

Film History 1 and Early German Cinema-1945
ENG 3121-23289 and GET 3520-24491
Spring Semester 2020

Professor Barbara Mennel

Office Hours: Monday 2:00pm-4:00pm and by appointment

Office: 200 Walker Hall

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Meeting times: Class meeting: MWF Period 2 (8:30-9:20am) TUR 2322

Screening: T 10-E1 (beginning at 5:10pm; attendance required) Rolfs 115

Course description and objectives:

After a brief introduction to the beginning of film, the course offers an historical overview of the most influential films of German cinema of the Weimar Republic (1918-1933). We will discuss the classic cinema of the Weimar Republic organized around the tensions of modernity and addressing early genre films, such as horror film, science fiction, melodrama, and the city film. We will also pay attention to gender and sexuality in such films as *Pandora's Box* and *The Blue Angel*. Urban space will feature as a central topic in discussions of *Berlin: Symphony of a City* and *Metropolis*. An understanding of orientalism and animation will guide our discussion of *The Adventures of Prince Achmed*. While the course offers a survey of canonical films of the period, such as *The Cabinet of Dr. Caligari*, *Nosferatu*, *The Golem*, and *M*, it also opens up debates about avantgarde and experimental film, as well as marginal genres, such as advertising and the interactive "rebus" films.

Required Reading:

Books:

Thomas Elsaesser. *Metropolis*. London: BFI, 2000.

Karen Gocsik, Richard Barsam, Dave Monahan. *Writing about Movies*. New York: W.W. Norton, 2013 or 2019.

Anton Kaes. *M*. London: BFI, 2001.

Kevin Jackson. *Nosferatu* (1922). London: BFI, 2013. **NOT:** S.S. Prawer. *Nosferatu*. London: BFI, 2013. **(My mistake! Apologies)**

David Robinson. *Das Cabinet des Dr. Caligari*. London: BFI, 2005 (1997).

Weimar Cinema: An Essential Guide to Classic Films of the Era. Ed. Noah Isenberg. New York: Columbia University Press, 2009.

Essays on Canvas

Grading:

Attendance (points)	5%
Participation (letter grade)	5%
Reflection papers for readings (satisfactory/unsatisfactory)	20%
Midterm paper (letter grade)	20%
Abstract and bibliography for final paper (letter grade)	10%
Final paper (letter grade)	40%

Due Dates:

Midterm paper	Week 7, Thursday, February 20 @ 5:00pm
Abstracts for final paper	Week 13, Thursday, April 2 @ 5:00pm
Final Paper	Week 17, Monday, April 27 @ 5:00pm

Grading Scale:

A	94-100	940-1000
A-	90-93	900-939
B+	87-89	870-899
B	83-86	830-869
B-	80-82	800-829
C+	77-79	770-799
C	73-76	730-769
C-	70-72	700-729
D+	67-69	670-699
D	63-66	630-669
D-	60-62	600-629
F	0-59	000-599

Attendance:

Attendance in class and at the screenings is mandatory. I take attendance at all class meetings after drop/add. Canvas calculates 5% based on the categories of present, late, or absent. It is your responsibility to let me know, if you have arrived late to class so that you are marked for attendance. It is also your responsibility to contact me if you miss class with an acceptable excuse and to submit documentation for excused absences as soon as possible, as well as to make up all content covered in class. All materials are available on reserve and in Canvas.

Absences will be excused in accordance with UF policy. Acceptable reasons for absence from class include illness, family emergencies, special curricular requirements (e.g., judging trips, field trips, professional conferences), military obligations, severe weather conditions, religious holidays and participation in official university activities such as music performances, athletic competition or debate, court-imposed legal obligations (e.g., jury duty or subpoena), and the twelve-day rule. Please see the following link for the UF policy:

<https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx>

Absence for religious reason do not require written documentation. You have let me know that you will miss or have missed class.

Participation:

Your grade for participation reflects the quality and quantity of your contributions to the class. It will reflect the preparedness based on the readings and film viewings and your productive engagement with your classmates. I will give you an oral participation grade when I input the grade for your midterm paper. That oral participation grade reflects my assessment of your participation at the midpoint of the semester. It can improve or worsen until your final oral participation at the end of the semester.

10 Weekly Reflection Papers on Assigned Readings (Week 2,3,4,5,6,7,8,11,12,13):

Every student must submit one response paper to one of the readings assigned per week for 10 weeks out of the semester. The response papers are due by 5pm the day before the assigned reading will be discussed in class. You may choose to which reading you respond. However, if you have not responded by Thursday 5pm to a reading for that week and there is no reading assigned for Friday, you will lose the points. I will not accept any late papers except if you have a valid excuse for the day in question. In other words, the response papers must be about your reading and reflection of the text and not based on the discussion in class. The reflection papers must be 12pt, double spaced, one page with a 1 inch margin, submitted as word document to Canvas. The Canvas deadline will be 5pm on the day before the last day with a reading assignment per week. Each paper will be graded on a satisfactory/dissatisfactory scale. Please see the Appendix at the end of the syllabus for guiding questions for your Reflection Papers.

Assignments:

All assignments must be submitted to Canvas. No late assignments will be accepted, except for an acceptable excuse according to UF guidelines (see above). If you are unable to complete an assignment by the deadline, communicate with me as soon as possible. This applies to all assignments but is particularly important for the final paper. Should you experience extenuating circumstances beyond your control that prevent you from handing in your final paper on time, you need to contact me before the deadline with official documentation and negotiate an appropriate and realistic date for submission. If you are unable to complete the course in time for me to grade your final paper and calculate your final grade before final grades are due, we need to sign a contract for an incomplete, which includes documentation of your extenuating circumstances (most likely a doctor's note). These are university regulations. I am unable to give an incomplete without completing this paperwork, which requires your signature and thus your presence.

Written Assignments:

1. Midterm paper

The midterm paper is a 5-6 page essay on one film from class. The paper needs to include formal analysis, containing at least one sequence analysis, and advance a coherent argument supported by readings covered in class by this point. No outside research is necessary.

The paper must have a title, page numbers, and a filmography and Works Cited section, if you reference any sources.

The paper should be double spaced, 12 pt. font, and with 1 inch margins.

2. Abstract and bibliography:

You must submit an abstract for the final paper, which must be 150-200 words.

The abstract must include the following:

--a tentative title

--an explanation of your research questions,
 --the film(s) that you will discuss in your final paper. The films can be films that we have discussed in class. They must be from the period covered by this class.
 --a bibliography of at least two titles of scholarly texts not listed on the syllabus.
 The abstract is single-spaced in 12pt font with 1 inch margins. The bibliographic entries have to be consistent, correct, and complete.
 Late proposals are not accepted except for reasons in accordance with UF policy.

3. **Final research paper:**

The final paper is 7-8 pages long on a research topic about silent or Weimar Cinema that you have developed throughout the course. It should go beyond class discussion. Your paper must discuss one or two films. The final paper must integrate at least two outside sources of scholarly texts that we have not read in class. You may integrate the material from your short paper into your final paper for a final paper of 12-14 pages. I offer this as an opportunity to create writing samples for application to graduate schools in English or Film Studies. Please keep in mind that the complete paper needs to be coherent, which might imply that you rewrite sections of the first paper, for example the introduction and conclusion. The final paper has to be typed double-spaced in 12pt font with 1 inch margins, include your name and page numbers.

Plagiarism and Cheating:

All students are required to abide by the Student Honor Code. For more information about academic honesty, including definitions of plagiarism and unauthorized collaboration, see: <http://www.dsoufl.edu/sccr/honorcodes/honorcode.php>.

Plagiarism is the intentional or unintentional unacknowledged use of the intellectual works of others, including published and unpublished material from the web or friends. I fully prosecute plagiarism and cheating possible at UF, the minimum of which is that you will fail this class and receive the letter grade F for this course. Per University policy, all allegations of academic misconduct are required to be reported to Student Conduct and Conflict Resolution (SCCR) in the Dean of Students Office.

Special Dispensations:

If you have a learning disability, hardship, or other dispensation approved by the Office of Student Affairs, please meet with me in the first three weeks to discuss your requirements. The Disability Resource Center in the Dean of Students Office provides students and faculty with information and support regarding accommodation for students with disabilities in the classroom. For more information, see: <http://www.dso.ufl.edu/drc/>

Technology Use in Class:

Should I become aware that you use your electronic devices at any point during class time for any activity not related to the course materials or note-taking on this course, you will count as absent that day and I will downgrade your oral participation grade half a letter grade for each time that I see you using electronic devices for other content than that pertaining to the course.

Statement on Harassment:

UF provides an educational and working environment for its students, faculty, and staff that is free from sexual, racial, ethnic, gender, and religious discrimination and sexual harassment. For more about UF policies regarding harassment, see:

<http://www.dso.ufl.edu/studentguie/studentconductcodephp#s4041>

A Note on Religious Holidays:

Student who belong to a religious community are not required to attend classes on their religious holidays. Please inform me when you will be absent, so that you receive credit for that missed day.

COURSE OUTLINE:**Week 1**

Monday, January 6

Introduction and syllabus

Tuesday, January 7

No screening

Wednesday, January 8

In-class screening: Selection from: Edison Kinetoscope Films (1894-1896), Lumière Films (1895-1897), Actualities (1897-1910) from DVD *The Movies Begin*, Vol 1 [Reserve]

1, Tom Gunning. "An Aesthetic of Astonishment: Early Film and the (In)credulous Spectator."

Linda Williams. *Viewing Positions: Ways of Seeing Film*. New Brunswick: Rutgers University Press, 1995: 114-133. [Canvas Files Week 1]

2, "Looking at Movies." *Writing about Movies*: 19-34. [Canvas Files Week 1]

Friday, January 10

In-class screening: Selection from: R.W. Paul. *The Countryman and the Cinegraph* (1901) [0:25], *The Extraordinary Cab Accident* (1903) [0:50], *The (?) Motorist* (1906) [2:30] from DVD *The Movies Begin*, Vol 2 [Reserve]

1, "Cinema 1895-1914." *Early Cinema: From Factory Gate to Dream Factory*. London: Wallflower, 2004: 1-22. [Canvas Files Week 1]

2, "Formal Analysis." *Writing about Movies*: 35-54. [Reserve and Canvas Files Week 1]

Week 2: Due Reflection Paper 1

Monday, January 13

In-class screening: Selection from: Alice Guy 1897: *Serpentine Dance* [2:00], 1900: *At the Photographers* [1:00], 1905: *The Tango* [2:00], 1905: *Alice Guy films a Photoscène* [2:00]

1905: *Saharet Performs the Bolero* [2:15], 1907: *The Race for the Sausage* [4:15] on DVD
Gaumont Treasures DVD 1 Alice Guy [Reserve]

1, Entry on Alice Guy on the Women Film Pioneers Project at:

<https://wfpp.columbia.edu/pioneer/ccp-alice-guy-blache/> [Canvas Pages]

2, "Cultural Analysis." *Writing about Movies*: 55-100. [Canvas Files Week 2]

Tuesday, January 14

Silent shorts: Animation and from short films to narratives (see appendix for list of films)
 [Reserve]

Wednesday, January 15

Frank Gray. "The Kiss in the Tunnel (1899), G.A. Smith and the Emergence of the Edited Film in England." *The Silent Cinema Reader*: 51-62. [Canvas Files Week 2]

Friday, January 17

Noah Isenberg. "Introduction." *Weimar Cinema: An Essential Guide*: 1-12.

Week 3: Due Reflection Paper 2

Monday, January 20

No Class: Martin Luther King Day

Tuesday, January 21

Screening: Robert Wiene. *The Cabinet of Dr. Caligari* (1920) [Reserve]

Wednesday, January 22

David Robinson. *Das Cabinet des Dr. Caligari*. London: BFI, 2005. Chapters 1 and 2: pgs. 7-41.

Friday, January 24

David Robinson. *Das Cabinet des Dr. Caligari*. London: BFI, 2005. Chapters 3 and 4: pgs. 41-end.

Week 4: Due Reflection Paper 3

Monday, January 27

1, Stefan Andriopoulos. "Suggestion, Hypnosis, and Crime: Robert Wiene's *The Cabinet of Dr. Caligari* (1920)." *Weimar Cinema: An Essential Guide*: 13-54.

2, "The Challenges of Writing about Movies." *Writing about Movies*: 3-18.

Tuesday, January 28

Screening: F.W. Murnau. *Nosferatu: Symphony of Horror* (1922) [Reserve]

Wednesday, January 29

Kevin Jackson. *Nosferatu* (1922). Part 1

Friday, January 31

Kevin Jackson. *Nosferatu* (1922). Part 2

Week 5 Due Reflection Paper 4

Monday, February 3

1, Thomas Elsaesser. "No End to *Nosferatu* (1922)." *Weimar Cinema: An Essential Guide*: 79-94.

2, "Generating Ideas," *Writing about Film*: 103-124.

Tuesday, February 4

Screening: Paul Wegener. *The Golem: How He Came into the World* (1920) [Reserve]

Wednesday, February 5

1, Noah Isenberg. "Of Monsters and Magicians: Paul Wegener's *The Golem: How He Came into the World* (1920)." *Weimar Cinema: An Essential Guide*: 33-54.

2, "Researching Movies," *Writing about Film*: 125-136.

Friday, February 7

Class cancelled

Week 6 Due Reflection Paper 5

Monday, February 10

"Developing Your Thesis," *Writing about Film*: 137-148.

Tuesday, February 11

Screening: Lotte Reiniger. *The Adventures of Prince Achmed* (1926) [Reserve]

Wednesday, February 12

William Moritz. "Some Critical Perspectives on Lotte Reiniger." *Animation Journal* 5.1 (Fall 1996): 40-51. [Reserve and Canvas Files Week 6]

Friday, February 14

1, Christiane Schönfeld. "Lotte Reiniger and the Art of Animation." *Practicing Modernity: Female Creativity in the Weimar Republic*. Würzburg: Königshausen & Neumann, 2006. [Reserve and Canvas Files Week 6]

2, "Considering Structure and Organization." *Writing about Movies*: 149-168.

Week 7 Due Reflection Paper 6

Monday, February 17

"Attending to Style." *Writing about Movies*: 169-181.

Tuesday, February 18

Screening: Fritz Lang. *The Complete Metropolis* (1927) (149 minutes) [Reserve]

Wednesday, February 19

1, Thomas Elsaesser. *Metropolis*. London: BFI, 2000: "Foreword, Acknowledgments, Introduction, Chapters 1-2": 7-43.

2, "Revising your Work." *Writing about Movies*: 183-193.

Thursday, February 20 @ 5:00pm **Due: Midterm paper**

Friday, February 21

Thomas Elsaesser. *Metropolis*. London: BFI, 2000: "Chapters 3-5, Conclusion, Appendix": 44-108.

Week 8 Due Reflection Paper 7

Monday, February 24

Anton Kaes. "Metropolis (1927): City, Cinema, Modernity." *Weimar Cinema: An Essential Guide*: 193-191.

Tuesday, February 25

Screening: Walter Ruttmann. *Berlin: Symphony of a Great City* (1927) [Reserve]

Wednesday, February 26

Sabine Hake. "Urban Spectacle in Walter Ruttmann's *Berlin: Symphony of the Big City*." *Dancing on the Volcano: Essays on the Culture of the Weimar Republic*. Ed. Thomas W. Knieche and Stephen Brockmann. Columbia, SC: Camden House, 1994: 127-137. [Reserve and Files Week 8]

Friday, February 28

Nora Alter. "Berlin, *Symphony of a Great City* (1927): City, Image, Sound." *Weimar Cinema: An Essential Guide*: 193-216.

Week 9

Spring Break March 2-March 6

Week 10

Monday, March 9

Lynne Frame. "Gretchen, Girl, Garçon? Weimar Science and Popular Culture in Search of the Ideal New Woman." *Women in the Metropolis: Gender and Modernity in Weimar Culture*. Ed. Katharina von Ankum. Berkeley: University of California Press, 1997: 12-40. [Reserve and Files Week 10]

Tuesday, March 10

Screening: G.W. Pabst. *Pandora's Box* (1929) [Reserve]

Wednesday, March 11
No reading

Friday, March 13

Mary Ann Doane. "The Erotic Barter: *Pandora's Box* (1929)." *The Films of G.W. Pabst: An Extraterritorial Cinema*. Ed. Eric Rentschler. New Brunswick: Rutgers University Press, 1990: 62-79. [Reserve and Files Week 10]

Week 11 Due Reflection Paper 8

Monday, March 16

Margaret McCarthy. "Surface Sheen and Charged Bodies: Louise Brooks as Lulu in *Pandora's Box* (1929)." *Weimar Cinema: An Essential Guide*: 217-236.

Tuesday, March 17

Kurt and Robert Siodmak, Edgar G. Ulmer, Fred Zinnemann. *People on Sunday* (1930) [Reserve]

Wednesday, March 18
No reading.

Friday, March 20

Lutz Koepnick. "The Bearable Lightness of Being: *People on Sunday* (1930)." *Weimar Cinema: An Essential Guide*: 237-254.

Week 12 Due Reflection Paper 9

Monday, March 23

S.S. Prawer. "Ironic Realism: *Menschen am Sonntag* (*People on Sunday*)." *Between Two Worlds: The Jewish Presence in German and Austrian Film, 1910-1933*. New York: Berghahn Books, 2007: 115-121. [Reserve and Files Week 12]

Tuesday, March 24

Josef von Sternberg. *The Blue Angel* (1930) [Reserve]

Wednesday, March 25

Richard W. McCormick. "The Cabaret of Humiliation: Gender, Spectacle, and Spectatorship in Josef von Sternberg's *The Blue Angel* (1930)." Richard W. McCormick. *Gender and Sexuality in Weimar Modernity: Film, Literature, and "New Objectivity"*. New York: Palgrave, 2001: 113-127. [Reserve and Files Week 12]

Friday, March 27

Patrice Petro. "National Cinemas/International Film Culture: *The Blue Angel* (1930) in Multiple Language Versions." *Weimar Cinema: An Essential Guide*: 255-270.

Week 13 Due Reflection Paper 10

Monday, March 30

David Imhoof. "Blue Angel, Brown Culture: The Politics of Film Reception in Göttingen." *Weimar Culture Revisited*. Ed. John Alexander Williams. New York City: Palgrave, 2011: 49-72. [Reserve and Files Week 13]

Tuesday, March 31

Screening: Fritz Lang. *M* (1931) [Reserve]

Wednesday, April 1

Anton Kaes. *M*. London: BFI, 2001 (1999): 6-53.

Thursday, April 2: Abstract Due 5:00pm

Friday, April 3

Anton Kaes. *M*. London: BFI, 2001 (1999): 53-86.

Week 14

Monday, April 6

Todd Herzog. "Fritz Lang's *M* (1931): An Open Case." *Weimar Cinema: An Essential Guide*: 291-301.

Tuesday, April 7

Avant-garde, Abstract, Experimental, Animation, and Advertising Cinema [see Appendix II]

Wednesday, April 8

Reading: Joel Westerdale. "The Musical Promise of Abstract Film." *The Many Face of Weimar Cinema: Rediscovering Germany's Filmic Legacy*. Ed. Christian Rogowski. Rochester: Camden House, 2010: 153-166. [Reserve and Canvas Week 14]

Friday, April 10

Reading: Michael Cowan. "Moving Picture Puzzles: Training Urban Perception in the Weimar 'Rebus Films'." *Screen* 51: 3 (Autumn 2010): 197-218. [Reserve and Canvas Week 14]
Screening: *Rebus* film in class

Week 15

Monday, April 13

Reading: Michael Cowan. "Taking it to the Street: Screening the Advertising Film in the Weimar Republic." *Screen* 54:4 (Winter 2013): 463-479. [Reserve and Canvas Week 15]

Tuesday, April 14

Slatan Dudow, Bertolt Brecht, Hans Eisler, Günther Krampf. *Kuhle Wampe or Who Owns the World?* (1932) [Reserve]

Wednesday, April 15

No reading

Friday, April 17

Marc Silberman. "The Subject of *Kuhle Wampe* (1932)." *Weimar Cinema: An Essential Guide*: 311-330.

Week 16

Monday, April 20

No reading

Tuesday, April 21

No screening

Wednesday, April 22

No reading

Monday, April 27

5:00 PM FINAL PAPER DUE

APPENDIX

Appendix I Screening List for Tuesday, January 14 Silent shorts: Animation and from short films to narratives (Total screening time: approximately 60 minutes)

Animation

The Movies Begin, Vol 1

Georges Méliés. *A Trip to the Moon* (1902) [12:00]

Ferdinand Zecca. *The Golden Beetle* (1907) [2:40]

Gaumont Treasures, Emile Cohl, Vol 2, DVD 1

Emile Cohl. *The Boutdebois Brothers* (1908) [2:00]

Emile Cohl. *Comic Mutations* (1909) [4:00]

Emile Cohl. *The Mysterious Fine Arts* (1910) [4:00]

The Movies Begin, Vol. 5

Pathé's Onésime, *Clock-Maker* (1912) [8:00]

From short pieces to narrative:

The Movies Begin, Vol. 5

Pathé Frères' Ferdinand Zecca. *The Policemen's Little Run* (1907)[5:30]

Gaumont Treasures, Vol 2, DVD 3:

Henri Fescourt. *Child's Play* (1913) [12:00]

The Movies Begin, Vol 1:

Edwin S. Porter. *The Great Train Robbery.* (1903) [11:00]

Appendix II: Screening list for Tuesday, April 7

Avant-garde, Abstract, Experimental, Animation, and Advertising Cinema

Abstract Cinema

1 Hans Richter. *Rhythmus 21 (Rhythm 21)* (1921) (3 min) [DVD *Avantgarde*, Disc 1]

2 Viking Eggeling. *Symphonie Diagonale (Diagonal Symphony)* (7min) [DVD *Avantgarde*, Disc 1]

Cubism

3 Fernand Leger. *Ballet Mécanique*. (1924) (11 min) [DVD *Avantgarde*, Disc 1]

DADA

4 Hans Richter. *Vormittagspuk (Ghosts Before Breakfast)* (1928) (9 min) [DVD *Avantgarde*, Disc 1]

Surrealism

5 Luis Buñuel. *Un Chien andalou* (1928) (15:50)
[<https://www.youtube.com/watch?v=79h05vqezJ0>]

Advertising

7 Lotte Reiniger. *The Secret of the Marquise* (1921) (2:35 min) [DVD *The Adventures of Prince Achmed*, Extra Material)--Silhouette Film

8 Walter Ruttmann. *Der Sieger (The Winner)* (3:02 min) (1922)
[<http://www.youtube.com/watch?v=X9q0igq61N0>]
Sieger=Winner; Excelsior=Brand of tires; Reifen=Tires

9 *Werbung für ATA (Advertisement for ATA 1930)* (3:50)
[<https://www.youtube.com/watch?v=3H8KJ6DHNII>]
ATA=brand name; Aluminium nur trocken: Aluminium only dry. Ata macht alles rein. Ata macht alles fein. Jeder wird loben. Ata allein.=Ata makes everything clean. Ata makes everything nice. Everybody will applaud. Ata alone.

APPENDIX III QUESTIONS FOR REFLECTION PAPERS

Weekly Reflection Papers about secondary scholarly readings may address the following points and questions but are not limited to these:

- 1, What is the text's main claim, argument, and/or thesis?
- 2, What historical context did you learn about the film?
- 3, Do you disagree with the reading or have questions about the reading?
- 4, Does the author make a claim about the film that you could apply to any other film that we have seen in class?
- 5, Describe the author's methodology or approach.
- 6, Does the author disagree with other readings of the film?
- 7, What do you find particular interesting about the reading?
- 8, Do you take any inspiration from the reading for your midterm or final paper, either something that you would like to explore more, apply to another film, or something with which you disagree? Feel free to use quotations that you want to use in your paper but keep in mind to frame quotations in your own words. If you use quotations, you need to include the page number and reference.

Weekly Reflection Papers about *Writing about Film* can take a different form. You can address the following points but your papers are not limited to the following points:

- 1, What did you learn from the section that you have read?
- 2, How do you position your own approach in relation to the approach that the authors outline.
- 3, You may look at a section of your writing and revise according to the advice given by the authors.
- 4, You may analyze your own writing based on the advice given by the authors.
- 5, You may reflect on your film viewing and film analysis practice following the authors' advice.
- 6, You may use material from and for other courses for this response paper as long as it pertains to the advice of the book.

In other words, while the Reflection Papers on scholarly secondary texts should be written in academic style, the Reflection Papers on the book *Writing about Film* may be personal and in a workshop mode.