

Prof. Fatima Naqvi
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Fall 2016
16:470:671 (cross-listed with 16:195:609:01)
T 9:50am-12:30 PM, AB 4140 (Cinema seminar room)

German Film from 1945 to the Present

Course description:

We will look at a variety of feature films from 1945 to the present in order to focus on issues of trauma, guilt, remembrance (and its counterpart: amnesia), gender, Heimat or “homeland,” national and transnational self-fashioning, terrorism, and ethics. How do the Second World War and its legacy inflect these films? What other socio-political and economic factors influence the private and collective identities that these films articulate? How do the predominant concerns shift with the passage of time and with the changing media? How is the category of “nation” constructed and how is it contested within the narratives themselves? Close attention will be paid to the aesthetic issues and the concept of authorship. Films by Kluge, Radax, Wenders, Herzog, Fassbinder, Schroeter, Farocki, Haneke, Petzold, Schanelec, Seidl, Hausner, Geyrhalter, among others. Readings and discussion will be **in English**; all films are with subtitles. The readings are all on reserve. The films will be available at the Media Library on Douglass Campus for viewings. (Readers of German and French are encouraged to read the texts in the original where possible. Advanced undergraduates may take this course with approval of the Undergraduate Director.)

Requirements:

Active class participation/attendance [30%]
Oral report (30 minutes: close analysis of film segment) [25%]
Short outline of proposed final project (1-2 pp. double-spaced) and bibliography (1 p.) [5%]
Final paper (15-20 pp.) [40%]

September

1st class (6.9): Introduction to German film before 1939 and the Zero Hour

Clips: Robert Wiene, *The Cabinet of Dr. Caligari* (*Das Cabinet des Dr. Caligari*, 1920)

Fritz Lang, *Metropolis* (1927)

Leni Riefenstahl, *Olympia* (1938)

Wolfgang Staudte, *The Murderers Are Among Us* (*Die Mörder sind unter uns*, 1946)

Roberto Rossellini, *Germany Year Zero* (*Germania Anno Zero*, 1948)

Suggested further reading: Karl Jaspers, *The Question of German Guilt*

Hannah Arendt, “Organized Guilt and Universal Responsibility”

Robert Shandley, “Coming Home through Rubble Canyons” in *Rubble Films* (Ch. 2)

Daniela Berghahn, “The East German film industry and the state” and “Coming to terms with the Nazi legacy: DEFA’s anti-fascist films” in *Hollywood Behind the Wall* (Ch. 1 and 2)

2nd class (13.9): New Approaches

View: Alexander Kluge, *Yesterday Girl* (*Abschied von gestern*, 1966)

Ferry Radax, *Sonne, halt!* (*Sun stop!*, 1962)

Read: Rod Stoneman, “Alexander Kluge: Utopian Cinema” in *Processes of Transposition*

Alexander Kluge and Oskar Negt, *History and Obstinacy* (excerpt)

Suggested further reading: Thomas Elsaesser, *New German Cinema*, ch. 1, 2

Timothy Corrigan, *New German Film: The Displaced Image* (chapter on Kluge’s *Strongman Ferdinand*)

Rob Burns and Wilfried van der Will, “The Federal Republic 1968 to 1990”

Recommended viewing: Volker Schlöndorff, *The Young Törless* (*Der junge Törless*, 1966)

3rd class (20.9): The Charismatic Leader

View: Werner Herzog, *Aguirre, the Wrath of God* (*Aguirre, der Zorn Gottes*, 1972)

Read: Susan Sontag, "Fascinating Fascism"

Roland Barthes, "Myth Today"

Clips: Werner Herzog, *Fitzcarraldo* (1982)

Leni Riefenstahl, *Triumph of the Will* (1935)

Suggested further reading: Brad Prager, *The Cinema of Werner Herzog*

4th class (27.9): The Nature of Experience

View: Wim Wenders, *The American Friend* (*Der amerikanische Freund*, 1977)

Read: Theodor Adorno, "On the Question: 'What is German?'"

Alexander Graf, *The Cinema of Wim Wenders: Celluloid Highway* (excerpt)

Clip: Wim Wenders, *Tokyo-Ga* (1985); *Wings of Desire* (*Himmel über Berlin*, 1991)

October

5th class (4.10): Visitor Prof. Roy Grundmann (Boston University), Lecture 11AM-12:30 PM, "On Harun Farocki's Labour in a Single Shot"

Explore: Harun Farocki, *Labour in a Single Shot* (*Eine Einstellung zur Arbeit*; website:

<http://www.labour-in-a-single-shot.net/en/films/>)

View: Harun Farocki, *How To Live in the German Federal Republic* (*Leben – BRD*, 1990)

Read: tba

MANDATORY LECTURE: 6.10 Gertrud Koch (FU Berlin/Brown): Rodig Maxwell Lecture, 4:30

PM, SEMINAR: 7.10 German Seminar Room, 10 AM, tba

6th class (11.10): Visitor Joe McElhaney (CUNY, Grad Center), Lecture 11AM-12:30 PM: "When a German Walks: Weimar, Hollywood and Beyond."

View: Rainer Werner Fassbinder, *Mother Küsters Goes to Heaven* (*Mutter Küsters Fahrt zum Himmel*, 1975)

Read: tba

Suggested reading: Joe McElhaney, "Walking a Straight Line: Fassbinder and Martha" in *A Companion to Rainer Werner Fassbinder*

Thomas Elsaesser, *Fassbinder's Germany* (excerpt)

Jürgen Habermas, *The Structural Transformation of the Public Sphere* (excerpt)

Clip: RW Fassbinder, *Ali: Fear Eats the Soul* (*Angst Essen Seele auf*, 1974)

7th class (18.10): Belated Mourning Work?

View: Kluge, Fassbinder, et al. *Germany in Autumn* (*Deutschland im Herbst*, 1977)

Read: Sigmund Freud, "Mourning and Melancholia"

Alexander and Margarete Mitscherlich, *The Inability to Mourn* (excerpt)

Theodor Adorno, "The Meaning of Working through the Past"

Images: Gerhard Richter, *17. Oktober 1977*

8th class (25.10): Womens' Issues

View: Werner Schroeter, *Malina* (1991)

Read: Ingeborg Bachmann, *Malina* (excerpt)

Clips: Werner Schroeter, *Kingdom of Naples* (*Nel Regno di Napoli*, 1978)

November

9th class (1.11): At Home in the New West

View: Fatih Akin, *Head On* (*Gegen die Wand*, 2004)

Andreas Dresen, *Grill Point* (*Halbe Treppe*, 2002)

Read: Eric Rentschler, "From New German Cinema to Postwall Cinema of Consensus,"
in: Mette Hjort (ed.), *Cinema and Nation*
Jaimey Fisher and Brad Prager, *The Collapse of the Conventional* (introduction)
Hamid Naficy, *An Accented Cinema: Exilic and Diasporic Filmmaking* (excerpt)
Clips: Hans-Christian Schmid, *Lichter* (2003)

Excursus in class: *Heimat*

Clip: Edgar Reitz, *Heimat 1* (1984)

Suggested further reading: Johannes von Moltke, *No Place Like Home: Locations of Heimat in German Cinema*

Deleuze and Guattari, "What is a Minor Literature?"

Anton Kaes, "Germany as Memory" in *From Hitler to Heimat*

Miriam Hansen, Karsten Witte, Thomas Elsaesser and Gertrud Koch, "Dossier on Heimat"

10th class (8.11): *Europe in the New Millennium*

View: Michael Haneke, *Code inconnu* (2000)

Michael Haneke, *Caché* (2005)

Read: Fatima Naqvi, "The Politics of Contempt and the Ecology of Images: Michael Haneke's *Code inconnu*"

11th class (15.11): *Fragmentary Narratives*

View: Ulrich Seidl, *Import/Export* (2007)

Read: Andrew Higson, "The Concept of National Cinema"

Clips: Michael Haneke, *71 Fragments of a Chronology of Chance* (1992)

Tom Tykwer, *Run Lola Run (Lola rennt)*, 1989)

Suggested further reading: Barbara Mennel and Jaimey Fischer, eds., *Spatial Turns: Space, Place, and Mobility in German Literary and Visual Culture*

Proposals due via email, 16.11, 4 PM

No class (22.11): Thursday schedule

12th class (29.11): *Traumatic Temporalities*

View: Christian Petzold, *Yella* (2007)

Read: Marco Abel, *The Counter-Cinema of the Berlin School* (excerpt)

Susannah Radstone, "Trauma Theory: Contexts, Politics, Ethics" and "Trauma and Screen Studies: Opening the debate"

Suggested further reading: Jaimey Fisher, *Christian Petzold*

Thomas Elsaesser, "Postmodernism as Mourning Work"

Clips: Angela Schanelec, *Marseille* (2004); Götz Spielmann, *Revanche* (2008)

13th class (6.12): *Documentary Modes*

View: Nikolaus Geyrhalter, *Our Daily Bread (Unser täglich Brot)*, 2005)

Michael Glawogger, *Workingman's Death* (2005)

Read: Tom Gunning, "Moving Away from the Index," in Gertrud Koch, ed., *Screen Dynamics. Mapping the Borders of Cinema*

Clips: Hubert Sauper, *Darwin's Nightmare* (2004)

Werner Boote, *Plastic Planet* (2009)

14th class (13.12): *Body Politics*

View: Jessica Hausner, *Amour fou* (2014)

Read: Catherine Wheatley, "Present Your Bodies': Film Style and Unknowability

in Jessica Hausner's *Lourdes* and Dietrich Bruggemann's *Stations of the Cross*
Raymond Bellour, "The Cinema Spectator: A Special Memory," in Gertrud Koch, ed., *Screen Dynamics*.
Mapping the Borders of Cinema
Clips: Sudabeh Mortezaei, *Macondo* (2014)

FINAL PAPER DUE 16.12, 4 PM by email