

FM 201

Introduction to Film Studies: German Cinema

Seminar Leader: Matthias Hurst

Course Times: Monday, 14.00 – 15.30; Tuesday, 19.30 – 22.00 (weekly film screening); Wednesday, 14.00 – 15.30

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Office Hours: Tuesday, 13.30 – 15.00

Course Description

In this introductory class basic knowledge of film history and theory, film aesthetics and cinematic language will be provided; central topics are the characteristics of film as visual form of representation, the development of film language since the beginning of the 20th century, styles of filmic discourse, film analysis and different approaches to film interpretation. The thematic focus will be on German cinema with classical films by Friedrich Wilhelm Murnau, Fritz Lang, Leni Riefenstahl, Wim Wenders, Volker Schlöndorff, Rainer Werner Fassbinder, Margarethe von Trotta, Tom Tykwer and others, reflecting historical and cultural experiences and changes in German history and society as well as developments in aesthetics and cinematic style.

Foundational module: Approaching Arts Through Theory

Credits: 8 ECTS, 4 U.S. credits

Requirements

No prerequisites.

Attendance is mandatory for all seminars and film screenings. Students are expected to come to seminars and film screenings punctually and prepared, to participate actively in the class discussions and to do all the course assignments on time.

* Please, do not use cell phones, smart phones or similar electronic devices during seminars and screenings!

Academic Integrity

Bard College Berlin maintains the staunchest regard for academic integrity and expects good academic practice from students in their studies. Instances in which students fail to meet the expected standards of academic integrity will be dealt with under the Code of Student Conduct, Section III Academic Misconduct.

Attendance

Attendance is mandatory for all seminars and film screenings. Absences will significantly affect the grade for the course.

Absences are registered in all classes, and lateness is registered as absence. Students should notify the instructor if they are unable to attend class.

Please see the Student Handbook for college policies on absences due to serious illness or other important cause.

Assessment / Writing Assignments

Mid-term essay (2000 words), due in week 8 (Deadline for mid-term essay: Monday, October 21, midnight);
a quiz on the subject matter of the whole semester (week 14),
and a final essay (3000-3500 words), due in week 15 (Deadline for final essay: Wednesday, December 18, midnight). The topic of this final essay will be a film analysis/interpretation, based on one of the films screened or discussed throughout the semester.

Policy on Late Submission of Papers

All assignments and written work must be submitted electronically and on time. Essays that are up to 24 hours late will be downgraded one full grade (from B+ to C+, for example). Instructors are not obliged to accept essays that are more than 24 hours late. Where an instructor agrees to accept a late essay, it must be submitted within four weeks of the deadline and cannot receive a grade of higher than C. Thereafter, the student will receive a failing grade for the assignment.

Grade Breakdown

Participation:	25 %
Mid-term Essay:	25 %
Quiz:	25 %
Final Essay:	25 %

If one of these components is graded F, the final course grade cannot be higher than C-.

If two components are graded F, the final grade will be F (i.e. the whole class will be failed).

Schedule

Week 1:

What is cinema? Film as a cultural and 'anthropological' phenomenon (1)

(Suggested) Reading:

André Bazin. "The Ontology of the Photographic Image." In: André Bazin. *What Is Cinema?* Berkeley/Los Angeles/London: University of California Press, 1971, pp. 9-16.

Walter Benjamin. "The Work of Art in the Age of Mechanical Reproduction." In: Leo Braudy and Marshall Cohen (eds.). *Film Theory and Criticism. Introductory Readings.* New York/Oxford: Oxford University Press, 1999, pp. 731-751.

Searle Kochberg. "Cinema as Institution." In: Jill Nelmes (ed.). *An Introduction to Film Studies.* Third edition. London/New York: Routledge, 2003, pp. 3-50.

Siegfried Kracauer. *Theory of Film. The Redemption of Physical Reality.* [1960] Princeton/Oxford: Princeton University Press, 1997.

Marshall McLuhan. *Understanding Media. The Extensions of Man.* Cambridge, MA/London: MIT Press, 1994.

Hugo Münsterberg. "The Photoplay. A Psychological Study." [1916] Excerpt in: Leo Braudy and

Marshall Cohen (eds.). *Film Theory and Criticism. Introductory Readings*. New York/Oxford: Oxford University Press, 1999, pp. 401-407.

Erwin Panofsky. "Style and Medium in the Motion Pictures." [1934/1947] In: Leo Braudy and Marshall Cohen (eds.). *Film Theory and Criticism. Introductory Readings*. New York/Oxford: Oxford University Press, 1999, pp. 279-292.

No film screening in week 1!

Week 2:

What is cinema? Film as a cultural and artistic phenomenon (2)

Different Modes of Film Interpretation: The Socio-Historical Approach

Shadows On The Wall – Cinematic Expressionism: *The Cabinet of Dr. Caligari* (1920, Robert Wiene)

Reading:

Stephen Brockman. *A Critical History of German Film*. Rochester (N. Y.): Camden House, 2010, pp. 43-69.

Siegfried Kracauer. *From Caligari to Hitler. A Psychological History of the German Film*. Revised and expanded edition. Princeton/Oxford: Princeton University Press, 2004, excerpts on Google Class Room.

Week 3:

Film analysis: Basic model – Story and Discourse

Structural analysis: The means and elements of filmic storytelling (1)

Primitive Mode of Representation (PMR), Cinema of Attractions

Reading:

David Bordwell. *Narration in the Fiction Film*. London/New York: Routledge, 1990.

Larry A. Brown. *How Films Tell Stories. The Narratology of Cinema*. Nashville: Creative Arts Press, 2016.

Noël Burch. "A Primitive Mode of Representation?" In: Thomas Elsaesser (ed.). *Early Cinema: Space, Frame, Narrative*. London: BFI 1990, pp. 220-227.

Thomas Elsaesser and Warren Buckland. *Studying Contemporary American Film. A Guide to Movie Analysis*. London: Arnold Publishers, 2002.

Tom Gunning. "The Cinema of Attractions. Early Film, Its Spectator and the Avant-Garde." [1986] In: Thomas Elsaesser (ed.). *Early Cinema: Space, Frame, Narrative*. London: BFI 1990, pp. 56-62.

James Monaco. *How To Read a Film. Movies, Media, Multimedia*. New York/Oxford: Oxford University Press, 2000.

Allan Rowe and Paul Wells. "Film Form and Narrative." In: Jill Nelmes (ed.). *An Introduction to Film Studies*. Third edition. London/New York: Routledge, 2003, pp. 53-90.

Kristin Thompson and David Bordwell. *Film History. An Introduction*. Second edition. New York: McGraw-Hill (Higher Education), 2003.

Weimar Satire: *The Last Laugh* (1924, Friedrich Wilhelm Murnau)

Reading:

Stephen Brockman. *A Critical History of German Film*. Rochester (N. Y.): Camden House, 2010, pp. 71-79.

Week 4:

Structural analysis: The means and elements of filmic storytelling (2)
Mise-en-scène and montage, Institutional Mode of Representation (IMR), Cinema of Narrative Integration

Reading:

André Bazin. "The Evolution of the Language of Cinema". In: André Bazin. *What Is Cinema?* Berkeley/Los Angeles/London: University of California Press, 1971, pp. 23-40.

David Bordwell. "Classical Hollywood Cinema: Narrational Principles and Procedures." In: Philip Rosen (ed.). *Narrative, Apparatus, Ideology. A Film Theory Reader*. New York: Columbia University Press, 1986, pp. 17-34.

Larry A. Brown. *How Films Tell Stories. The Narratology of Cinema*. Nashville: Creative Arts Press, 2016.

Rising Tension: *M* (1931, Fritz Lang)

Reading:

Stephen Brockman. *A Critical History of German Film*. Rochester (N. Y.): Camden House, 2010, pp. 113-127.

Week 5:

Structural analysis: The means and elements of filmic storytelling (3)
Descriptive Montage, Montage of Attractions, Intellectual Montage, Sound

Reading:

David Bordwell. *The Cinema of Eisenstein*. Cambridge, MA: Harvard University Press, 1993.

Ian Christie and Richard Taylor (eds.). *Eisenstein Rediscovered*. London/New York: Routledge, 1993.

Eisenstein, Sergei. *Writings, 1922-1934. Selected Works, Vol. 1*. Edited by Richard Taylor. London/New York: I. B. Tauris, 2010.

Mark Joyce. "The Soviet Montage Cinema of the 1920s." In: Jill Nelmes (ed.). *An Introduction to Film Studies*. Third edition. London/New York: Routledge, 2003, pp. 389-420.

Al LaValley and Barry P. Scherr (eds.). *Eisenstein at 100. A Reconsideration*. New Brunswick/New Jersey/London: Rutgers University Press, 2001.

Anne Nesbet. *Savage Junctures. Sergei Eisenstein and the Shape of Thinking*. London/New York: I. B. Tauris, 2003.

Documentary or Propaganda? *Triumph of the Will* (1935, Leni Riefenstahl)

Reading:

Stephen Brockman. *A Critical History of German Film*. Rochester (N. Y.): Camden House, 2010, pp. 131-165.

Saturday, October 5, 2019: Visit to Filmmuseum / Deutsche Kinemathek, 11.30 – 15.30

Week 6:

Film semiotics: Signs and codes; denotation and connotation of signs (1)

Reading:

John Gibbs. *Mise-en-Scène. Film Style and Interpretation*. London/New York: Wallflower Press 2003.
Christian Metz. *Film Language. A Semiotics of the Cinema*. Chicago: University of Chicago Press, 1990.

Postwar Germany: *Murderers Are Among Us* (1946, Wolfgang Staudte)

Reading:

Stephen Brockman. *A Critical History of German Film*. Rochester (N. Y.): Camden House, 2010, pp. 183-210.

Week 7:

Denotation and connotation of signs (2); paradigmatic and syntagmatic connotations

Introspection On The Road: *Alice in the Cities* (1974, Wim Wenders)

Reading:

Stephen Brockman. *A Critical History of German Film*. Rochester (N. Y.): Camden House, 2010, pp. 285-301.

Week 8:

Modes of film interpretation (1)

Looking Back At Fascism: *The Tin Drum* (1979, Volker Schlöndorff)

Reading:

Stephen Brockman. *A Critical History of German Film*. Rochester (N. Y.): Camden House, 2010, pp. 371-381.

Fall Break: October 28 – November 3, 2019

Week 9:

Modes of film interpretation (2)

FRG – A New Germany: *The Marriage of Maria Braun* (1979, Rainer Werner Fassbinder)

Reading:

Stephen Brockman. *A Critical History of German Film*. Rochester (N. Y.): Camden House, 2010, pp. 357-369.

Week 10:

Modes of film interpretation (3)

Extremists – German Autumn: *Marianne and Julia/The German Sisters* (1981, Margarethe von Trotta)

Reading:

Stephen Brockman. *A Critical History of German Film*. Rochester (N. Y.): Camden House, 2010, pp. 383-397.

Week 11:

Modes of film interpretation (4)

Berlin Reunified and Postmodernism: *Run, Lola, Run* (1998, Tom Tykwer)

Reading:

Stephen Brockman. *A Critical History of German Film*. Rochester (N. Y.): Camden House, 2010, pp. 413-435, 457-467.

Week 12:

Modes of film interpretation (5)

German-Turkish Relations: *Head-On* (2004, Fatih Akin)

Reading:

Stephen Brockman. *A Critical History of German Film*. Rochester (N. Y.): Camden House, 2010, pp., 479-487.

Week 13:

Modes of film interpretation (6)

Father And Daughter, or Business As Usual – Berlin School: *Toni Erdmann* (2016, Maren Ade)

Week 14:

Quiz & Conclusion

Coming To Terms With The Past 2.0: *Gundermann* (2018, Andreas Dresen)

Week 15: Completion Week (December 16 – 20, 2019)

Literature:

Allan, Seàn, and John Sandford. *DEFA. East German Cinema, 1946-1992*. New York/Oxford: Berghahn Books, 2003.

Allen, Richard, and Murray Smith (eds.). *Film Theory and Philosophy*. Oxford/New York: Oxford University Press, 1999.

Altman, Rick. *Film/Genre*. London: British Film Institute, 2004.

- Baudry, Jean-Louis. "The Apparatus: Metapsychological Approaches to the Impression of Reality in the Cinema." In: Philip Rosen (ed.). *Narrative, Apparatus, Ideology. A Film Theory Reader*. New York: Columbia University Press, 1986, pp. 299-318.
- Bazin, André. *What is Cinema?* Vol. I & II. Berkeley/Los Angeles/London: University of California Press, 1971.
- Bazin, André. "The Evolution of the Language of Cinema". In: André Bazin. *What Is Cinema?* Berkeley/Los Angeles/London: University of California Press, 1971, pp. 23-40.
- Benjamin, Walter. "The Work of Art in the Age of Mechanical Reproduction." In: Leo Braudy / Marshall Cohen (eds.). *Film Theory and Criticism. Introductory Readings*. New York/Oxford: Oxford University Press, 1999, pp. 731-751.
- Bergfelder, Tim, Erica Carter and Deniz Göktürk (eds.). *The German Cinema Book*. London: British Film Institute, 2002.
- Bergstrom, Janet (ed.). *Endless Night. Cinema and Psychoanalysis, Parallel Histories*. Berkeley/Los Angeles/London: University of California Press, 1999.
- Blandford, Steve, Barry K. Grant and Jim Hillier. *The Film Studies Dictionary*. London/New York: Arnold, Oxford University Press, 2004.
- Bordwell, David. "Classical Hollywood Cinema: Narrational Principles and Procedures." In: Philip Rosen (ed.). *Narrative, Apparatus, Ideology. A Film Theory Reader*. New York: Columbia University Press, 1986, pp. 17-34.
- Bordwell, David. *Narration in the Fiction Film*. London/New York: Routledge, 1990.
- Braudy, Leo, and Marshall Cohen (eds.). *Film Theory and Criticism. Introductory Readings*. Seventh Edition. New York/Oxford: Oxford University Press, 2009.
- Brockman, Stephen. *A Critical History of German Film*. Rochester (N. Y.): Camden House, 2010.
- Brown, Larry A. *How Films Tell Stories. The Narratology of Cinema*. Nashville: Creative Arts Press, 2016.
- Burch, Noël. "A Primitive Mode of Representation?" In: Thomas Elsaesser (ed.). *Early Cinema: Space, Frame, Narrative*. London: BFI 1990, pp. 220-227.
- Carroll, Noël. *Mystifying Movies: Fads and Fallacies in Contemporary Film Theory*. New York: Columbia University Press, 1988.
- Coates, Paul. *The Gorgon's Gaze: German Cinema, Expressionism and the Image of Horror*. Cambridge/New York: Cambridge University Press, 2008.
- Corrigan, Timothy. *New German Cinema. The Displaced Image*. Revised and expanded edition. Bloomington/Indianapolis: Indiana University Press, 1994.
- Eisner, Lotte. *The Haunted Screen. Expressionism in the German Cinema and the Influence of Max Reinhardt*. Berkeley/Los Angeles: University of California Press, 2008.
- Elsaesser, Thomas, and Michael Wedel (eds.). *The BFI Companion to German Cinema*. London: British Film Institute, 1999.
- Elsaesser, Thomas. *New German Cinema. A History*. Houndmills/London: Macmillan Education/BFI, 1989.
- Elsaesser, Thomas. *Fassbinder's Germany: History Identity Subject*. Amsterdam: Amsterdam University Press, 1996.
- Elsaesser, Thomas. *Weimar Cinema and After. Germany's Historical Imaginary*. London/New York: Routledge, 2000.
- Elsaesser, Thomas, and Warren Buckland. *Studying Contemporary American Film. A Guide to Movie Analysis*. London: Arnold Publishers, 2002.
- Forrest, Tara (ed.). *Alexander Kluge. Raw Materials for the Imagination*. Amsterdam: Amsterdam University Press, 2012.
- Frampton, Daniel. *Filmosophy*. London: Wallflower Press, 2006.
- Gibbs, John. *Mise-en-Scène. Film Style and Interpretation*. London/New York: Wallflower Press 2003.

- Graf, Alexander. *The Cinema of Wim Wenders. The Celluloid Highway*. London/New York: Wallflower Press, 2002.
- Grant, Barry Keith (ed.). *Fritz Lang. Interviews*. Jackson: University Press of Mississippi, 2003.
- Gunning, Tom. "The Cinema of Attractions. Early Film, Its Spectator and the Avant-Garde." [1986] In: Thomas Elsaesser (ed.). *Early Cinema: Space, Frame, Narrative*. London: BFI 1990, pp. 56-62.
- Gunning, Tom. *The Films of Fritz Lang. Allegories of Vision and Modernity*. London: bfi British Film Institute, 2006.
- Hake, Sabine. *German National Cinema*. London/New York: Routledge, 2004.
- Hayward, Susan. *Cinema Studies. The Key Concepts*. Third Edition. London/New York: Routledge, 2006.
- Hill, John, and Pamela Church Gibson (eds.). *The Oxford Guide to Film Studies*. Oxford/New York: Oxford University Press, 1998.
- Hockley, Luke. *Cinematic Projections. The Analytic Psychology of C .G. Jung and Film Theory*. Luton: University of Luton Press, 2000.
- Isenberg, Noah (ed.). *Weimar Cinema: An Essential Guide to Classic Films of the Era*. New York: Columbia University Press, 2009.
- Kaes, Anton. "German Cultural History and the Study of Film: Ten Theses and a Postscript." *New German Critique*, No. 65 (Spring-Summer 1995), pp. 47-58.
- Kaplan, E. Ann (ed.). *Psychoanalysis & Cinema*. New York/London: Routledge, 1990.
- Kardish, Laurence. *Weimar Cinema, 1919 – 1933. Daydreams and Nightmares*. New York: Museum of Modern Art, 2010.
- Knight, Julia. *New German Cinema. Images of a Generation*. London/New York: Wallflower Press, 2004.
- Kolker, Robert Phillip, and Peter Beicken. *The Films of Wim Wenders. Cinema as Vision and Desire*. Cambridge/New York/Melbourne: Cambridge University Press, 2009.
- Kracauer, Siegfried. *From Caligari to Hitler. A Psychological History of the German Film*. Revised and expanded edition. Princeton/Oxford: Princeton University Press, 2004.
- Kracauer, Siegfried. *Theory of Film. The Redemption of Physical Reality*. [1960] Princeton (NJ): Princeton University Press, 1997.
- Kreimeier, Klaus. *The UFA Story. A History of Germany's Greatest Film Company 1918-1945*. New York: Hill & Wang, 1996.
- Lebeau, Vicky. *Psychoanalysis and Cinema. The Play of Shadows*. London: Wallflower Press, 2002.
- Litch, Mary M. *Philosophy Through Film*. New York/London: Routledge, 2002.
- MacGregor, Neil. *Germany. Memories of a Nation*. London: Penguin Random House UK, 2016.
- McFarlane, Brian. *Novel to Film. An Introduction to the Theory of Adaptation*. Oxford/New York: Oxford University Press/Clarendon Press, 1996.
- McGilligan, Patrick. *Fritz Lang. The Nature of the Beast*. Minneapolis/London: University of Minnesota Press, 2013.
- McLuhan, Marshall. *Understanding Media. The Extensions of Man*. Cambridge, MA/London: MIT Press, 1994.
- Metz, Christian. *The Imaginary Signifier. Psychoanalysis and the Cinema*. Bloomington/Indianapolis: Indiana University Press, 1982.
- Metz, Christian. *Film Language. A Semiotics of the Cinema*. Chicago: University of Chicago Press, 1991.
- Minden, Michael, and Holger Bachmann (eds.). *Fritz Lang's Metropolis. Cinematic Visions of Technology and Fear*. Rochester/Woodbridge: Camden House, 2008.
- Monaco, James. *How To Read a Film. Movies, Media, Multimedia*. Oxford/New York: Oxford University Press, 2000.
- Mulvey, Laura. "Visual Pleasure and Narrative Cinema." In Philip Rosen (ed.). *Narrative, Apparatus, Ideology. A Film Theory Reader*. New York: Columbia University Press, 1986, pp. 198-209.

- Murray, Bruce. *Film and the German Left in the Weimar Republic. From Caligari to Kuhle Wampe*. Austin: University of Texas Press, 1990.
- Neale, Stephen. *Genre and Hollywood*. London/New York: Routledge 2000.
- Nelmes, Jill (ed.). *An Introduction to Film Studies*. Third edition. London/New York: Routledge, 2003.
- Nowell-Smith, Geoffrey (ed.). *The Oxford History of World Cinema*. Oxford/New York: Oxford University Press, 1996.
- Porter, Burton F. *Philosophy Through Fiction and Film*. Upper Saddle River, New Jersey: Pearson Education/Prentice Hall, 2004.
- Prager, Brad. *The Cinema of Werner Herzog. Aesthetic Ecstasy and Truth*. London/New York: Wallflower Press, 2011.
- Read, Rupert, and Jerry Goodenough (eds.). *Film as Philosophy. Essays in Cinema after Wittgenstein and Cavell*. Houndmills Basingstoke: Palgrave Macmillan, 2005.
- Rentschler, Eric. *The Use and Abuse of Cinema. German Legacies from the Weimar Era to the Present*. New York: Columbia University Press, 2015.
- Roberts, Ian. *German Expressionist Cinema. The World of Light and Shadow*. London/New York: Wallflower, 2008.
- Rogowski, Christian (ed.). *The Many Faces of Weimar Cinema. Rediscovering Germany's Filmic Legacy*. Rochester, New York: Camden House, 2012.
- Rosen, Philip (ed.). *Narrative, Apparatus, Ideology. A Film Theory Reader*. New York: Columbia University Press, 1986.
- Scharf, Inga. *Nation and Identity in the New German Cinema. Homeless at Home*. New York/London: Routledge, 2009.
- Scheunemann, Dietrich (ed.). *Expressionist Film: New Perspectives*. Rochester, New York: Camden House, 2011.
- Smith, Murray, and Thomas E. Wartenberg (eds.). *Thinking Through Cinema. Film as Philosophy*. Oxford: Wiley Blackwell, 2006.
- Thompson, Kristin, and David Bordwell. *Film History. An Introduction*. Second edition. New York: McGraw-Hill (Higher Education), 2003.
- Wartenberg, Thomas E., and Angela Curran (eds.). *The Philosophy of Film. Introductory Text and Readings*. Oxford/Malden: Blackwell, 2005.

Essay Deadlines

Deadline for mid-term essay (2000 words): week 8, Monday, October 21, 2019, midnight

Deadline for final essay (3000-3500 words): week 15, Wednesday, December 18, 2019, midnight