

**Weimar Cinema and Early German Cinema-1945**  
**ENG 4310-161A and GET 3520-0480**  
**Spring Semester 2016**

Associate Professor Barbara Mennel

Office Hours: M 4:00pm-6:00pm, W 10:30-11:30am and by appointment

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Meeting times: Class meeting: M 5-6 and W 6 in TUR 2322

Screening: W E1-E3 (beginning at 7:20pm) (attendance required)

Room: Class: TUR 2322; Screening: Rofls 115

**Course description and objectives:**

The course offers an historical overview of the most influential films of German classical cinema, including how they relate to the social reality of the 1920s and 30s. We will discuss the classic cinema of the Weimar Republic organized around the tensions of modernity and addressing early genre films, such as science fiction, melodrama, mountain film, and the city film. We will also pay particular attention to gender and sexuality in such films as *Pandora's Box*, *The Blue Angel*, and *Girls in Uniform*. Urban space will feature as a central topic in discussions of *Berlin: Symphony of a City* and *The Last Laugh*. An understanding of orientalism 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 film and marginal genres, such as advertising and the interactive "rebus" films. The course will also include some Nazi films organized around the question of historical breaks and continuities.

**Required Reading:**

Books:

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

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

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.

**Grading:**

Attendance (points)	5%
Participation (letter grade)	5%
Reading and viewing quizzes (points)	<b>10%</b>
Midterm paper (letter grade)	<b>20%</b>
Proposal with abstract for final paper (letter grade)	10%
Annotated bibliography (letter grade)	<b>10%</b>
Final paper (letter grade)	40%

**Due Dates:**

Midterm paper	Week 7, Wednesday, February 17 @ 10:00pm
Abstracts for final paper	Week 13, Wednesday, March 30 @ 10:00pm
Annotated bibliography	Week 15, Wednesday, April 13 @ 10:00pm
Final Paper	Week 17, Monday, April 25 @ 8:00am

**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 class meetings. After drop/add, every class meeting counts for 2 points and any unexcused absence from class receives 0 points. Any late attendance or early departure without excuse receives 1 point. It is your responsibility to let me know, if you have arrived late to class, to contact me if you miss class with an acceptable excuse, to show me documentation for excused absences as soon as possible, and to make up all content covered in class. Absences will be excused in accordance with UF policy. Acceptable reasons for absence from class include illness, serious family emergencies, special curricular requirements (e.g., judging trips, field trips, professional conferences), military obligation, 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:

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

Absence for religious reason do not require written documentation, but you should let me know that you will miss or have missed class so that I can give you the 2 points for attendance.

**Participation:**

Your grade for participation reflects the quality and quantity of your contributions to the class, including the 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 grade has been calculated in canvas.

**Reading Quizzes:**

There will be a quiz worth 4 points at the beginning of each class after drop/add period has ended with two straightforward content questions about the readings and the films. No make-up quizzes are given. If you have an acceptable excuse (see above), you will receive the average points of your previous quizzes. If you miss a quiz because you are late or absent without an acceptable excuse, you will receive zero points.

**Assignments:**

All assignments, except the final paper, are due in hard copy at the beginning of class. 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. You need to email me the final paper as word document to [mennel@ufl.edu](mailto:mennel@ufl.edu). 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 pertaining to material covered in class by this point. No outside research is necessary.

Please include 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. Proposal for final paper including abstract and bibliography:**

You need to submit an abstract for the final paper, which should be the length of one paragraph.

The abstract has to include the following:

- a tentative title
- an explanation of your research questions,
- the film(s) that you will discuss in your final paper. These should be films we have not discussed in class

—a bibliography of at least two titles of scholarly texts not listed on the syllabus. You may not include materials from blogs or other personal websites.

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. Annotated bibliography**

The annotated bibliography discusses two scholarly texts that pertain to the topic of your final research paper. Annotated bibliographies are single-spaced with 12 pt. font, and 1 inch margins. The bibliographic entries have to be complete, consistent, and correct. Late annotated bibliographies are not accepted except for reasons in accordance with UF policy.

### **4. Final research paper:**

The final paper is 7-8 pages long on a research topic on Weimar Cinema that you have developed throughout the course. It should go beyond class discussion. Your paper has to discuss one or two films that we have not seen in class. The final paper has to integrate at least two outside sources of scholarly texts that we did 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 have to rewrite sections of the first paper, for example, the introduction and conclusion. For this option, you need to resubmit your midterm paper. 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 prosecute plagiarism and cheating to the fullest extent 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.

### **Graded and Submitted Materials:**

Students are responsible for maintaining duplicate copies of all work submitted in this course and retaining all returned work until they have received their final grades on ISIS. Should the need for a review of the grade arise, it is the student's responsibility to have and make available all returned assignments and quizzes, as well as all documentation for acceptable absences.

**Special Dispensations:**

If you have a learning disability, hardship, or other dispensation approved by the Office of Student Affairs, please meet with me to discuss your requirements as early in the term as possible. 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:**

**All cell phones and hand-held devices must be silenced during class time (off the desk and not in your pockets).** Should I see that you use your electronic device 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 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/studentqale/studentconductcodephp#s4041>

**A Note on Religious Holidays:**

Students who belong to a religious community are not required to attend classes on their religious holidays. Please let me know, so that I can give you credit for that missed day.

**Special Event:**

On January 29-30, a Film Studies Symposium will take place at the Harn Museum. On Friday, January 29 @ 4:00pm we will screen Tsai Ming Liang's *Journey to the West* (2014) and at 5:00pm Elena Gorfinkel will give a keynote address "Walking Still." On Saturday, January 30, we will have two graduate student panels: 2:00-4:00pm and 4:15-6:00pm. You will receive 2pts to make up for missing or late attendance at each section of the event and 4pts for a brief write-up of each section to be submitted by the end of the following week, which can be counted towards missed points in the quizzes.

## COURSE OUTLINE:

### Week 1

Wednesday, January 6  
Introduction and syllabus

Screening: Richard Oswald. *Anders als die Anderen (Different from the Others, 1919)*

### Week 2

Monday, January 11  
Colin Storer. *A Short History of the Weimar Republic*. London: I. B. Tauris, 2013:1-113.

Wednesday, January 13  
Colin Storer. *A Short History of the Weimar Republic*. London: I. B. Tauris, 2013: 114-205.

Screening: Robert Wiene. *The Cabinet of Dr. Caligari (1920)*—**16mm—Attendance absolutely required!**

### Week 3

Monday, January 18  
No Class: Martin Luther King Day

Wednesday, January 20  
David Robinson. *Das Cabinet des Dr. Caligari*. London: BFI, 2005 (1997).  
Stefan Andropoulos. "Suggestion, Hypnosis, and Crime: Robert Wiene's *The Cabinet of Dr. Caligari (1920)*." *Weimar Cinema: An Essential Guide*: 13-54.

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

### Week 4

Monday, January 25  
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.

Wednesday, January 27  
Noah Isenberg. "Introduction." *Weimar Cinema: An Essential Guide*: 1-12.

Screening: *Nosferatu: Symphony of Horror (1922)*

Friday, January 29 and 30: Symposium

Week 5

Monday, February 1

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

Wednesday, February 3

Siegfried Kracauer. "Introduction" and "6. Procession of Tyrants." *From Caligari to Hitler: A Psychological History of the German Film*. Princeton: Princeton University Press, 1947, 2004: 3-11 and 77-79.

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

Week 6

Monday, February 8

William Moritz. "Some Critical Perspectives on Lotte Reiniger." *Animation Journal* 5.1 (Fall 1996): 40-51. [R]

Wednesday, February 10

Christiane Schönfeld. "Lotte Reiniger and the Art of Animation." *Practicing Modernity: Female Creativity in the Weimar Republic*. Würzburg: Königshausen & Neumann, 2006.

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

Week 7

Monday, February 15

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

Wednesday, February 17

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

**Due: Midterm paper**

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

Week 8

Monday, February 22

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, 1994:127-37.

Wednesday, February 24

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

**Screening: Cancelled—Attention:** Watch outside of class: G.W. Pabst. *Pandora's Box* (1929) for Monday after break.

Week 9

### **Spring Break February 27-March 5**

Week 10

Watch outside of class for Monday's class: G.W. Pabst. *Pandora's Box* (1929)

Monday, March 7

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

Wednesday, March 9

Siegfried Kracauer. "The Little Shopgirls Go to the Movies." Siegfried Kracauer. *The Mass Ornament: Weimar Essays*. Cambridge: Harvard University Press, 1995: 291-304.

Screening: Kurt and Robert Siodmak, Edgar G. Ulmer, Fred Zinnemann. *People on Sunday* (1930)

**Week 11—If you have not done so yet, you should start identifying a research question for your final paper.**

Monday, March 14

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

Wednesday, March 16

Lynne Frame. "Gretchen, Girl, Garçonne? 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.

Screening: Josef von Sternberg. *The Blue Angel* (1930)

**Week 12—This week you should identify and watch one or two films we have not discussed in class about which you want to write your final paper.**

Monday, March 21

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

Wednesday, March 23

Walter Benjamin. "The Work of Art in the Age of Mechanical Reproduction." (1936)

<https://www.marxists.org/reference/subject/philosophy/works/ge/benjamin.htm>

Screening: Fritz Lang. *M* (1931)

**Week 13—If you have not yet done so, you should start conducting research for your final paper: What articles are available about your research question and the films that you are considering writing about?**

Monday, March 28

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

Wednesday, March 30

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

**Due: Proposal (abstract and bibliography) for final paper**

Screening: Leontine Sagan. *Girls in Uniform* (1931)

Week 14

Monday, April 4

B. Ruby Rich. "From Repressive Tolerance to Erotic Liberation: *Girls in Uniform*." *Gender and German Cinema: Feminist Interventions II German Film History/German History on Film*. Eds. Sandra Frieden, Richard W. McCormick, Vibeke R. Petersen, Laurie Melissa Vogelsang. Providence: Berg, 1993: 61-96.

Richard W. McCormick. "Coming Out of the Uniform: Political and Sexual Emancipation in Leontine Sagan's *Mädchen in Uniform*." *Weimar Cinema: An Essential Guide*: 271-289.

Wednesday, April 6

Siegfried Kracauer. "Selection from 9. Timid Heresis." *From Caligari to Hitler*. 226-229.

Nina Zimník. "No Man, No Cry? The Film *Girls in Uniform* and Its Discourses of Political Regime." *Women in German Yearbook* 15 (1999): 161-83.

Screening: Slatan Dudow. *Kuhle Wampe, or Who Owns the World?* (1932)

**Week 15—If you haven't already been doing so, you should be reading scholarship for your final paper and your annotated bibliography.**

Monday, April 11

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

Wednesday, April 13

Theodore F. Rippey. "*Kuhle Wampe* and the Problem of Corporeal Culture." *Cinema Journal* 47.1 (Autumn 2007): 3-25. [R]

**Due: Annotated bibliography**

Screening: Leni Riefenstahl. *Olympia* (1938)

Week 16

Monday, April 18

Susan Sontag. "Fascinating Fascism." *New York Review of Books*. February 6, 1975.  
<http://www.history.ucsb.edu/faculty/marcuse/classes/33d/33dTexts/SontagFasinFascism75.htm>

Wednesday, April 20

Attendance required. No reading and no screening.

**Monday, April 25**

**8:00 AM FINAL PAPER DUE**