


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Women's and Gender Studies 988:396::05 • index 77614

Femme Fatale TO **POWERFRAU:** **WOMEN IN GERMAN FILM**



Spring 2010
TTh6 (4:30-5:50)
Frelinghuysen Hall A1

Professor Christopher Clark
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Office hours: M 1-3 or by appt.
(e-mail confirmation required)

Course description:

This course explores the history of German cinema and culture by tracing the representation of women on the screen. German film of the 1920s and early 30s featured images of female sexuality that remain iconic today (Marlene Dietrich, Louise Brooks). Subsequently, the femmes fatales and vamps of Weimar-era film were replaced by the morally (and racially) pure woman of Nazi-era melodrama. While the decades following the war offered little in the way of cinematic innovation, the 1970s saw both the cultural impact of the women's movement and the emergence of a number of women film directors, resulting a wide range of new representations of female characters then and in the years that followed. While our primary focus will be the films themselves, we will also consider the impact of feminist film criticism and theory, as well as explore how gender and sexuality studies might inform our readings of the films.

Required texts:

- readings to be downloaded from the course Sakai page (under Resources)
- occasional handouts and websites. Budgetary restrictions require the German Department to collect from each student 5 cents per page toward the cost of handouts other than the syllabus, quizzes and tests. The department may also assess a fee for optical media (blank CD-Rs and DVD-Rs), when appropriate. When readings are available electronically, students are expected to print them out and bring them to class.
- films to be watched either at Wednesday evening screenings at German Movie Night (see below), on reserve at the Language Lab (20 Seminary Place), the new Media Center at the Mabel Smith Douglass Library, or at home on DVD or online.

Film Screenings:

Most of the films to be discussed in this seminar will be screened as part of a special "Women in German Film" series taking place weekly in the German department's German Movie Night. These screenings will take place **Wednesdays at 7:45pm** in the **Upper Lounge in Leupp Hall** (604 George St.). Should you be unable to attend Movie Night (and in the case of those films not shown as part of the series), you should watch the film on reserve at the Language Lab; in some cases the film may be distributed on DVD or CD (the latter may require a computer for viewing).

Students are strongly encouraged to subscribe to Netflix, as most of the films are available on DVD through Netflix, many of them instantly via streaming video; plans that allow unlimited streaming begin at \$8.95/month. See the appendix at the end of the syllabus for film availability.

Course Requirements and Grading:

Class Participation: 20%

Your participation grade includes multiple factors including:

- Attendance. All students must attend regularly and arrive prepared. Those who miss more than two class sessions without a compelling excuse (a doctor's or college dean's note, for instance) should expect a one-step reduction in the course grade (i.e. an A becomes a B+, a B+ becomes a B). 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.
- Discussion and preparation. All students are expected to take part actively in class discussion.

Papers: 35% (15 + 20)

Each student will write one shorter paper (5-7 pages) and one longer paper (10-12 pages) on films studied up to that point in the course; they will be due on **Thursday, 2/18/10**, and **Tuesday, 4/27/10**.

Tests and Quizzes: 45% (10 + 15 + 20)

There are 3 scheduled examinations in this course:

- 1) an in-class quiz on film studies terms (10%)
- 2) an in-class midterm exam the week before spring break (15%)
- 3) a final exam during exam period (20%)

Students who are considering trying to make the course count toward a German major should consult with me to discuss options for additional/alternative requirements.

Depending on your level of German, this will likely involve doing some readings in German and writing one or both of your papers in German.

Schedule (subject to change)

- Tu. 01/19: Introduction: German film history, women in German film
Th. 01/21: Amy Villarejo, "The Language of Film"; glossaries from Gianetti and Bordwell
Bock & Töteberg, "A History of Ufa"
Siegfried Kracauer, "The Little Shopgirls Go to the Movies" (pp. 291-304 in *The Mass Ornament*)

Femmes Fatales and Little Shopgirls—Women and Weimar Film

- Tu. 01/26: Fritz Lang, *Metropolis* (G, 1927)
Andreas Huyssen, "The Vamp and the Machine"
Siegfried Kracauer, "Calico-World" (pp. 281-288 in *The Mass Ornament*)
W. 01/27: SCREENING: *Diary of a Lost Girl*
Th. 01/28: G.W. Pabst, *Diary of a Lost Girl* [Tagebuch einer Verlorenen] (G, 1929)
Patrice Petro, from *Joyless Streets*
- Tu. 02/02: Josef von Sternburg, *The Blue Angel* [Der blaue Engel] (G, 1930)
Elisabeth Bronfen, "Seductive Departures of Marlene Dietrich"
Richard W. McCormick, "From *Caligari* to Dietrich"
W. 02/03: SCREENING: *Girls in Uniform*
Th. 02/04: Leontine Sagan, *Girls in Uniform* [Maedchen in Uniform] (G, 1932)
B. Ruby Rich, "From Repressive Tolerance to Erotic Liberation: *Girls in Uniform*"

Keepers of the Fatherland? Women and Nazi Cinema

- Tu. 02/09: Ray Müller, *The Wonderful, Horrible Life of Leni Riefenstahl* [Die Macht der Bilder] (G, 1993)
Susan Sontag, "Fascinating Fascism"
B. Ruby Rich, "Leni Riefenstahl: The Deceptive Myth"
Th. 02/11: Leni Riefenstahl, *The Blue Light* (G, 1932)
- Tu. 02/16: Detlev Sierck, *La Habanera* (G, 1937)
Johannes von Moltke, "Nazi Cinema Revisited"
Jo Fox, from *Filming Women in the Third Reich*
recommended: Antje Ascheid, "Nazi Stardom and the 'Modern Girl'"
Scott Spector, "Was the Third Reich Movie-Made?"
Patrice Petro, "Nazi Cinema at the Intersection of The Classical and the Popular"
- W. 02/17: SCREENING: *Jud Süß*
Th. 02/18: Veit Harlan, *Jud Süß* (G, 1940)
George Mosse, from *Nationalism and Sexuality*
Paper 1 due

Tu. 02/23: Laura Mulvey, "Visual Pleasure and Narrative Cinema"
Judith Mayne, "Feminist Film Theory and Criticism"
Quiz: Film Studies terminology

Fassbinder's Women

W. 02/24: SCREENING: *The Bitter Tears of Petra von Kant*
Th. 02/25: R.W. Fassbinder, *The Bitter Tears of Petra von Kant* [Die bitteren Tränen der Petra von Kant] (FRG, 1972)

Tu. 03/02: R.W. Fassbinder, *The Marriage of Maria Braun* [Die Ehe der Maria Braun] (FRG, 1978)

W. 03/03: SCREENING: *Lola*

Th. 03/04: R.W. Fassbinder, *Lola* (FRG, 1981)

Tu. 03/09: TBA

Th. 03/11: **Midterm Examination (in class)**

SPRING BREAK

Women in "Real Existing Socialism": the Other Germany

Tu. 03/23: Horst Claus, "DEFA—State, Studio, Style, Identity"; other texts on GDR history, culture, and cinema TBA

W. 03/24: SCREENING: *The Legend of Paul and Paula*

Th. 03/25: Heiner Carow, *The Legend of Paul and Paula* (GDR, 1973)

Irene Dölling, "We All Love Paula but Paul is More Important to Us"

Feminist Interventions

Tu. 03/30: Helen Fehervary, Claudia Lenssen, Judith Mayne, "From Hitler to Hepburn"
From *NGC*, "Women and Film"

W. 03/31: SCREENING: *The Lost Honor of Katharina Blum*

Th. 04/01: Volker Schlöndorff, *The Lost Honor of Katharina Blum* (FRG, 1974)

Tu. 04/06: Margarethe von Trotta, *Sisters or the Balance of Happiness* (FRG, 1979)

Women in Genre Film auf Deutsch

W. 04/07: SCREENING: *Anatomy*

Th. 04/08: Stefan Ruzowitzky, *Anatomy* (G, 2000)

Susan Clover, from *Men, Women, and Chainsaws*

Tu. 04/13: Sandra Nettelbeck, *Mostly Martha* [Bella Martha] (G, 2002)

Women and Turkish Germany

W. 04/14: SCREENING: *Head On*

Th. 04/15: Fatih Akin, *Head On* [Gegen die Wand] (G, 2004)

Deniz Göktürk, "Beyond Paternalism: Turkish German Traffic in Cinema"

Katherine Pratt Ewing, "Between Cinema and Social Work"

recommended: Ruth Mandel, "Turkish Headscarves and the 'Foreigner Problem'"

Memory, Gender, Resistance

Tu. 04/20: Max Färberböck, *Aimée & Jaguar* (G, 1999)

W. 04/21: SCREENING: *Rosenstrasse*

Th. 04/22: Margarethe von Trotta, *Rosenstrasse* (G, 2003)

Tu. 04/27: Marc Rothemund, *Sophie Scholl: The Final Days* (G, 2005)

Paper 2 due

W. 04/28: SCREENING: *A Woman in Berlin*

Th. 04/29: Max Färberböck, *A Woman in Berlin* [Anyonya—Eine Frau in Berlin] (G, 2009)

Review and Conclusion

Final Examination: Wed., 05/12/10, 4-7 PM

Film Availability

	Language Lab reserve	Douglass Media Center	Netflix DVD	Netflix instant
Metropolis	•	•	•	•
Diary of a Lost Girl	•		•	
The Blue Angel	•		•	
Girls in Uniform [Maedchen in Uniform]	•	•		
The Wonderful, Horrible Life of Leni Riefenstahl	•	•	•	
The Blue Light	•		•	
La Habanera	•		•	
Jud Süß	•	•		
The Bitter Tears of Petra von Kant	•	•	•	•
The Marriage of Maria Braun	•	•	•	•
Lola	•	•	•	
The Legend of Paul and Paula	•	•	•	•
The Lost Honor of Katharina Blum	•	•	•	
Sisters, or the Balance of Happiness	•	•	•	•
Anatomy	•		•	
Mostly Martha	•		•	
Head On	•	•	•	•
Aimée & Jaguar	•		•	•
Rosenstrasse	•	•	•	•
Sophie Scholl: The Final Days	•		•	•
A Woman in Berlin	•		•	•