

HS/FS343 CONTEMPORARY GERMAN FILM

IES Abroad Berlin
Summer

DESCRIPTION

Contemporary German film marks the beginning of a new era in German cinema: In the late 80s, a new desire for invention and investigation emerged in both parts of the divided German film scene. While building bridges to old German film at the beginning of the 20th century, young filmmakers in the East and the West developed new forms of films, filming techniques and aesthetics. Berlin has been at the crossroads of these new developments and has restored its status as THE center of new German film industry. Accordingly, a group of inventive filmmakers initiated the so called “Berlin School” of contemporary filmmaking. In this course, we will watch and study movies made by Berlin school filmmakers and their successors. We will analyze these movies within their aesthetic, technical and performative contexts. Thereby, we will learn about a variety of trends, schools, genres and aesthetic developments within German cinematic history from 1989 until today.

CREDITS: 3

CONTACT HOURS: 45

LANGUAGE OF INSTRUCTION: English

PREREQUISITES: None

ADDITIONAL COST: None

METHOD OF PRESENTATION:

Short lectures, group discussions, film screenings, individual research projects, Moodle will be used to enhance students' learning experiences.

REQUIRED WORK AND FORM OF ASSESSMENT:

- Course participation - 10%
- Response paper - 30%
- Group assignment - 30%
- Final Paper - 30%

Course Participation:

Students must complete the assigned readings, participate in class discussions, engage in the group tasks and attend all planned field trips. The IES grading rubric for participation is available on Moodle.

Response Paper:

In your response paper you will be assigned to write a paper (500-700 words) in which you will give a short response on a film scene and its technical aspects. The response paper is due in session 5.

Group Assignment

Together with a fellow student (group of 2 students) you will be assigned to do the required readings for a session and give a short power point presentation (5-7 minutes) on the main arguments of the texts. Group presentation is due in session 3-10.

Final Exam

In your final exam you will be assigned to write a take home research paper (1500-2000 words) on a German film of your choice on the basis of either your response paper or the group assignment. Final paper is due in session 12.

LEARNING OUTCOMES:

Upon completion of this course, the student will:

- be able to analyse contemporary German film according to methods and criteria of film theories
- be able to situate German films within the history of German cinema

- have an overview of trends, traditions and aesthetics of German film from 1989-present

ATTENDANCE POLICY:

Attendance and punctuality in all courses and field studies are mandatory. Absences can only be excused for valid reasons. Unexcused absences can affect students' grades. Students who miss 25% or more of all class sessions will fail the course. Missed exams cannot be taken at another time except in case of documented illness. Late submission of term papers and other work will result in grade reduction unless an extension due to illness or an emergency is approved. Please consult the IES Abroad Berlin academics manual on Moodle for additional details.

ACADEMIC INTEGRITY:

Students are expected to abide by the IES Abroad Academic Integrity Code. Assignments need to be properly and amply footnoted where appropriate, with all sources attributed, including images. This not only applies to written assignments but also presentations by means of PowerPoint, Prezi or posters. Contributions may be checked with plagiarism-detecting software.

CONTENT:

This class will provide students with introductory chapters of textbooks and expose them to research papers. Consequently, mandatory and optional readings are assigned for each session. Additionally, to the optional readings, the lecturer will suggest more material (videos, blog entries, etc.) during class and via Moodle. The students are encouraged to bring related material to class to spark fruitful discussions.

Sessions	Content	Readings and Screenings
Week 1	Session 1: Introduction Film before the "Wende"	Film: • <i>Wings of Desire</i> (Wim Wenders, 1988, Fantasy Film) Reading: • Stephan Brockmann. "Introduction", In: <i>A Critical History of German Film</i>. Rochester: Camden House, 2010, pp. 1-9, 213-233. Optional: • David Bordwell/Kristin Thompson. "The Significance of Film Form", In: <i>Film Art: An Introduction</i> (9th ed.). N.Y.: McGraw-Hill, 2010, pp. 56-68.
	Session 2: Coming out Film as the "Wende"	Film: • <i>Coming out</i> (Heiner Carow, 1989, Queer Film) Reading: • David Brandon Dennis. "Coming Out into Socialism: Heiner Carow's Third Way", In: <i>A Companion to German Cinema</i>, pp. 55-81. Optional: • Kyle Frackman. "The East German Film <i>Coming Out</i> (1989) as Melancholic Reflection and Hopeful Projection, In: <i>German Life and Letters</i> 71 (2018), pp. 1-14.

Week 2	Session 3: Reunited Film Super heroine "Lola"	Film: • <i>Run, Lola, Run!</i> (Tom Tykwer, 1998, Super Heroine Film) Reading: • Stephen Brockmann. "Lola Rennt (1998) or Cool Germania", In: <i>A Critical History of German Film</i>, pp. 457-467. Optional: • Ingeborg Majer O'Sickey. "Whatever Lola wants, Lola Gets (Or Does She?): Time and Desire in Tom Tykwer's <i>Run Lola Run</i>", In: <i>Quarterly Review of Film & Video</i>, Vol. 19, pp. 123-131. <u>Group presentation 1</u>
	Session 4: Tracing "Lolas" in German cinema	Films: • <i>The Blue Angel</i> (Edward Dmytryk, 1930, Comedy) • <i>The Tin Drum</i> (Volker Schlöndorff, 1970, Drama) Reading: • David Irmhoff. "Blue Angel, Brown Culture. The Politics of Film Reception", In: <i>Weimar Culture Revisited</i> (2013), pp. 49-72. Optional: • Maree MacMillan. "Femininity as Performance. The female voice as transformational force from Lulu to Run Lola Run", In: <i>Community of Research in Music Education</i> (2002), pp. 93-98. <u>Group presentation 2</u>
Week 3	Session 5: Field trip	Field trip: • Berlin Film Museum at Potsdamer Platz (guided tour) <u>Response paper due</u>
	Session 6: Reunification comedy	Film: • <i>Good bye, Lenin!</i> (Wolfgang Becker, 2003, Comedy) Reading: • Jennifer Kapczynski. "Negotiating Nostalgia: The GDR Past in <i>Berlin is in Germany</i> and <i>Good bye, Lenin!</i>", In: <i>The Germanic Review: Literature, Culture, Theory</i> (2010), pp. 78-100. Optional: • Sean, Allan. "Ostalgie, Fantasy and the Normalisation of East-West-Relations in Post-Unification-Comedy", In: <i>German Cinema since Unification</i> ed. by David Clark. London 2006, pp. 105-126. <u>Group presentation 3</u>

Week 4	Session 7: Turkish German film	Film: • <i>Head on</i> (Fatih Akin, 2004, Drama) Reading: • Daniela Berghahn. "No place like home? Or the Impossible homecoming in the films of Fatih Akin", In: <i>New Cinemas: Journal of Contemporary Film</i> 4.3(2006), pp. 141-157. Optional: • Stephen Brockmann. "<i>Gegen die Wand</i> (2004) or Germany goes multicultural", In: <i>A Critical History of German Film</i> ed. by Stephen Brockmann, New York 2010, pp. 479-487. <u>Group presentation 4</u>
	Session 8: Filming the Lives of Others	Film: • <i>The Lives of Others</i> (Henkel v. Donnersmark, 2008) Reading: • Stephen Brockmann. "<i>Das Leben der Anderen</i>, or the Power of Art", In: <i>A Critical History of German Film</i> ed. by Stephen Brockmann, Rochester, N.Y.: Camden House, 2010, pp. 489-500. Optional: • Diana Dimond. "Empathy and Identification in Von Donnersmark <i>The Lives of Others</i>", In: <i>Journal of the American Psychoanalytic Association</i> 56 (2008), pp. 811-832. <u>Group presentation 5</u>
Week 5	Session 9: About Boys	Films: • <i>Toni Erdmann</i> (Maren Ade, 2016, Comedy) • <i>Free Fall</i> (Stephen Lacant, 2013, Drama) Reading: • Jörn Glasenapp. "Mixed Feelings: The Tragicomedy of Maren Ades <i>Toni Erdmann</i>", In: <i>New German Critique</i> 46 (2019), pp. 35-51. • Gary Schmidt. "Queer Masculinity in Stephen Lacants '<i>Freier Fall</i>', In: <i>Colloquia Germanica</i> 46 (2013), pp. 88-108. Optional: • Megan Rutner. "<i>Toni Erdmann</i>. Faux Pa. Interview with Maren Ade", In: <i>Film Quarterly</i> (2017), pp. 43-51. <u>Group presentation 6</u>

	Session 10: Film as a System Crasher	Film: • <i>System Crasher</i> (Nora Fingscheidt, 2019, Drama) Readings: • Leo Barraclough. "Female Filmmakers Surge Forward in Germany, But Still Face Obstacles", In: <i>Variety</i> (2019). Optional: • Franziska Giller. "Affective Dysregulations", In: <i>European Child & Adolescent Psychiatry</i> 28 (2019), pp. 1551-1559. <u>Group presentation 7</u>
Week 6	Session 11: New German Serial Killer	Film: • <i>The Golden Glove</i> (Fatih Akin, 2019, Serial Killer Film) Reading: • Berna Gueneli. "Fatih Akin's Cinema and the New Sound of Europe", In: <i>German Studies Review</i> 43 (2020), pp. 213-214. Optional: • Maria Tatar. <i>Lustmord. Sexual Murder in Weimar Germany</i>. Princeton: Princeton UP, 1997.
	Session 12: Farewell Session	Farewell movie Final discussion: German cinema and German TV series <u>Final paper due</u>

REQUIRED READINGS:

- Berghahn, Daniela. "No place like home? Or the Impossible homecoming in the films of Fatih Akin", In: *New Cinemas: Journal of Contemporary Film* 4.3(2006), pp. 141-157.
- Brockmann, Stephen. "*Das Leben der Anderen* or the Power of Art", In: *A Critical History of German Film*, Rochester, N.Y.: Camden House, 2010, pp. 489-500.
- Brockmann, Stephen. "*Gegen die Wand* (2004) or Germany goes multicultural", In: *A Critical History of German Film* ed. by Stephen Brockmann, New York 2010, pp. 479-487.
- Brockmann, Stephen. "Introduction", In: *A Critical History of German Film* ed. by Stephen Brockmann, Rochester: Camden House, 2010, pp. 1-9, pp. 213-233.
- Brockmann, Stephen. "*Lola Rennt* (1998) or Cool Germania", In: *A Critical History of German Film* ed. by Stephen Brockmann, Rochester: Camden, pp. 457-467.
- Glasenapp, Jörn. "Mixed Feelings: The Tragicomedy of Maren Ades *Toni Erdmann*", In: *New German Critique* 46 (2019), pp. 35-51.
- Gueneli, Berna. "Fatih Akin's Cinema and the New Sound of Europe", In: *German Studies Review* 43 (2020), pp. 213-214.
- Irmhoff, David. "Blue Angel, Brown Culture. The Politics of Film Reception", In: *Weimar Culture Revisited* (2013), pp. 49-72.
- Kapczynski, Jennifer. "Negotiating Nostalgia: The GDR Past in *Berlin is in Germany* and *Good bye, Lenin!*", In: *The Germanic Review: Literature, Culture, Theory* (2010), pp. 78-100.
- Schmidt, Gary. "Queer Masculinity in Stephen Lacant's 'Freier Fall'", In: *Colloquia Germanica* 46 (2013), pp. 88-108.

OPTIONAL READINGS:

- Brockmann, Stephen & Kristin Thompson. "The Significance of Film Form", from *Film Art: An Introduction* (9th ed.). N.Y.: McGraw-Hill, 2010, pp. 56-68.
- Diana Dimond. "Empathy and Identification in Von Donnersmark *The Lives of Others*", In: *Journal of the American Psychoanalytic Association* 56 (2008), pp. 811-832.
- Frackman, Kyle. "The East German Film *Coming Out* (1989) as Melancholic Reflection and Hopeful Projection, In: *German Life and Letters* 71 (2018), pp. 1-14.
- Giller, Francisca. "Affective Dysregulations", In: *European Child & Adolescent Psychiatry* 28 (2019), pp. 1551-1559.
- Majer O'Sickey, Ingeborg. "Whatever Lola wants, Lola Gets (Or Does She?): Time and Desire in Tom Tykwer's *Run Lola Run*", from *Quarterly Review of Film & Video*, Vol. 19, pp. 123-131.
- MacMillan, Maree. "Femininity as Performance. The female voice as transformational force from Lulu to *Run Lola Run*", In: *Community of Research in Music Education* (2002), pp. 93-98.
- Rutner, Megan. "Toni Erdmann. Faux Pa. Interview with Maren Ade", In: *Film Quarterly* (2017), pp. 43-51.
- Sean, Allan. "Ostalgie, Fantasy and the Normalisation of East-West-Relations in Post-Unification-Comedy", In: *German Cinema since Unification* ed. by David Clark. London 2006, pp. 105-126.
- Tatar, Maria. *Lustmord. Sexual Murder in Weimar Germany*. Princeton: Princeton UP, 1997.