

## FILM 304 Film Cultures B

**Trimester 2 2014**

14 July to 16 November 2014

20 Points



*Cabinet of Dr Caligari* (1919, Robert Weine)

### IMPORTANT DATES

Teaching dates: 14 July to 17 October 2014

Mid-Trimester break: 25 August to 7 September 2014

Last assessment item due: 17 October 2014

Withdrawal dates:

Refer to [www.victoria.ac.nz/students/study/withdrawals-refunds](http://www.victoria.ac.nz/students/study/withdrawals-refunds). If you cannot complete an assignment or sit a test or examination, refer to [www.victoria.ac.nz/students/study/exams/aegrotats](http://www.victoria.ac.nz/students/study/exams/aegrotats).

## CLASS TIMES AND LOCATIONS

### Screening/Tutorial

Mondays 10:00 - 12:50 Hugh Mackenzie HMLT104

### Lectures

Tuesdays 10:00 - 11:50 Hugh Mackenzie HMLT104

## NAMES AND CONTACT DETAILS

Kirsten Thompson

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Room: 101. 85 Fairlie Terrace

Office Hours: Tuesday 12-1

## COMMUNICATION OF ADDITIONAL INFORMATION

If you are not going to use the Victoria email address set up for you, you **MUST** set a forward from the Victoria email system to the email address you do use. All official email for the class will **ONLY** go to your Victoria email address.

Please do not send me emails requesting the notes for lectures that you have missed. No classroom lecture notes or PowerPoints will be posted online so if you miss a class you must get notes from another student. Please address all email **formally and courteously** to me and don't expect a response faster than 24 hours.

## PRESCRIPTION

This course is an advanced study of a film culture or linked film cultures that are fostered through shared production, distribution and exhibition practices and that emerge from particular cultural or subcultural contexts. It explores the relationship of film and culture across national/transnational or cross-cultural frames. In 2014 the course will survey 'German' Cinema, and will include: Early silent Wilhelmine cinema, Weimar cinema (including Expressionism, the 'Neue Sachlichkeit or 'New Objectivity'; and Kammerspielfilme), the cinema of the Third Reich, postwar cinema of West and East Germany, New German cinema (Fassbinder, Schlöndorff, Von Trotta), contemporary film (including works by Fatih Akin, Michael Haneke,) and the filmmakers of the Berlin school. Films studied may include *Nosferatu*, *Metropolis*, *The Golem*, *Dr Faustus*, *Pandora's Box*, *Triumph of the Will*, *Jud Suss*, *Marriage of Maria Braun*, *The Tin Drum*, *The Lives of Others*, *Run Lola Run*.

**COURSE LEARNING OBJECTIVES (CLOS)**

Students who pass this course should be able to:

1	Conduct advanced critical analysis of the narrative, thematic, and/or audio-visual conventions of films made in a particular film culture (by certain directors, genres, and in relation to historical issues)
2	Examine the cultural issues that a particular film culture raises for the contemporary viewer
3	Demonstrate an advanced understanding of critical terms and concepts relating to a particular film culture
4	Demonstrate advanced critical and research skills
5	Produce sustained and persuasive, written, research-based arguments

**TEACHING FORMAT**

The course is taught through weekly lectures, film screenings and discussion groups held immediately after the screening. There will be no tutorials for this class. Instead a discussion group will occur after each screening.

Attendance will be taken for all screenings, and no more than three out of twelve screenings/discussions can be missed without documented excuse.

**MANDATORY COURSE REQUIREMENTS**

In addition to achieving an overall pass mark of 50%, students must:

- Submit ALL assignments, on or by the specified dates (unless extensions are approved) both digitally (on Turnitin) and in hard copy form to 83 Fairlie Terrace (front office) **by the due date at 5 pm**. Failure to submit either the digital assignment or hardcopy assignment will result in penalties to your assignment grade AND: **No assignments will be accepted more than three days after the due date. Failure to complete any specific coursework results in a failure for the class.**
- Attend at least 9 out of the 12 screenings/discussion groups, unless documented by illness or other excuse.

**WORKLOAD**

The expected workload for a 20-point course is 200 hours over the trimester or 13 hours per teaching week.

**ASSESSMENT**

Assessment items and workload per item	%	CLO(s)	Due date
1   Review of literature/Responses to critical literature (2000 words)	25%	1, 2, 3, 4	11 August
2   Research Essay Proposal (1000 words)	15%	1, 2, 3, 4, 5	22 September
3   Research Essay (3000-3500 words)	60%	1, 2, 3, 4, 5	17 October

**Assignment # 1 Review of literature (25%):** 2000-word assignment on one of a select list of approved films. The assignment will cover material introduced in Part One of the class (up to and including Week 5) examined in relation to some of the readings (more details in hand-out forthcoming) **11 August**

**Assessment Criteria:**

- Fulfilling the set task in a clear, direct, relevant and complete manner
- Clear evidence of engagement with the ideas and materials discussed in FILM 304
- Evidence of textual analysis skills, including argumentation
- Quality and originality of the essay
- Quality and fluency of your expression
- Understanding and correct application of terms and concepts used in film analysis
- Accurate and complete referencing of all sources, including a bibliography and filmography

**Relationship to Learning Objectives:**

- This assignment will improve your knowledge of one of the topics studied in the first five weeks of the course. It will enable you to develop your skills at independent research/viewing and textual analysis, as well as your ability to construct and sustain a critical argument. It will develop your skills at textual analysis and argumentation, and enhance your written expression.

**Assignment # 2 Research essay proposal (15%):** 1000-word proposal with bibliography outlining topic and research question for final paper **22 September**

**Assessment Criteria:**

- Fulfilling the set task in a clear, direct, relevant and complete manner

**Relationship to Learning Objectives:**

This assignment will enable you to develop your skills at independent research, as well as your ability to construct and sustain a critical argument. It will also enhance your written skills.

**Assignment # 3 Research Essay (60 %):** 3000-3500-word research paper on approved topic and film (see previous assignment) **17 October**

**Assessment Criteria:**

- Fulfilling the set task in a clear, direct, relevant and complete manner
- Clear evidence of engagement with the ideas and materials discussed in FILM 304
- Coherency, structure and argumentation of your essay
- Quality and fluency of your expression
- Understanding and correct application of terms and concepts used in film analysis
- Accurate and complete referencing of all sources, including a bibliography and filmography

**Relationship to Learning Objectives:**

- This assignment will enable you to develop your skills at independent research and textual analysis, as well as your ability to construct and sustain a critical argument. It will also enhance your written skills.

## SUBMISSION AND RETURN OF WORK

Work provided for assessment in this course will be checked for academic integrity by Turnitin. Follow the instructions provided in the "Assignments and Turnitin" section of Blackboard.

Hardcopy assignments are submitted in the drop slot outside the administration office: 83 Fairlie Terrace. Attach an assignment cover sheet or extension form, found on Blackboard or outside the administration office. Remember to fill in your tutor's name.

Your marked assignment will be handed back by your Professor in class. Any uncollected assignments can be picked up from the Programme Administrator after the last day of teaching. Assignments will be held in the Administration office until the end of the following trimester. You need to show your student identification to collect marked assignments from the Administration office.

Electronic assignments are submitted as a MS Word file through Blackboard. How to name your file and step-by-step instructions can be found on Blackboard in the "Assignments and Turnitin" section.

Your marked assignment will be found on Blackboard in the same section.

## EXTENSIONS AND PENALTIES

### Extensions

In exceptional and unforeseen circumstances an extension may be granted. If you require an extension, you must complete an extension request form (available on your course Blackboard site) prior to the assignment due date. This must be accompanied by relevant documentation (e.g. a doctor's certificate) where appropriate. Tutors cannot grant extensions. **No assignment with an extension will be accepted after Tuesday 27 October 2014.**

**Otherwise no assignment will be accepted more than three days after the due date.**

### Penalties

Work submitted after the deadline will be penalised by a 2.5 percent deduction from your total mark per work day (subject to the **MAXIMUM 3 day** limit). Late work also receives minimal or no comments from your marker.

## SET TEXTS (REQUIRED)

1) Hake, Sabine. *German National Cinema*. NY: Routledge, 2007 (2nd edition). ISBN 0415420989. GNC in syllabus

2) Robert C. Reimer, Reinhard Zachau. *German Culture Through Film*. Newburyport, MA: Focus, 2005. ISBN 1585101028. GC in syllabus.

You can order textbooks online at [www.vicbooks.co.nz](http://www.vicbooks.co.nz) or can email an order or enquiry to [enquiries@vicbooks.co.nz](mailto:enquiries@vicbooks.co.nz).

I also recommend considering Amazon.com or other US or UK websites such as bookdepository.co.uk (with free shipping) as these are often significantly cheaper sources.

## RECOMMENDED READING

Most weeks there will also be recommended readings in a folder of that name on Blackboard (BB)

## CLASS REPRESENTATIVE

The class representative provides a useful way to communicate feedback to the teaching staff during the course. A class representative will be selected at the first lecture of the course. Students may like to write the Class Rep's name and details in this box:

Class Rep name and contact details:

## STUDENT FEEDBACK

Student feedback on University courses may be found at [www.cad.vuw.ac.nz/feedback/feedback\\_display.php](http://www.cad.vuw.ac.nz/feedback/feedback_display.php).

In week six or seven of the trimester your class representative will be invited to a meeting with the Programme staff.

In week five your class representative will ask the class for any feedback on this course to discuss at this meeting.

## OTHER IMPORTANT INFORMATION

The information above is specific to this course. There is other important information that students must familiarise themselves with, including:

- Academic Integrity and Plagiarism: [www.victoria.ac.nz/students/study/exams/integrity-plagiarism](http://www.victoria.ac.nz/students/study/exams/integrity-plagiarism)
- Aegrotats: [www.victoria.ac.nz/students/study/exams/aegrotats](http://www.victoria.ac.nz/students/study/exams/aegrotats)
- Academic Progress: [www.victoria.ac.nz/students/study/progress/academic-progress](http://www.victoria.ac.nz/students/study/progress/academic-progress) (including restrictions and non-engagement)
- Dates and deadlines: [www.victoria.ac.nz/students/study/dates](http://www.victoria.ac.nz/students/study/dates)
- FHSS Student and Academic Services Office: [www.victoria.ac.nz/fhss/student-admin](http://www.victoria.ac.nz/fhss/student-admin)
- Grades: [www.victoria.ac.nz/students/study/progress/grades](http://www.victoria.ac.nz/students/study/progress/grades)
- Resolving academic issues: [www.victoria.ac.nz/about/governance/dvc-academic/publications](http://www.victoria.ac.nz/about/governance/dvc-academic/publications)
- Special passes: [www.victoria.ac.nz/about/governance/dvc-academic/publications](http://www.victoria.ac.nz/about/governance/dvc-academic/publications)
- Statutes and policies including the Student Conduct Statute: [www.victoria.ac.nz/about/governance/strategy](http://www.victoria.ac.nz/about/governance/strategy)
- Student support: [www.victoria.ac.nz/students/support](http://www.victoria.ac.nz/students/support)
- Students with disabilities: [www.victoria.ac.nz/st\\_services/disability](http://www.victoria.ac.nz/st_services/disability)
- Student Charter: [www.victoria.ac.nz/learning-teaching/learning-partnerships/student-charter](http://www.victoria.ac.nz/learning-teaching/learning-partnerships/student-charter)
- Student Contract: [www.victoria.ac.nz/study/apply-enrol/terms-conditions/student-contract](http://www.victoria.ac.nz/study/apply-enrol/terms-conditions/student-contract)
- Subject Librarians: <http://library.victoria.ac.nz/library-v2/find-your-subject-librarian>
- Turnitin: [www.cad.vuw.ac.nz/wiki/index.php/Turnitin](http://www.cad.vuw.ac.nz/wiki/index.php/Turnitin)
- University structure: [www.victoria.ac.nz/about/governance/structure](http://www.victoria.ac.nz/about/governance/structure)
- Victoria graduate profile: [www.victoria.ac.nz/learning-teaching/learning-partnerships/graduate-profile](http://www.victoria.ac.nz/learning-teaching/learning-partnerships/graduate-profile)
- VUWSA: [www.vuwsa.org.nz](http://www.vuwsa.org.nz)
- School website: [www.victoria.ac.nz/seftms](http://www.victoria.ac.nz/seftms)

**COURSE PROGRAMME**

WEEK 1/July 14 & 15 /INTRODUCTION TO GERMAN FILM

Screening: *Cinema Europe: The Other Hollywood, Pt III: The Unchained Camera* (Germany); Screening: *Die Blechtrommel/The Tin Drum* (Volker Schlöndorff, 1979);

Readings: Sabine Hake, Chapter 1 "Wilhelmina Cinema 1898-1919" GC

WEEK 2/ July 21& 22 / WEIMAR II: & EXPRESSIONISM I

*Die Puppe* (Ernst Lubitsch, 1919); clips *Das Cabinet des Dr. Caligari/Cabinet of Dr Caligari* (Robert Wiene, 1919) Germany, Recommended Viewing: *Metropolis* (Fritz Lang, 1927); *Der Golem/The Golem* (Paul Wegener 1920),

Feature Screenings: *Nosferatu; Eine Symphonie Des Grauens* (F.W. Murnau, 1921);

Reading: chap. on *Nosferatu* GC, pp 15-24.

Recommended Reading: *Das Cabinet des Dr. Caligari*, GC, 7-15.

WEEK III/ July 28 & 29 / GW PABST AND NEUE SACHLICHKEIT

Clips *Die Freudlose Gasse/ Joyless Streets* (1925, GW Pabst); *Der Blaue Engel/ Blue Angel* (Josef Von Sternberg, 1930)

Recommended Viewing: *Tagebuch einer Verlorenen/ Diary of a Lost Girl* (GW Pabst, 1929); *Kamaradschaft* (Pabst, 1931); *Kamaradschaft* (Pabst, 1931)

Screening : *Die Büchse der Pandora/Pandora's Box* (1929, GW Pabst)

Readings: chap 2, Sabine Hake, "Weimar Cinema 1919-33"

WEEK 4/August 4 & 5 / WEIMAR II: & EXPRESSIONISM II

Clips: *The Last Laugh/Der Letzte Mann* (FW Murnau, 1924) Germany, *Variety* (E A Dupont, 1925);

Screening: *M* (Fritz Lang, 1930)

Readings: *M*, GC, pp 43-50

Recommended Readings: Siegfried Kracauer, "The Little Shopgirls go to the Movies" (1927) BB

**First Assignment due Aug 11**

WEEK 5/AUG 11 & 12 / BERG FILME & THIRD REICH CINEMA I : PROPAGANDA

Screenings: *Triumph des Willens* (1935, Riefenstahl) and *Jud Süß* (Veit Harlan, 1940); clips *Die Macht der Bilder/Wonderful Horrible Life of Leni Riefenstahl* (Ray Müller, 1993); *Die weiße Hölle vom Piz Palü (The White Hell of Pitz Palu)* (Arnold Fanck, 1929)

Readings: Sabine Hake, chapter 3 "Third Reich Cinema 1933-45" ; *Triumph des Willens*, and *Jud Süß* GC, pp 59-74

Recommended Reading: Joseph Goebbels, "Speech at the Kaiserhof, March 28, 1933" BB Siegfried Kracauer, "Introduction to *From Caligari to Hitler*" (1947) BB

WEEK 6/ Aug 18 & 19/ The Rubble Films

Screening: *Die Mörder sind unter uns/Murderers are among us* (Wolfgang Staudte, 1946)

Readings: chapter 4 , Sabine Hake, "Postwar Cinema 1945-61" GNC ; *Die Mörder sind unter uns*, GC, pp 75-86

**Mid Trimester Break 25 August – 7 September**

WEEK 7 /Sept. 8 & 9 EAST GERMANY AND THE STASI

Screening *The Lives of Others* (Florian Henkel von Donnersmarck, 2007)

Reading: chapter 5, Sabine Hake, Postwar Cinema, GNC

WEEK 8/ SEP 15 & 16/ WEST GERMAN CINEMA I OBERHAUSEN & VERGANGENHEITBEWÄLTIGUNG/COMING TO TERMS WITH THE PAST/FASSBINDER

*Die Ehe der Maria Braun/ The Marriage of Maria Braun* (RW Fassbinder,1979):

clips *Angst Essen Seele Auf/ Fear Eats the Soul* (1972)

Readings: Sabine Hake, chapter 6, "West German Cinema 1962--89" GNC 153-189; *Die Ehe der Maria Braun, GC, pp 133-140*

Recommended Reading: "Oberhausen Manifesto" *German Essays on Film* 201-202 BB; *Angst Essen Seele Auf, GC, pp 125-132.*

WEEK 9 / SEP 22 & 23 /VERGANGENHEITBEWAELTIGUNG/COMING TO TERMS WITH THE PAST II/SCHLOENDORFF

Screenings: *Das Schreckliche Mädchen/Nasty Girl* (Michael Verheoven, 1990)

clips *Germany Pale Mother* (Helma Sanders Brahm, 1980)

Readings: *Das Schreckliche Mädchen, GC pp 181- 187*

PAPER PROPOSAL DUE Sept 22

WEEK 10 /Sept 29 & 30/ AUTORENFILME I WERNER HERZOG

Screenings: *Aguirre, der Zorn Gottes /Aguirre, the Wrath of God* (Werner Herzog, 1972)

Reading: Aguirre, *Der zorn Gottes, GC, pp 111-118*

WEEK 11/ Oct 6 & 7/ AUTORENFILME II MICHAEL HANEKE; CINEMA OF GLACIATION

Berlin School; Clips: *Revanche* (Götz Spielmann, 2007); *Barbara* (Christian Petzold, 2013)

Screening: *Funny Games* (Michael Haneke, 1997)

Readings: Sabine Hake, chapter 7 "Post-Unification Cinema 1990-2007" GNC 190-223:

WEEK 12/FINAL CLASS / Oct 13 & 14/ AUTORENFILME III/ FATIH AKIN

Screening: *Gegen Die Wand/Head-on* (Akin, 2004); Clips *Auf der Anderen Seite/The Other Side of Heaven* (2007)

Reading: None

**FINAL PAPERS DUE October 17**