



*School of English, Journalism
and European Languages*

Faculty of Arts

HEG304
The Golden Age of German Cinema

Semester 2, 2010

Unit Outline

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CRICOS Provider Code: 00586B

Contact details

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Unit description

This unit provides an introduction to the narrative analysis of German films in a historical and socio-political context. A selection of films from the expressionistic era at the beginning of the 20th century to the golden years of UFA, will be studied in depth. This unit is taught in English and aims to enable students to:

- Develop the skills of close viewing, critical thinking and analysis across a range of German films;
- Become familiar with a variety of critical frameworks through which German films can be viewed; and
- Develop knowledge of specific historical issues and their cultural meanings within the context of the first half of twentieth-century Germany.

Intended learning outcomes

On completion of this unit, you should be able to:

1. Recall relevant historical & cultural details relating to each of the films and the period under discussion.
2. Select and apply academic skills and tools to different academic contexts.

Generic graduate attributes

The University has defined a set of generic graduate attributes (GGAs) that can be expected of all graduates (see <http://www.utas.edu.au/tl/policies/index.htm>). By undertaking this unit you should make progress in attaining the following attributes:

Knowledge: through a study of historical periods in the history of Germany and German films

Communication skills: through tutorial participation and essay writing.

Problem-solving skills: through development of arguments in tutorials and essay writing

Global perspective: through a discussion of the history, culture and film of Germany

Social responsibility: through a discussion of the history, culture and film of Germany, relating various social issues to the Australian context.

Alterations to the unit as a result of student feedback

The University of Tasmania regularly requests feedback from students through the Student Evaluation of Teaching and Learning (SETL) process. Changes to units stemming from student responses to texts and teaching strategies are regularly implemented in the School of English, Journalism and European Languages.

Prior knowledge &/or skills

Students need no prior knowledge of film studies, although familiarity with literary language and themes would be beneficial. Prereq HEG201 or HEG208 (for students undertaking a major in German only).

Learning expectations and teaching strategies/approaches

Expectations

The University is committed to high standards of professional conduct in all activities, and holds its commitment and responsibilities to its students as being of paramount importance. Likewise, it holds expectations about the responsibilities students have as they pursue their studies within the special environment the University offers.

The University's Code of Conduct for Teaching and Learning states:

Students are expected to participate actively and positively in the teaching/learning environment. They must attend classes when and as required, strive to maintain steady progress within the subject or unit framework, comply with workload expectations, and submit required work on time.

Teaching and learning strategies

1. Formal yet interactive delivery of key lectures.
2. Guided discussion of secondary literature in tutorials.
3. Guided discussion of films.
4. Students are encouraged to use supplementary online written, audio and video material

Learning resources required

HEG204/304 Unit Guide and Reader
(available July 2010, containing relevant critical articles and tutorial questions)

Recommended reading

Eisner, L.: *The haunted screen: expressionism in the German cinema and the influence of Max Reinhardt*, University of California Press, 1973.

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

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.

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

E- (electronic) resources

MyLO

To access MyLO from your own computer you will need the appropriate software, and hardware to run that software. Please see UConnect at <http://uconnect.utas.edu.au/> for information about computer software you will need.

Note: Older computers may not have the hardware to run some of the required software applications. Contact your local IT support person or the Service Desk on 1818 if you experience difficulties.

See *MyLO: Information for Students* for further information about accessing MyLO.

Details of teaching arrangements

Lectures/Intensive sessions

Hobart

Tuesday 1:10 – 3 pm SocSci205.Video

Screening (optional) Wednesday 10 – 11:50 SocSci581

The required videos are in the library and can be viewed at a time convenient for the students.

Launceston

Tuesday 1:10 – 3 pm NH.L172.Video

The required videos are in the library and can be viewed at a time convenient for the students.

In case of time table changes please refer to the link below:

http://student.admin.utas.edu.au/coursesenrolment/timetable/GridLayout.asp?Unit_code=HEG304&EventType=L&year=2010

Videoconference activities

For information about videoconferencing at UTAS and how to participate effectively, see the Students' guide to Videoconferencing available at:
<http://www.cis.utas.edu.au/downloads/conferencing.pdf>

Occupational health and safety (OH&S)

The University is committed to providing a safe and secure teaching and learning environment. In addition to specific requirements of this unit you should refer to the University's policy at: http://www.admin.utas.edu.au/hr/ohs/pol_proc/ohs.pdf

Specific attendance/performance requirements

Students are expected to attend all classes. Students who fail to attend classes may be disadvantaged.

Assessment

Assessment schedule

Assessment task	Task length	Date due	Percent weighting	Links to Intended Learning Outcomes
Assessment Task 1: Essay	3000 word essay	Essay due 8.10 (5pm)	40 %	1,2
Exam	3 - hours	Exam Period	60%	1,2

Assessment details

Assessment task 1

Task description

Write one essay of about 3000 words in English on one of the following topics:

Question 1

Stellan Rye's film *The Student of Prague* is essentially a film about blurred social boundaries. Discuss this statement with regards to Baldwin and Lyduschka.

OR

Question 2

Discuss in what way Robert Wiene's framing story subverts the original plot by Janowitz and Mayer in *The Cabinet of Dr. Caligari*.

OR

Question 3

The film critic Paul Cooke considers Paul Wegener's film *The Golem* an example of cinematic anti-Semitism. For him, the film bears out the tension between the ethical particularities of the Jewish Golem tradition and its universal use, which highlights the Jew as a problematic figure. Discuss.

OR

Question 4

In Murnau's *Nosferatu* the protagonists are important to the narrative only insofar as they can enter into substitute relationships, but more explicitly than in virtually any other film of the German fantastic. *Nosferatu* is the enactment of a deal between the protagonist and the Count, however, it is an uneven exchange: when signing the papers, Nosferatu grasps the medallion which bears the image of Ellen. It is this image which is exchanged between them. Discuss.

OR

Question 5

Rather than reducing the characters of the Nibelungen Saga to some psychologist's case studies and tediously analyzing them, Fritz Lang presents them in his film *Siegfried* as the epic intended as though they were embodiments of primal emotions. Discuss.

OR

Question 6

Fritz Lang's *Metropolis*' theme is connected with both fascism and communism – the most powerful political ideologies of that time in Europe. Discuss.

OR

Question 7

The very humanism that *The blue Angel* elicits through its softening touch-ups, allowing for an all-too-

human chuckle, has no other purpose than to silence a denunciation of inhumanity evident in Heinrich Mann's novel. Discuss this quote by T.W. Adorno.

OR

Question 8

M echoes many of the socio-political uncertainties of the Weimar Republic. The final sequence is especially symptomatic of uncertainty about authority and the legitimacy of power. Discuss.

Assessment criteria Please refer to the criteria sheet (which will be distributed in class).

Date due Essay due 8.10. (5pm)

Exam

Description / conditions One 3 hour Exam. Students must chose topics they have not discussed in their essays. No materials permitted.

Assessment criteria Please refer to the criteria sheet (which will be distributed in class)

Date *The exam is conducted by the University Registrar in the formal examination period. See the Current Students homepage (>Examinations and Results) on the University's website.*

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 and 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.

Assignment cover sheets can downloaded from http://www.utas.edu.au/ejel/student_resources/

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.

Penalties

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.

Requests for extensions

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.

How your final result is determined

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%
- Credit (CR)—60-69%
- Pass (PP)—50-59%
- 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.

Review of results and appeals

Please refer to the **Student Resources** page on the School's website for information that addresses how to apply for a review of assessment, make an appeal or seek clarification regarding any assessment practices in this unit:

http://www.utas.edu.au/ejel/student_resources/student_resources.htm

Academic referencing

In your written work you will need to support your ideas by referring to scholarly literature, works of art and/or inventions. It is important that you understand how to correctly refer to the work of others and maintain academic integrity.

Failure to appropriately acknowledge the ideas of others constitutes academic dishonesty (plagiarism), a matter considered by the University of Tasmania as a serious offence.

The English, French and German disciplines 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>

For general information on presentation of assignments, including referencing styles:

<http://utas.libguides.com/referencing>

Please read the following statements on academic misconduct and plagiarism. Should you require clarification please see your unit coordinator or lecturer.

Academic misconduct

Academic misconduct includes cheating, plagiarism, allowing another student to copy work for an assignment or an examination and any other conduct by which a student:

- a) seeks to gain, for themselves or for any other person, any academic advantage or advancement to which they or that other person are not entitled; or
- b) improperly disadvantages any other student.

Students engaging in any form of academic misconduct may be dealt with under the Ordinance of Student Discipline, and this can include imposition of penalties that range from a deduction/cancellation of marks to exclusion from a unit 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/>

Plagiarism

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.

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.

For further information on this statement and general referencing guidelines, see <http://www.utas.edu.au/plagiarism/> or follow the link under 'Policy, Procedures and Feedback' on the **Current Students** homepage.

Further information and assistance

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 are advised to raise these with your lecturer in the first instance.

There is a range of University-wide support services available to you including Teaching & Learning, Student Services, International Services. Please refer to the **Current Students** homepage at: <http://www.utas.edu.au/students/>

Should you require assistance in accessing the Library visit their website for more information at <http://www.utas.edu.au/library/>

You are also welcome to contact the School of English, Journalism and European Languages with any enquiries:

Room 557, Humanities Building
Sandy Bay campus, Hobart

Tel: (03) 6226 2347
Fax: (03) 6226 7631
Email: SEJEL.admin@utas.edu.au
<http://www.utas.edu.au/ejel>

Unit schedule

Week	Date beginning	Topic	Readings / Resources	Further information
14	12 July	a) Introduction to the Unit, Historical Background b) Lecture: Pioneers, The first art-film. Video: <i>One Hundred Years of German Film</i> c) Screening: <i>The Student of Prague</i> (1913)	HEG204/304 Unit Guide and Reader (available July 2010, containing relevant critical articles and tutorial questions)	
15	19 July	a) Tutorial: <i>Der Student von Prag</i> b) Lecture: Expressionism/Modernism, Robert Wiene c) Screening: <i>The Rise of Expressionism, The Cabinet of Dr Caligari</i> (1919)		
16	26 July	a) Tutorial: <i>The Cabinet of Dr Caligari</i> b) Lecture: Paul Wegener: <i>The Golem</i> (1920) c) Screening: <i>Der Golem</i>		
17	2 August	a) Tutorial: <i>The Golem</i> b) Lecture: Murnau: <i>Nosferatu</i> (1922) c) Screening: <i>Nosferatu</i>		
18	9 August	a) Tutorial: <i>Nosferatu</i> b) The Weimar Republic and the "golden years" of UFA, Fritz Lang: <i>Siegfried</i> (1924) c) Screening: <i>Siegfried</i>		Census Day 10.8.
19	16 August	a) Tutorial: <i>Siegfried</i> b) Lecture: Fritz Lang: <i>Metropolis</i> (1927) c) Screening: <i>Metropolis</i>		
20	23 August	a) Tutorial: <i>Metropolis</i> b) Lecture: Mountain Films and Leni Riefenstahl: <i>The Holy Mountain</i> (1926) c) Screening: <i>Der heilige Berg</i>		
				Mid Semester Break

21	6 September	a) Tutorial: <i>Der heilige Berg</i> b) Introduction of sound. H. Mann's "Professor Unrat" vs <i>Der blaue Engel</i> , Marlene Dietrich c) Screening, Video: <i>Der blaue Engel (1930)</i>		
22	13 September	a) Tutorial: <i>The blue Angel</i> b) Lecture on Fritz Lang's masterpiece: <i>M (1931)</i> , c) Screening: <i>M</i>		
23	20 September	a) Tutorial: <i>M</i> b) Lecture: Lang's Mabuse Series c) Screening: <i>The testament of Dr Mabuse (1933)</i>		
24	27 September	a) Tutorial: <i>Das Testament des Dr Mabuse</i> b) Lecture: Films in the Third Reich: Leni Riefenstahl c) Screening: <i>Triumph of the Will (1934)</i>		
25	4 October	a) Tutorial: <i>Triumph des Willen</i> b) Lecture: Exilfilm and Bernhard Wicki: <i>The Bridge</i> c) Screening: <i>Die Brücke (1959)</i>		Essay due 8.10 (5pm)
26	11 October	a) Tutorial: <i>Die Brücke</i> b) Revision		
Study period: 16 – 22 October 2010				
Examination period: 23 October – 9 November 2010				