



School of English, Journalism  
& European Languages

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## Unit Outline

### HEG212/312 Post-1945 German Film

Semester 2, 2009

<http://www.utas.edu.au/german>

<b>Unit coordinator:</b>	Dr Eva Meidl	
<b>Contact details:</b>	Room:	571
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	Campus:	Sandy Bay, Hobart
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<b>Consultation times:</b>	Mon, Tue and Thu 10 – 11 am	

<b>Unit description:</b>	Provides a narrative analysis of German films in an historical and socio-political context. The in-depth study of a selection of films from the German Democratic Republic, the German Federal Republic as well as films from the united Germany of today enable students to appreciate German cinema. The unit is taught in English.
<b>Unit aims and objectives:</b>	The aims of this unit are to enable students to: <ol style="list-style-type: none"><li>1. develop the skills of close reading films, critical thinking and textual analysis across a range of German films;</li><li>2. become familiar with a variety of critical frameworks through which films can be read, including formal historical and genre-based modes of inquiry; and</li><li>3. develop knowledge of specific historical issues and their cultural meanings within the context of post-war Germany.</li></ol>

<p><b>Learning outcomes:</b></p>	<p>Students taking this unit will:</p> <ol style="list-style-type: none"> <li>1. build <i>knowledge</i> in the areas described in the Units Aims and Objectives (above);</li> <li>2. enhance skills in             <ol style="list-style-type: none"> <li>a) written <i>communication</i>, with special emphasis on writing practice in the form of short essays, and</li> <li>b) oral <i>communication</i>, through participation in tutorial activities;</li> </ol> </li> <li>3. enhance skills in <i>problem solving</i> through assessment tasks and tutorial activities, which develop research techniques;</li> <li>4. develop their <i>global perspective</i> through the study of German film texts from a range of national and cultural contexts; and explore issues of <i>social responsibility</i> by studying the representation of race, nation and gender in film.</li> </ol>
<p><b>Required texts:</b></p>	<p>Unit Reader</p>

**Recommended texts:**

Beicken, P, Kolker, R.P. *The Films of Wim Wenders*, Cambridge University Press, England, 1993, pp. 138-161. eReserve.

Corrigan, T: *New German Film*, University of Texas Press, Austin, 1983, pp. 3-25. eReserve.

Cook, R., Germunden, G.: *The Cinema of Wenders*

Elsaesser, T.: *The BFI Companion to German Cinema*, bfi Publishing, London, 1999, pp. 3-17.

Fassbinder, R.W.: *The Marriage of Maria Braun*, (Joyce Rheuban ed), Rutgers Uni Press, New Brunswick, 1986.

Kardish, L., Lorenz, J.: *Rainer Werner Fassbinder*

Knight, J.: *Women and the New German Cinema*, Verso, London, 1992, pp. 136-143. eReserve.

Manvell, R. and Fraenkel, H.: *The German Cinema*, Dent, London, 1971, p.99-135. eReserve.

Monaco, J.: *How to Read a Film: the Art, Technology, Language, History, and Theory of Film and Media*, Oxford University Press, New York, 1977.

Monaco, J.: *How to Read a Film: the World of Movies, Media, and Multimedia: Language, History, Theory*, Oxford University Press, New York, 2000. eReserve Document.

Rayns, R. Ed: *Fassbinder*, bfi, London, 1976.

Rentschler, E. ed.: *German Film and Literature*, Methuen, New York, 1986, pp. 276-289. eReserve.

Tasker, Y: *Fifty Contemporary Filmmakers*, Routledge, London, 2002, pp.386-395. eReserve

<b>Timetable:</b>	The timetable for this unit can be viewed online at: <a href="http://student.admin.utas.edu.au/coursesenrolment/timetable/">http://student.admin.utas.edu.au/coursesenrolment/timetable/</a>
<b>Assessment:</b>	<b>HEG212:</b> 2 x 1500-2000 word essays (40%), 2-hr exam (60%) <b>HEG312:</b> 1 x 3000 word essay (40%), 3-hr exam (60%)

## LECTURE / SEMINAR SCHEDULE

Week	Topic	Lecturer
14	<p>a) Introduction to the Unit and assessment, Video: <i>De-Nazifying Cinema</i></p> <p>b) Lecture: Stefan Ruzowitzky : <i>Die Fälscher</i></p> <p>c) Screening: <i>Die Fälscher</i></p>	Dr E. Meidl
15	<p>a) Tutorial: <i>The Counterfeiters</i></p> <p>b) Lecture: Post-war re-construction, R.W. Fassbinder: <i>The marriage of Maria Braun</i> (1978)</p> <p>c) Screening: <i>Die Ehe der Maria Braun</i></p>	
16	<p>a) Tutorial: <i>Die Ehe der Maria Braun</i></p> <p>b) Lecture: Schlink/Daldry: <i>Der Vorleser</i> (2009)</p> <p>c) Screening: <i>Der Vorleser</i></p>	
17	<p>a) Tutorial: <i>The Reader</i></p> <p>b) Lecture: Films in East Germany, Video: DEFA-Studios, <i>Frank Beyer: Traces of Stones</i> (1966)</p> <p>c) Screening: <i>Spur der Steine</i></p>	
18	<p>a) Tutorial: <i>Spur der Steine,</i></p> <p>b) Lecture: Heiner Carow: <i>The Legend of Paul and Paula</i> (1973)</p> <p>c) Screening: <i>Die Legende von Paul und Paula</i></p>	
19	<p>a) Tutorial: <i>Die Legende von Paul und Paula</i></p> <p>b) Lecture: The death of Papa's cinema; R.W. Fassbinder: <i>Fear Eat Soul</i> (1974)</p>	

	c) Screening: <i>Angst essen Seele auf</i>	
20	<p>a) Tutorial: <i>Angst essen Seele auf</i></p> <p>b) Lecture: Werner Herzog: <i>Aguirre, Wrath of God</i> (1972)</p> <p>c) Screening: <i>Aguirre, Wrath of God</i></p> <p><b>1<sup>st</sup> Essay due HEG212</b></p>	
<b>Mid-semester break: 31 Aug – 6 Sep 2009</b>		
21	<p>a) Tutorial: <i>Aguirre, der Zorn Gottes</i></p> <p>b) Lecture: East and West Germany in the 1960s and 70s: Student Revolts and Terrorism, Von Trotta: <i>The German Sisters</i> (1981)</p> <p>c) Screening: <i>Die bleierne Zeit</i></p>	
22	<p>a) Tutorial: <i>Die bleierne Zeit</i></p> <p>b) Lecture: Wim Wenders: <i>Wings of Desire</i> (1987)</p> <p>c) Screening: <i>Wings of Desire</i></p>	
23	<p>a) Tutorial: <i>Der Himmel über Berlin</i></p> <p>b) Lecture: West German Films in the 1980's. Brecht's influence on German Cinema. Michael Verhoeven : <i>The Nasty Girl</i> (1989)</p> <p>c) Screening: <i>Das schreckliche Mädchen</i></p>	
24	<p>a) Tutorial: <i>Das schreckliche Mädchen</i></p> <p>b) Lecture: The events of 1989. Wolfgang Becker: <i>Good bye Lenin</i> (2003)</p> <p>c) Screening: <i>Good bye Lenin</i></p>	

	<b>2<sup>nd</sup> Essay due HEG212, Essay due HEG312</b>	
25	a) Tutorial: <i>Good bye Lenin</i> b) Lecture: Tom Tykwer: <i>Run Lola Run</i> (1998) c) Screening: <i>Run Lola Run</i>	
26	a) Tutorial: <i>Run Lola Run</i> b) Revision	
<b>Study week: 19 – 23 Oct 2009</b>		
<b>Exam period: 24 Oct – 10 Nov 2009</b>		

## ASSESSMENT

Task	Due	Percentage
HEG212: 1500-2000 word essay	Week 20	20%
HEG212: 1500-2000 word essay	Week 24	20%
HEG312: 3000 word essay	Week 24	40%
Exam		60%

Assessment task 1	
Task description	HEG212 Essay (20%), HEG312 Essay (40%)
Task length	HEG212: 1500-2000 word essay, HEG312: 3000 word essay
Links to learning outcomes	<ul style="list-style-type: none"> <li>written <i>communication</i>, with special emphasis on writing practice in the form of short essays, and</li> <li>enhance skills in <i>problem solving</i>, which develop research techniques and</li> <li>develop knowledge of specific <i>intellectual and cultural notions</i>.</li> </ul>
Assessment criteria	<p><b>At Level 200:</b> Structure of essay; content (evidence of adequate reading and research, relevance to question; arguments supported by evidence, sources, etc.); analysis (consistent, logical arguments); presentation (correctness of grammar and spelling, clarity of syntax).</p> <p><b>At Level 300:</b> Structure of essay; content (evidence of adequate reading and research, relevance to question; breadth of coverage;</p>

	arguments supported by evidence, sources, etc.); analysis (consistent, logical arguments; in-depth analysis of ideas); presentation (grammar, syntax, spelling; fluency, style).
<b>Submission instructions</b>	To be submitted in class or via internal mail for Launceston students.

<b>Assessment task 2</b>	
<b>Task description</b>	<b>HEG212</b> Essay (20%)
<b>Task length</b>	<b>HEG212:</b> 1500-2000 word essay
<b>Links to learning outcomes</b>	<ul style="list-style-type: none"> <li>• written <i>communication</i>, with special emphasis on writing practice in the form of short essays, and</li> <li>• enhance skills in <i>problem solving</i>, which develop research techniques;</li> <li>• develop knowledge of specific <i>intellectual and cultural notions</i>.</li> </ul>
<b>Assessment criteria</b>	Structure of essay; content (evidence of adequate reading and research, relevance to question; arguments supported by evidence, sources, etc.); analysis (consistent, logical arguments); presentation (correctness of grammar and spelling, clarity of syntax).
<b>Submission instructions</b>	To be submitted in class or via internal mail for Launceston students.

<b>Assessment task 3</b>	
<b>Task description</b>	Exam: students to answer two (2) questions on topics not covered in the essays.
<b>Task length</b>	<b>HEG212</b> 2-hr exam (60%) <b>HEG312:</b> 3-hr exam (60%)
<b>Links to learning outcomes</b>	<ul style="list-style-type: none"> <li>• develop their <i>global perspective</i> through the study of German film texts from a range of national and cultural contexts; and</li> <li>• explore issues of <i>social responsibility</i> by studying the representation of race, nation and gender in film.</li> <li>• develop knowledge of specific <i>intellectual and cultural notions</i>.</li> </ul>
<b>Assessment criteria</b>	Structure of essays; knowledge of materials / films studied evidenced in capacity to discuss notions with quality arguments; presentation at Level 200: correctness of grammar and spelling, clarity of syntax, variety of vocab; presentation at Level 300: correctness of grammar and spelling, clarity of elaborate syntax, fluidity of style.

## School of English, Journalism and European Languages

### IMPORTANT INFORMATION

#### Submission of assignments

Students are required to submit a signed assignment cover sheet with every assignment. The cover sheet includes a declaration that all material submitted is your own work except where there is clear acknowledgement or reference to the work of others. Assignment cover sheets are available from the School office or the School website. **Assignments submitted without a completed, signed cover sheet will not be marked.** Students who submit assignments without a signed cover sheet will be contacted once via their UTAS email address; in such instances the cover sheet should be completed within two weeks of the assignment due date.

Assignments must be submitted in hard copy (not by email) via the assignment slot at the School office. If there are additional submission requirements (eg the use of Turnitin) this will be specified in your unit outline. Students are required to keep copies of all submitted assignments.

#### Late assignments

##### Undergraduate units (100, 200 and 300 level)

Late submissions will be penalised as follows: 5% of the available marks for the first day, and then 2% per working day thereafter.

##### Honours and postgraduate coursework units (400, 500 and 600 level)

Late submissions will be penalised as follows: 10% of the available marks per day for the first five (5) working days and 50% on the following day.

##### Honours and postgraduate research project units (400 and 700 level)

Honours and postgraduate research project submission due dates are treated as the equivalent of exam dates and therefore, late submissions will not be accepted.

**Late work will be accepted without penalty if accompanied by a medical certificate for the relevant period or equivalent documentation in the case of a serious non-medical reason but you must contact the unit coordinator prior to the assignment due date.**

#### Return of marked assignments

Assignments submitted on time will be returned within three weeks of the due date; once on time assignments have been returned no further late assignments will be accepted. All marked assignments will be returned in tutorials unless otherwise advised. In some cases, particularly where an assignment is the final, exam equivalent piece of assessment, the marked assignment may not be returned until after final unit results have been released.

## University statement on plagiarism and academic integrity

"**Plagiarism** is a form of cheating. It is taking and using someone else's thoughts, writings or inventions and representing them as your own; for example, using an author's words without putting them in quotation marks and citing the source, using an author's ideas without proper acknowledgment and citation, copying another student's work.

If you have any doubts about how to refer to the work of others in your assignments, please consult your lecturer or tutor for relevant referencing guidelines, and the academic integrity resources on the web at <http://www.academicintegrity.utas.edu.au/>. The intentional copying of someone else's work as one's own is a serious offence punishable by penalties that may range from a fine or deduction/cancellation of marks and, in the most serious of cases, to exclusion from a unit, a course or the University. Details of penalties that can be imposed are available in the Ordinance of Student Discipline – Part 3 Academic Misconduct, see <http://www.utas.edu.au/universitycouncil/legislation/>"

**The University and any persons authorised by the University may submit your assessable works to a plagiarism checking service, to obtain a report on possible instances of plagiarism. Assessable works may also be included in a reference database. It is a condition of this arrangement that the original author's permission is required before a work within the database can be viewed.**

## Referencing

The English, French and German disciplines and the Screen Studies major use MLA Style. The Journalism, Media and Communications discipline uses the Harvard style of referencing. For more information about referencing, and brief introductory guides for each of these styles, please refer to: <http://www.utas.edu.au/ejel/referencing.html>

## Marking scale

### Undergraduate and Postgraduate Coursework units

The following distribution of marks and grades is applied in assessing your work:

- High Distinction (HD)—80-100%
- Distinction (DN)—70-79%
- Pass (PP)—50-59%
- Credit (CR)—60-69%
- Fail (NN)—0-49%

### Honours

The following distribution of marks and grades is applied in assessing your work:

- First Class (HF)—80-100%
- Second Class upper division (HU)—70-79%
- Second Class lower division (HL)—60-69%
- Third Class (HT)—50-59%
- Fail (HN)—0-49%

All marks are subject to moderation.

### **Equipment loans**

Please note that some units taught in the school may require access to sound and/or video recording equipment. Although access to equipment may be provided during tutorials, access to equipment outside of tutorials is not guaranteed. Where the loan of equipment is possible students will be required to sign and agree to the terms and conditions of the loan, including the penalties for late return, as presented at the time of the loan.

### **Difficulties with your studies**

If you are experiencing difficulties with your studies or assignments, have personal or life planning issues, disability or illness which may affect your course of study, you should raise these with your lecturer and/or Student Services staff as soon as possible. Please see <http://www.studentservices.utas.edu.au> for more information about the support services available to students.

### **IT support**

MyLO: <http://www.utas.edu.au/coursesonline/>

IT help desk: <http://www.utas.edu.au/service desk/student/index.html>