



The Nazi Period in Film: Propaganda, Entertainment, Reflection



Course Number: 01:470:350:01

Semester: Fall 2016

Course Index: 18710

Credits: 3

Meeting Times: Mondays & Wednesdays, 2:50–4:10 (Period 5)

Meeting Place: SC-204 (Scott Hall, Room 204)

Prerequisites: None

Instructor: Alexander E. Pichugin

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Scheduled meetings are given priority over walk-ins.

Course Description

Cinema played a special role both in the Third Reich and in the representation of the Nazi period long after it ended. Between 1933 and 1945, the German film industry was the second-largest in the world after Hollywood. It was controlled by the Ministry of Propaganda and was remarkable for its production volume (more than 1000 feature films issued) and the role those films played in the everyday life of German citizens. The many feature films as well as documentaries functioned as a propaganda tool for National Socialist ideology, but also provided entertainment within the permissible parameters of the regime. After the end of the Nazi Reich, cinema became an important means of cultural investigation of the period.

This course invites students to explore the important role film played during the Nazi era, as well the role of film in the representation of events in Germany of the Nazi period. The course consists of three parts.

In the first (introductory) part of the course, students will explore the historical situation leading to the establishment of the Nazi regime. They will trace the development of the German film industry from the Weimar Republic and its restructuring after 1933 towards the use of the film as a tool to promote the Nazi ideology. Students will explore the cultural politics of the Third Reich, including the various agencies that controlled film production. Special attention will be paid to the distinction between state-commissioned propaganda films and seemingly apolitical genre films, whose escapist nature belied its Nazi-compliant sexist, racial and nationalist ideologies.

The second part of the course will be devoted to in-depth analyses of representative films of the Nazi period produced in Germany, focusing on the staging of the display of power, representation of race, and the promotion of escapism.

The third part of the seminar starts with the analysis of the representation of Nazism in American and Soviet film. It also includes the examination of German (East and West) retrospective representation of the period, especially within the last thirty years/since the 1980s when the Nazi past became an object of nostalgic longing (that seems a bit strong) and a historicizing reconstruction of German identity.

By studying different genres of film and other forms of cultural production (literature, music, television productions) in relation to the cinematic representation of the Nazi period, students will gain insights into ideas, trends and discourses that have shaped contemporary German culture. The different films are approached as both cultural artifacts and cinematic documents. We will explore various interpretative techniques (iconic analysis, semiotic interpretation, shot-by-shot analysis) and learn to define and apply essential film terminology.

As a learning outcome of the course, students will develop their ability to approach film both analytically and synthetically, exploring the connections between the historical period and its cultural representation in critical and creative ways. The course is conducted in English. All course materials, discussions, and readings are in English. Some optional supplemental materials are in German. Students will have an option to complete written assignments in German.

Core Curriculum Learning Goal

The course satisfies the following Learning Goal of the Core Curriculum:

Area of Inquiry: Arts and the Humanities [AH]

- p Analyze arts and/or literatures in themselves and in relation to specific histories, values, languages, cultures, and technologies



Study Materials

The course requires that the students watch full-length films outside of class (some film excerpts will be watched in class). As indicated in the Course Calendar (pp. 6-7), the films are available either on reserve in Rutgers Media Center, Douglass Library, 8 Chapel Drive, New Brunswick, NJ 08901-8527, or in a streaming format (links are clickable).

Other course materials or hyperlinks to online materials are provided on the Sakai website (<http://sakai.rutgers.edu>). All students enrolled in this course already have access to it. Students who do not have access need to contact the instructor. Students should check the website frequently for the most recent announcements and assignments.

The following are recommended readings that will help you prepare for individual assignments:

- Jackson J. Spielvogel & David Redles, *Hitler and Nazi Germany: A History*
- Robert Spadoni, *A Pocket Guide to Analyzing Films*
- Siegfried Kracauer, *From Caligari to Hitler*
- Sabine Hake, *Popular Cinema of the Third Reich*
- Susan Tegel, *Nazis and the Cinema*
- Eric Rentschler, *The Ministry of Illusion*
- Klaus Kreimeier, *The Ufa Story: A History of Germany's Greatest Film Company, 1918-1945*

Course Requirements

Class Participation and Discussion • 15%

In a course that is to a large degree based on class discussion, the contribution of each student consists in ideas that he/she articulates during class. Students are expected to approach the material critically and analytically, and thoughtfully consider the questions of how the Nazi period is expressed in cinema. Besides participating in the general discussion of readings assigned to the whole class, students will observe and comment on their classmates' presentations; it is important that the presenting students benefit from their classmates' observations in order to develop a deeper perspective of how cinema is both constructed by and reflects a particular historic period. The following are the rubrics for participation:

	Attentiveness	Contribution
Expectations are exceeded (90–100%)	The student always pays attention.	The student is always eager to contribute to class discussion, exercises, and group work. The student often asks questions. The student always volunteers answers.
Expectations are met (80–89%)	The student pays attention most of the time.	The student is usually eager to contribute to class discussion, exercises, and group work. The student occasionally asks questions and volunteers answers most of the time.
Expectations are barely met (70–79%)	The student sometimes pays attention.	The student is occasionally eager to contribute to class discussion, exercises, and group work. The student occasionally asks questions and sometimes volunteers answers.
Expectations are not met (65-69%)	The student rarely pays attention.	The student almost never contributes to class discussion, exercises, and group work. The student almost never asks questions or volunteers answers.

Reaction Papers • 25% (1% × 25)

During the semester students will write reaction papers based on the viewings and readings assigned. A reaction paper contains both the summary of the content and the student's critical analysis. The length of the paper is 1 page single to double-spaced. The first line of every reaction paper should read **350 – RP## – FirstName LastName**, e.g. **350 – RP02 – Michael Smith**. The reaction papers have to be saved as a PDF file named **350 – RP## – FirstName LastName.pdf**, e.g., **350 – RP02 – Michael Smith.pdf**, and sent as an e-mail attachment to pichugin@rutgers.edu with the subject line **350 – RP## – FirstName LastName**, e.g., **350 – RP02 – Michael Smith**. The body of the e-mail should be left empty. The reaction papers are due **by 9:00 a.m.** on the date indicated. 10% will be deducted for every hour of delay. A printed copy should be brought to the class session.

 **Topic Presentation** • 15%

The topic presentation is a group (2-3 students) presentation based on a general topic pertaining to the Nazi period in film. The topics and the dates of the presentations will be discussed in class. Each presentation consists of a 30-minute talk with the use of PowerPoint followed by a 15-minute question-and-answer session. It is crucial that the presenters speak and not read; therefore, students should take time to practice their presenting skills. By 6 p.m. on the day before the presentation, one of the presenters submits the PowerPoint file of the presentation named **350 – Topic – FirstName1 LastName1, FirstName2 LastName2.pptx**, e.g., **350 – Race and Ethnicity in Film of the Nazi Period – Michael Smith, Maria Jognson.pptx** and sent as an e-mail attachment to pichugin@rutgers.edu with the subject line **350 – Topic – FirstName1 LastName1, FirstName2 LastName2**, e.g., **350 – Race and Ethnicity in Film of the Nazi Period – Michael Smith, Maria Johnson**.

 **Film Analysis Presentation** • 10%

The film analysis presentation is an individual presentation based on a film from the course. The films and the dates of the presentations will be discussed in class. Each presentation consists of a 30-minute talk with the use of PowerPoint followed by a 15-minute question-and-answer session. It is crucial that the presenter speaks and not reads; therefore, students should take time to practice their presenting skills. By 6 p.m. on the day before the presentation, the presenter submits the PowerPoint file of the presentation named **350 – FA – FilmTitle – FirstName LastName.pptx**, e.g., **350 – FA – The Triumph of the Will – Michael Smith.pptx** and sent as an e-mail attachment to pichugin@rutgers.edu with the subject line **350 – FA – FilmTitle – FirstName LastName**, e.g., **350 – FA – The Triumph of the Will – Michael Smith**.

★ **Midterm Examination** • 15%

The Midterm Examination is based on the material covered in sessions 02-14. It will take place at Session 15. The format of the examinations will be discussed in class.

 **Term Paper** • 25%

At the end of the semester students will write a Term Paper. The length of the paper is 10-15 pages. The format and the content of the paper will be discussed in class. It is expected that the Final Paper adheres consistently to the MLA formatting style. The Term Paper has to be saved as a PDF file named **350 – Term Paper – FirstName LastName.pdf**, e.g., **350 – Term Paper – Michael Smith.pdf** and submitted by December 14 as an e-mail attachment to pichugin@rutgers.edu with the subject line **350 – Term Paper – FirstName LastName**, e.g., **350 – Term Paper – Michael Smith**.

Assessment

Grade Composition

Aspect	Percentage
 Class Participation	15%
 Reaction Papers	25%
 Topic Presentation (group)	15%
 Film Analysis Presentation	10%
★ Midterm Examination	15%
 Term Paper	20%

Grade Distribution

Grade	Points (%)
A	90–100
B+	85–89
B	80–84
C+	75–79
C	70–74
D	65–69
F	Below 65

Communication with the Instructor

@ E-Mail

The best way to contact the instructor outside the classroom is to email pichugin@rutgers.edu. Generally, e-mails are answered within two business days. The subject line should include **350 – FirstName LastName**, e.g. **350 – Michael Smith – Question re....** This will help direct the message to the correct folder for quick processing. If the subject line is not formatted this way, the message may be read with delay.

📎 Progress Reports

On the dates indicated in the Syllabus, students will write short progress reports, where they reflect upon the course and their individual progress. They will describe what they have learned, what more they would like to learn, what aspects of the course they like and dislike and why. The reports are not graded. They help the instructor better coordinate the students' expectations and progress with the learning goals of the course. The reports have to be sent as e-mail attachments to pichugin@rutgers.edu with the subject line **350 – Progress Report # – FirstName LastName**," e.g. **350 – Progress Report 2 – Michael Smith**.

Policies

Academic Integrity

Violation of academic integrity is an extremely serious matter; it 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 their own, students should always acknowledge their sources clearly and completely, whether they are quoting or paraphrasing. Note also that use of online translation services is not permitted as a tool for generating work submitted for course credit. Please see the University's policies on academic integrity at <http://academicintegrity.rutgers.edu> and discuss with the instructor any questions about this and related issues.

Attendance

All students must attend regularly and arrive prepared. If a student expects to miss one or two classes, he/she should use the University Self-Reporting Absence website (<https://sims.rutgers.edu/ssra>) to indicate the date and the reason for the absence. An e-mail notification is automatically sent to the instructor. 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 the student who has been absent (for any reason) to find out what he/she has missed and obtain materials that may have been handed out.

Cell Phones

Cell phones and all other technological devices (laptops, tablets, audio players, etc.) must be turned off during class out of respect for fellow students and the instructor.

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 notify the instructor about the accommodations requested at the beginning of the semester. All such conversations will be kept strictly confidential.

Additional Assistance

Students are encouraged to come to their instructor's office hours with any questions and problems pertaining to class.

Course Calendar

Legend:
 = Video
 = Reading

 = Reaction Paper
 = Internet Research
 = Term Paper

 = Class Discussion Topic
 = Topic Presentation
 = Film Analysis Presentation

 = Midterm Examination
 = Progress Report

Session	Date	Thema	Homework	In Class
01	We 09/07			Introduction • Syllabus • Questionnaire
02	Mo 09/12	German Film before 1933	 Hake "Wilhelmine Cinema"  Internet Research: Wilhelmine Era  01	 Cinema as an art form and as industry
03	We 09/14		 Tegel "The German Film Industry to 1918"  <i>The Student of Prague</i> (1913) CLICK TO STREAM VIDEO  02	 Historical beginnings of the cinema
04	Mo 09/19		 Tegel "Weimar Cinema"  Internet Research: The Weimar Republic  03	 The Weimar Republic and the cinema
05	We 09/21		 Hake "Weimar cinema as art cinema"  <i>Metropolis</i> (1927) CLICK TO STREAM VIDEO  04	 The Weimar Republic and the cinema
06	Mo 09/26		 <i>Triumph of the Will</i> (1935) ON RESERVE: PN1997.T75 2010  05	 Nazi Period: Politics and Culture • Erika & Lidnsey & Michael
07	We 09/28	German Film 1933-1945	 Hake "The restructuring of the film industry"  Tegel "Leni Riefenstahl's 'Triumph of the Will'"  06	 <i>Morgenrot • Dawn</i> (1933) • Dylan  <i>Hitlerjunge Quex • Hitler Youth Quex</i> (1933) • Kathryn
08	Mo 10/03		 Hake "Third Reich cinema as political cinema"  07	 Propaganda in the Third Reich • Kyle & Sam & Austin
09	We 10/05		 <i>Olympia</i> (1938) ON RESERVE: 10-4627  08	 <i>Hans Westmar</i> (1933) • Ian  <i>Schlussakkord • The Final Chord</i> (1936) • Austin
10	Mo 10/10		 Tegel "A Judenfrei Cinema: 1934-1938", „Der ewige Jude (1940)"  09  Progress Report 1	 Race and ethnicity in the Third Reich • Xiang & Emily & Thea
11	We 10/12		 <i>The Eternal Jew</i> (1940) CLICK TO STREAM VIDEO  10	 <i>Jud Süß • The Jew Suss</i> (1940) • Shannon  <i>Theresienstadt</i> (1944) • Christian
12	Mo 10/17		 Hake "Third Reich cinema as popular cinema"  11	 Escapism in German film of the Nazi period • Elizabeth E. & Brian & Brianna
13	We 10/19		 <i>Munchhausen</i> (1943) ON RESERVE: 2-928  12	 <i>Napoleon ist an allem schuld</i> (1937) • Alex  <i>Der Schneemann • The Snowman</i> (1944) & <i>Das Dumme Gänslin • The Silly Little Goose</i> (1945) • Gerardo
14	Mo 10/24		 ...  13	 <i>Ich klage an • I accuse</i> (1941) • Sara  <i>Titanic</i> (1943) • Elizabeth N.

Session	Date	Thema	Homework	In Class
15	We 10/26		Midterm Review	★ Midterm Examination
16	Mo 10/31	Retrospective: Nazi Period in the Film after 1945	... 14	
17	We 11/02		<i>The Death Mills</i> (1945, USA) CLICK TO STREAM VIDEO 15	
18	Mo 11/07		... <i>Triumph over Violence</i> (1965, USSR) CLICK TO STREAM VIDEO 16	
19	We 11/09		... <i>Germany, Pale Mother</i> (1980) ON RESERVE: 10-5225 17	
20	Mo 11/14		Tegel "The Second World War" <i>The Boat</i> (1981) ON RESERVE: 7-146 & 7-143 18	
21	We 11/16		Tegel "Film and the 'Final Solution'" <i>Schindler's List</i> (1993) ON RESERVE: 10-2794 19	
22	Mo 11/21		... <i>Conspiracy</i> (TV film, 2001) ON RESERVE: 10-103 20	
23	Mo 11/28		<i>Downfall</i> (2004) ON RESERVE: 10-1963 21	
24	We 11/30		<i>Imaginary Witness: Hollywood and the Holocaust</i> (2004) ON RESERVE: DVD 531 22	
25	Mo 12/05		<i>Generation War</i> (2013) • Part 1 ON RESERVE: 10-5962 23	
26	We 12/07	... <i>Generation War</i> (2013) • Part 2 ON RESERVE: 10-5962 24		
27	Mo 12/12	<i>Generation War</i> (2013) • Part 3 ON RESERVE: 10-5962 25		
28	We 12/14			★ Final Paper Due

The instructor reserves the right to make changes to the Syllabus.
The latest version of this Syllabus is available on [Sakai](#) → [Syllabus](#).