



**FA15: GRMN 385—  
Weimar Cinema &  
Beyond:  
Insiders and Outsiders in  
German Film**  
mittwochs & fr  
14.10-15.30 Uhr  
(2:10-3:30pm)  
FSH 103



**Dr. Corey L. Twitchell**

**Office: ASC 103**

**Sprechstunden:** montags 13:00-16:00 Uhr, donnerstags 14:00-16:00 Uhr und nach Vereinbarung.  
(Mondays 1:00-4:00pm, Thursdays 2:00-4:00pm, and by appointment).

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**Course Description**

From the early experimental films of the Weimar era to the socially critical films of the postwar New German Cinema, from the social realist films of the GDR to the “cosmopolitan screen” of Turkish-German cinema at the turn of the 21<sup>st</sup> century, German cinema has been, quite literally, a “projection screen” for examining social and cultural problems in Germany in the 20<sup>th</sup> and 21<sup>st</sup> centuries. Through the viewing and discussion of a number of German films, this course surveys the major trends in German cinema history and develops students’ skills in film analysis. Students will gain an overview of the major genres produced and popularized in different historical periods over the twentieth and early twenty-first centuries, with an emphasis on German cinema’s aesthetic responses to dominant social discourses. As such, we will consider, as an additional organizing principle or “lens” with which to discuss these films, figures and groups that are characterized as “insiders” and “outsiders” (*Außenseiter*) in German society. We will discuss how these films, at various turns, construct the subject positions of “insider” and “outsider” and how (and why) these films often problematize or even dismantle these characterizations. Students will become versed in scene analysis and learn to interpret the interplay of visual semiotics, sound, and story. Films are in German, readings are in German and English, and discussions are in German.

**Course Objectives**

1. Students will gain an overview of the major trends and genres in German film history.
2. Students will develop skills in film analysis.
3. Students will gain experience reading and discussing film criticism and theory.
4. Students will develop skills discussing and writing about film, film criticism, and theory in German.

**Course Format**

We will be spending the most important part of class time by discussing the movies together. Meaningful input to these discussions will come, first, from short informational lectures by the instructor, second, from student presentations, and third, from readings that pertain to the individual movies. **Students are expected to watch all films listed on the syllabus outside of class.** Weekly screening sessions will usually occur on Sunday evenings (see the schedule of movie screenings). An additional weekly screening to be held on a separate day of the week may be organized at the instructor’s discretion. All films that we will discuss throughout the semester are on reserve in the Multimedia Collections on the entrance floor of Olin library.

Should you be unable to attend one of the film screenings, you have the opportunity to view the film by yourself at Multimedia Collections.

### **Required Texts**

David Bordwell and Kristin Thompson. Film Art: An Introduction. McGraw-Hill. (Noted as *FA* in the *Semesterplan* below).

Additional texts will be made available on Moodle.

### **Course Requirements and Grading**

Attendance and Participation in class discussion	20%
Quizzes	15%
Midterm	20%
Film Sequence/Scene Analysis Paper	10%
Presentation	15%
Final Project/Paper	20%

### **Attendance**

Regular attendance and active participation are essential for your progress in this course, where we aim to discuss in informed ways a medium that is commonly regarded as entertainment. Therefore, students are expected not to miss class except for serious reasons. You may miss two class periods per semester for any reason. After your second recorded absence, your "Attendance & Participation" grade will be lowered by 10% (a full step) for each additional unexcused absence. You are also expected to sign in for the movie screenings. If you miss more than two movie screenings without making arrangements to view the movie on your own, this also may have a negative impact on your "Attendance & Participation" grade. Students with more than six unexcused absences cannot expect to receive an "A" grade for the class regardless of their work in other areas of the course. Students who miss more than a third of the class meetings without a documented reason will receive a failing grade. Usually, no make up quizzes are given. If a student has to miss a class period during which a quiz or test is given, the student must notify me prior to that class period either by phone or email. If you fail to turn in only one of the three required papers, or if you miss your scheduled presentation, you may receive a grade of "F" for the entire semester.

### **Quizzes**

Quizzes on most of the films we will be watching and on the readings will be given on a regular basis. The bulk of the questions will be identification questions, interspersed with a few more open-ended questions that may require basic interpretation skills. Your instructor will give you guiding questions for the viewings and the readings on which you will take a quiz.

### **Midterm Exam**

The midterm exam will cover topics introduced during the first half of the semester, both in class and in the readings. Students should prepare to answer questions regarding the films discussed in class, German cinema history, genre, and cinematic conventions. You will have the duration of the class period on October 16th to complete the exam. Details regarding the format of the exam will be discussed in class in the week prior to the exam.

### **Film Sequence/Scene Analysis Paper**

During the semester, you will write one film sequence/scene analysis paper in German, a minimum of 5 (five) pages long. Similar to a "close reading" that one might compose for a literature class, this exercise will allow students to demonstrate their skills in film analysis.

### **Presentations**

Students will be expected to give one 15-minute presentation (in German) on a film not viewed by the rest of the class. **Presenters must prepare a handout for their peers that summarizes the film, lists the cast and major credits, and outlines main themes.** In the presentation, students will be expected to show a clip from the film that is representative of a major theme or aesthetic aspect of the film and explicate the clip. Films for presentation will be selected in consultation with me.

### **Final Paper/Project**

The final paper/project will address one or at most two films discussed within the scope of this class. Students should 1.) make a focused argument about the film(s) in question, 2.) give in-depth scene analyses to support their argument, 3.) utilize the appropriate technical vocabulary for discussing films, and 4.) employ secondary literature or film theory discussed in class. The final paper will consist of 10-12 pages in German. A proposal for the final paper is due the week after Thanksgiving in which you state the topic for your research paper and also provide an initial list of sources (books, articles, reviews, etc.) that you will use.

Students may replace the final paper with a creative option, that is, the production of a video. You may pair up with another student for this project. Your film should use some element from one or several films we discussed as a starting point. This could be a stylistic element, a theme, or similarity in plot, for example. A written artistic statement in German must accompany the film/video.

### **Academic Honesty**

Kenyon College is, at the core, an intellectual community of scholars – students and faculty engaged in the free and open exchange of ideas. Critical to this lively exchange and deep engagement with ideas is the academic integrity of our work, both inside and outside the classroom.

At Kenyon we expect all students, at all times, to submit work that represents these standards of academic integrity. It is the responsibility of each student to learn and practice the proper ways of documenting and acknowledging those whose ideas and words you have drawn upon (see **Academic Honesty and Questions of Plagiarism** in the Course Catalog). Ignorance and carelessness are not excuses for academic dishonesty. If you are uncertain about the expectations for academic honesty in this class, please ask for clarification.

### **Students with Disabilities**

Students who anticipate they may need accommodations in this course because of the impact of a learning, physical, or psychological disability are encouraged to meet with me privately early in the semester to discuss their concerns. In addition, students must contact Erin Salva, Director of Student Accessibility and Support Services ([740-427-5453](tel:740-427-5453) or [salvae@kenyon.edu](mailto:salvae@kenyon.edu)), as soon as possible, to verify their eligibility for reasonable academic accommodations. Early contact will help to avoid unnecessary inconvenience and delays.

### **Recording of Class Meetings**

No audio/video recordings may be made without prior consent from all participants.

# Semesterplan—Herbst 2015

## 1. Woche: Das frühe Kino

**Freitag** Einführung in den Kurs und der Anfang der Filmgeschichte  
**28.08.** Filmausschnitte von den Brüdern Lumière und George Méliès

## 2. Woche: Das Kino der Weimarer Republik (I)/*Das Cabinet des Dr. Caligari* (Robert Wiene, 1920)

**Mittwoch** FA Chapter 3: Narrative as a Formal System  
**02.09.** FA from Chapter 12: “Early Cinema,” “The Development of the Classical Hollywood Cinema,” and “German Expressionism”  
\* Kaes and Rentschler, “How to Read a Narrative Film”

**Freitag** \*Kaes, Anton, “Weimar Cinema: The Predicament of Modernity” (59-76)  
**04.09.** \*Kaes, Anton, “Introduction” from *Shell Shock Cinema* (1-6)  
\*Kaes, Anton, “The Cabinet of Dr. Caligari: Cinema and Expressionism” (41-57)

### das Bild

FA Ch 4: The Shot: Mise-en-Scene

## 3. Woche: Das Kino der Weimarer Republik (II)/*Metropolis* (Fritz Lang, 1927)

**Mi 09.09** \*Kaes, Anton, “Metropolis (1927) City, Cinema, Modernity” (173-193)  
\*Hake, Sabine, “Weimar Cinema 1919-1933” (26-58)  
\*Faulstich, Werner, “Der deutsche expressionistische Film und die Ufa,” “Friedrich Wilhelm Murnau,” and “Fritz Lang” (68-78)

**Fr. 11.09.** **die Einstellung**  
FA Ch 5: The Shot: Cinematography  
FA Ch 9: Film Genres

## 4. Woche: Das Kino der Weimarer Republik (III)/*Kuhle Wampe oder wem gehört die Welt* (Slatan Dudow und Bertolt Brecht, 1932)

**Mi 16.09.** \*Selections from Chapter 2 of *German Cultural Studies: An Introduction*, “Weimar Culture: The Birth of Modernism”: “The Social Fabric of the Weimar Stage,” “The Cinema and Brecht’s *Kuhle Wampe*,” and “Weimar Criticized: Three Culture Critics on the Rise and Fall of the Republic” (77-97)  
\* Alter, Nora, “The Politics and Sounds of Everyday Life in *Kuhle Wampe*” (79-90)

**Fr 18.09.** **Bild und Ton**  
FA Ch 7: Sound in the Cinema  
FA from Ch 12: “The Classical Hollywood Cinema after the Coming of Sound”

## 5. Woche: Filme des Dritten Reiches/*Jud Süß* (Veit Harlan 1940)

**Mi 23.09.** \*Hake, Sabine, “Third Reich Cinema,” 59-85  
\*Faulstich, Werner, “1933-1945 Filmkultur unterm Hakenkreuz” (89-97)  
\*Selections from Chapter 3 of *German Cultural Cinema: An Introduction*, “Culture and the Organization of National Socialist Ideology”: “Literature and Philosophy in the Nazi Era,” “The Aesthetics of Art and Music in Everyday Life,” “The Uses of Cinema Under National Socialism,” and “Culture as Mass Deception” (123-144)

**Fr 25.09. Schnitt und Montage**

FA Ch 6: The Relation of Shot to Shot: Editing

FA from Ch 12: "Soviet Montage"

\*Kracauer, Siegfried, "The Mass Ornament" (75-86)

**6. Woche: Die Stunde Null (I)/Die Mörder sind unter uns (Wolfgang Staudte, 1946)**

**Mi 02.10.** \*Fehrenbach, Heide. "Introduction" (1-6)

\*Shandley, Robert, "Introduction." *Rubble Films* (1-8)

\*Shandley, Robert, "Coming Home through Rubble Canyons: *The Murderers are Among Us* and Generic Conventions" (25-46)

\* Brockmann, Stephen, "Die Mörder sind unter uns (1946): The Rubble Film" (197-211)

**Fr 04.10. Reading Day: Unterricht fällt heute aus!**

**7. Woche: Nach der Stunde Null/Die Mörder sind unter uns (Fortsetzung der Diskussion)**

**Mi 7.10.** \*Hake, Sabine, „Postwar Cinema 1945-1961,“ (86-118)

\*Fehrenbach, Heidi, „Popular Cinema, Spectatorship, and Identity in the Early 1950s“ (148-168)

\*Faulstich, Werner, „Die bundesdeutschen Heimat-, Schlager-, und Kriegsfilme“ (137-143)

**Fr 09.10. Fall Break: Unterricht fällt heute aus!**

**8. Woche: MIDTERM**

**Mi 14.10. Wiederholung für die Zwischenprüfung!**

**Fr 16.10. Zwischenprüfung**

*Midterm Exam!!!*

**9. Woche: Das westdeutsche Kino und das Wirtschaftswunder/ Das Mädchen Rosemarie (Rolf Thiele, 1958)**

**Mi 21.10.** \*Baer, Hester, "Sound and Spectacle in the *Wirtschaftswunder*: The Critical Strategies of Rolf Thiele's *The Girl Rosemarie* (1958)" (235-255)

\*Powell, Larson, "Allegories of Management: Norbert Schulze's Soundtrack for *Das Mädchen Rosemarie*" (180-193)

**Fr 23.10.** FA Ch 8: Summary: Style as a Formal System

\*Corrigan, Timothy, excerpts from *A Short Guide to Writing About Film*

**10. Woche: Das Neue Deutsche Kino/ Ali: Angst essen Seele auf (Rainer Werner Fassbinder, 1974)**

**Mi 28.10** \*das Oberhausener Manifest

\*Hake, Sabine, "West German Cinema 1962-89" (144-178)

\*Faulstich, Werner, "1960-1975 Konkurrenz zum Fernsehen" (171-184)

- Fr 30.10.** \*Mayne, Judith, "Fassbinder's *Ali: Fear Eats the Soul* and Spectatorship" (353-369)  
\*Mennel, Barbara, "Masochistic Fantasy and Racialized Fetish in Rainer Werner Fassbinder's *Ali: Fear Eats the Soul*" (191-205)  
\*Schlöndorff, Volker, "Nett sein bringt nichts" (99-110)

**11. Woche: DEFA (I)/ *Jakob der Lügner* (Frank Beyer, 1975)**

- Mi 04.11.** \* Seán, Allan, „DEFA: An Historical Overview“ (1-21)  
\*Hake, Sabine, „East German Cinema 1961-89“ (119-143)

**Fr 06.11. Literaturverfilmung**

- \*Sandberg, Claudia, „German Film and the Literary Genre“ (121-126)  
\*Bjornstad, Jennifer, „From East Berlin to Hollywood: Literary Resistance in Jurek Becker's *Jakob Der Lügner*“ (56-66)

**12. Woche: DEFA (II)/ *Solo Sunny* (Konrad Wolf, 1980)**

- Mi 11.11.** \*Streckfuss und Bartling, „*Solo Sunny*—ein Plädoyer für das ‚Solo‘ im Leben oder die Absage an die Ideale des Sozialismus?“ (299-313)

**Mi 13.11. Filmtheorie I**

- \*Mulvey, Laura, "Visual Pleasure and Narrative Cinema"

**13. Woche: die Berliner Mauer im Film/*Der Himmel über Berlin* (Wim Wenders, 1987)**

- Mi 18.11.** \*Graf, Alexander, "*Wings of Desire*" (112-131)  
\*Cook, Roger, "Angels, Fiction and History in Berlin: Wim Wenders' *Wings of Desire*" (34-47)  
\*Wenders, Wim, "Impossible Stories" (33-41)

**Fr 20.11. Filmtheorie II**

- \***Die Sequenzanalyse ist fällig!**  
\*Gunning, Tom, "Narrative Discourse and the Narrator System"

***Erntedankfest! – Schöne Ferien!!!***

**14. Woche: Deutsch-türkisches Kino/*Lola + Bilidikid* (Kutlug Ataman, 1999)**

- Mi 02.12.** \*Hake, Sabine, "Post-Unification Cinema 1989-2000" (179-192)  
\*Ana Finel Honigman and Kutlug Ataman, "What the Structure Defines: An Interview with Kutlug Ataman"

- Fr 04.12.** \*Schindler, Stephan K. and Lutz Koepnick, "Against the Wall? The Global Imaginary of German Cinema" (1-13)

**15. Woche: Die Berliner Schule/ *Barbara* (Christian Petzold, 2012)**

- Mi 09.12.** \*Cook, Roger, et al., "Introduction: The Berlin School—Under Observation" (1-26)  
\*Abel, Marco, "Imagining Germany: The (Political) Cinema of Christian Petzold" (258-284)

**Fr 11.12. Filmtheorie III**

- \*Bordwell, David, "The Art Cinema as a Mode of Film Practice"  
\*Benjamin, Walter, "The Work of Art in the Age of Mechanical Reproduction"

**Semesterarbeit/Schlussprojekt fällig am Dienstag, 15.12.2015 um 20 Uhr !!**