**Course title:** German Cinema: Berlin on Screen (in English)  
**Course code:** CINE 3001 BRGE (ENG) / COMM 3006 BRGE (ENG)  
**Programs offering course:** Global Architecture and Design, Berlin Modified University of Pittsburgh, Berlin Open Campus Block  
**Open Campus Track:** Language, Literature, and Culture  
**Language of instruction:** English  
**U.S. semester credits:** 3.00  
**Contact hours:** 45.00  
**Term:** Spring Block III 2020

**Course Description**

This course is designed to introduce students to the history of German cinema, with a special focus on the crucial role of Berlin as both production site and film set. Students engage with important milestones in the history of German cinema, many of which are set in Berlin, and learn about their historical, political and aesthetic contexts. Special emphasis is placed on the so-called “Berlin School” of filmmaking, a New Wave emerging in the late 1990s, and continuing to be highly relevant today.

**Learning Objectives**

By completing this course, students will:

- Construct a critical vocabulary and methodology needed for the study of film as a form of expression and cinema as an institution.
- Analyze and interpret issues of genre, form, and performance that are central to cinema.
- Investigate scholarly sources on German film studies as they develop arguments and defend them in class discussion and written assignments.
- Appraise individual films in their respective artistic, popular, commercial, (trans)national, historical, and political contexts.

**Course Prerequisites**

None

**Methods of Instruction**

This course is taught through lecture, guest lecture, discussions, small group and/or individual assignments, and, of course, several film screenings.

Our screenings and discussions will be enriched by two co-curricular events (TBD), such as: a screening of a classic film set to live music at the Passionskirche or Kino Arsenal and a discussion with a filmmaker.

Although it is not possible to develop a firm grasp of German film history in the short span of time at our disposal, we will move (by and large) in chronological order, from the Weimar period to the present, and will do so with a twofold purpose: a) to learn to critically analyze films as aesthetic artifacts and cultural texts, and b) to use them as windows to and/or mirrors of the respective societies from which they emerge.

**Assessment and Final Grade**

1. Reading Quizzes  
2. Shot-by-Shot Analysis  
3. Response Paper I  
4. Response Paper II  
5. Final Exam OR Final Paper  
6. Participation

10%  
15%  
10%  
20%  
25%  
20%
Course Requirements

Reading Quizzes

The quizzes will be very brief and test your reading comprehension of the assigned articles. They will not be announced.

Shot-by-Shot Analysis

Response Paper I

Response Paper II

The shot-by-shot analysis is 1,200 words in length. The first response paper is 750 words and the second is 1,500 words. Both response papers will engage with films and critical writing about them. More detailed instructions for all of these will be given in advance of each assignment.

Final Exam OR Final Paper

Accounting for the diversity of disciplinary backgrounds typically assembled in this class, this choice is up to the students: for film majors and minors and/or students with a strong interest in German/Cultural Studies, it is advisable to opt for the final paper in order to practice their discipline through active research. Students who have chosen this class as an elective can demonstrate their mastery of the material equally well in a final exam format.

The final paper is 2,000 words long. This paper must be an in-depth analysis of one of the topics discussed in class and include and discuss at least four scholarly sources. All papers are research papers and must therefore have proper annotation. An abstract (5% of the final paper grade) and an annotated bibliography (10% of the final paper grade) are due during week 5 in order to allow for an on-going discussion between student and instructor and to ensure high academic standards.

Participation

Participation is valued as meaningful contribution in the digital and tangible classroom, utilizing the resources and materials presented to students as part of the course. Meaningful contribution requires students to be prepared in advance of each class session and to have regular attendance. Students must clearly demonstrate they have engaged with the materials as directed, for example, through classroom discussions, online discussion boards, peer-to-peer feedback (after presentations), interaction with guest speakers, and attentiveness on co-curricular and outside-of-classroom activities.

Be prepared to read extensively each week and take copious notes while doing the readings as well as during screenings.

Attendance

Regular class attendance is required throughout the program, and all absences will result in a lower participation grade for any affected CIEE course. Due to the intensive schedules for Open Campus and Short Term programs, absences that constitute more than 10% of the total course will result in a written warning.

Students who transfer from one CIEE class to another during the add/drop period will not be considered absent from the first session(s) of their new class, provided they were marked present for the first session(s) of their original class. Otherwise, the absence(s) from the original class carry over to the new class and count against the grade in that class.

For CIEE classes, excessively tardy (over 15 minutes late) students must be marked absent.

Attendance policies also apply to any required co-curricular class excursion or event, as well as to any required field placement. Students may not miss placement/work hours at an internship or service learning site unless approved in advance by the Academic Director and placement supervisor. All students must complete all of the requisite 100 minimum work hours on site at the internship or service learning placement to be eligible for academic credit.

Students who miss class for personal travel, including unforeseen delays that arise as a result of personal travel, will be marked as absent. No make-up or re-sit opportunity will be provided.

Attendance policies also apply to any required class excursion, with the exception that some class excursions
Absences for classes will lead to the following penalties:

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<thead>
<tr>
<th>Percentage of Total Course Hours Missed</th>
<th>Minimum Penalty</th>
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<tr>
<td>Up to 10%</td>
<td>Participation graded as per class requirements</td>
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<tr>
<td>10 – 20%</td>
<td>Participation graded as per class requirements, 3% grade penalty &amp; <strong>written warning</strong></td>
</tr>
<tr>
<td>More than 20%</td>
<td>Automatic <strong>course failure</strong>, and possible expulsion</td>
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N.B. Course schedule is subject to change due to study tours, excursions, and local holidays. Final schedules will be included in the final syllabus provided to students on site.

**Weekly Schedule**

**Week 1**
Class: 1.1 Introduction / Weimar Cinema: Lola
Intro to the course; Film analysis with clips

Class: 1.2
Film analysis with clips (Module "Lola")
Reading:
Chapter from *A Short Guide to Writing about Film* by Corrigan
Post in our discussion forum due

*Over the weekend:* Watch *Kuhle Wampe* (1932) on YouTube (before the next session):
https://www.youtube.com/watch?v=98Sd00jq6FI
https://www.youtube.com/watch?v=p8Kc2ez_5e4

**Week 2**
Class: 2.1 From Caligari to Hitler: Cinema During the Third Reich
Discussion of Kuhle Wampe
Reading:
“Film Terms Illustrated” before/alongside watching the film,
Silberman on Brecht (in *A New History of German Cinema*)

Class: 2.2
Screening 1: *The Cabinet of Dr. Caligari* at Cinema Arsenal

Class: 2.3

Discussion of *Caligari* / Intro to Cinema of the Third Reich & Module “Screen Nazis”. Screening 2: *The Great Love* (1942)

Reading:

Kracauer on *Caligari*

Brockmann’s introduction to *Third Reich Cinema*

Due today (6pm):

Shot-by-Shot Analysis (clip of your choice, either from *Lola* or *Kuhle Wampe*)

**Week 3**

Class: 3.1 Screen Nazis

Discussion of *The Great Love*

Class: 3.2


Due today (6pm):

Response Paper on *The Great Love*

Class: 3.3

Discussion of *Downfall*

Screening 4: *Phoenix* (2014)

Reading:

Bathrick on *Downfall* (“Whose Story is it?”)

**Week 4**

Class: 4.1 Screen Stasi

Conclusion of “Screen Nazis” with round-table discussion

Screening 5: *Berlin, Schönhauser Corner* (1957)

Reading:

Interview with Petzold in *Sight and Sound* (“The Past is not Myself”),

Brockmann’s intro to East German cinema

Class: 4.2

Intro to East German Cinema with clips

Discussion of *Schönhauser Corner*;

Reading:

Chapter from Poiger (*Jazz, Rock, and Rebels*)

Class: 4.3

Discussion

Reading: Rentschler on The Lives of Others (“The History of Heritage and the Rhetoric of Consensus”)

Week 5
Class: 5.1 Berlin School

Conclusion of “Screen Stasi” with round-table discussion

Screening 7: Barbara (2012)

Class: 5.2

Revisiting the GDR in Contemporary German Film

Reading:

Gerhard on Barbara (“Looking East”)  
Due by 6 pm: Response Paper 2

Class: 5.3

Intro to the Berlin School (with clips)

Week 6
Class: 6.1 Berlin School (Continued)

Preparation for discussion with Filmmaker

Screening 8: The Drifter (2010)

Discussion with director Tatjana Turanskyj

Class: 6.2

Concluding discussion:

Today we will review what we have learned throughout the course and open the debate on how students might view film differently from the way they viewed this art form before the course.

Class: 6.3

Final Exam/Final Presentations

Students have a chance to briefly present the findings of their final papers to other students and learn from one another.

Course Materials

Readings

Abel, Marco: The Counter-Cinema of the Berlin School (Camden House 2013)


Brockmann, Stephen: A Critical History of German Film (Camden House 2013)


Halle, Randal: German Film after Germany: Toward a Transnational Aesthetic (UP of Illinois 2008)
Kracauer, Siegfried: From Caligari to Hitler – A Psychological History of the German Film (Princeton UP 2004)
Poiger, Uta: Jazz, Rock, and Rebels: Cold War Politics and American Culture in a Divided Germany (University of California Press 2000)

Online Resources
Useful essays on many aspects of (German) cinema:
http://www.sensesofcinema.com/
Official Website of Deutsche Kinemathek:
http://www.deutsche-kinemathek.de/en
A guide to film terminology:
http://www.lssc.edu/faculty/matthew_w_kennedy/Shared%20Documents/ENC%201101/Film%20Terms.pdf
Resource Guide on German and Austrian Cinema:
http://www.lib.berkeley.edu/MRC/Germanfilmbib.html
On the connection between German Cinema and Hollywood:
Official Website of the Berlin Film Festival:

Media Resources
Intro:
- Kuhle Wampe (Brecht/Dudow 1932) https://www.youtube.com/watch?v=98Sd00jq6FI
- The Cabinet of Dr. Caligari (Wiene 1919)

Screen Nazis:
- The Great Love (Hansen 1942)
- Downfall (Hirschbiegel 2004)
- Phoenix (Petzold 2014)

Screen Stasi:
- Berlin Schönhauser Corner (Klein 1957)
- The Lives of Others (von Donnersmarck 2006)
- Barbara (Petzold 2012)

Berlin School:
- The Drifter (Turanskyj 2010)