

The University of Western Ontario
Department of Modern Languages and Literature
CLC 2191G/FILM 2191G

Ministry of Fear:

Media and Propaganda in the Third Reich

Mondays 1:30-2:30 and Wednesdays 12:30 to 2:30 pm, UC 224
Winter 2010

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Office Hours:

Wednesday 2:30-4:30pm or by appointment.

Course Objectives:

In this course we will study the history and techniques of German propaganda under National Socialism, focusing on major propaganda campaigns and the restructuring of mass media: film, radio, newsreel, and print. We will read key texts on Nazi ideology and examine cartoons and caricatures, Nazi feature film, newsreel and documentary, and the discourse on jazz and degenerate art. The final unit of the course also includes a contemporary novel on radio technology and the acoustics of the Third Reich.

Course Requirements:

Attendance and Classroom Participation (includes 1 quiz) 30%
Propaganda Analysis I and II (6 pages each) 35%
Final Exam 35%

All students are required to complete the required reading assignment and come to class with questions and substantive comments concerning assigned readings.

Textbooks:

Available for purchase at the UWO Bookstore:

David Welch, *The Third Reich: Politics and Propaganda*
Marcel Beyer, *The Karnau Tapes* (available as custom course packet)

Additional readings for the course are available on *Web-CT*.

Course Schedule*:

January 4—PROPAGANDA AND NAZI GERMANY: In-Class Screening *Divide and Conquer* (Lewis Seiler, Warner Bros. 1942 , 14:27 min.), and *Divide and Conquer* clips (Third Film in Frank Capra’s 1943 ‘Why We Fight’ Propaganda Film Series’ on the Nazi conquest of Western Europe in 1940) Suggested Reading: Mary Fulbrook, “The Weimar Republic: Origins and Orientations” and “The Collapse of Democracy and the Rise of Hitler” (pp. 16-54)

January 6— NAZI IDEOLOGY AND THE IDEA OF ‘VOLKSGEMEINSCHAFT’” Reading: “Popular Community and Racism” (pp. 69-83); “The Führer Myth and Consent in Everyday Life” (pp. 67-80)

January 11— MINISTRY OF PROPAGANDA Reading: Goebbels 15. March 1933: “The Tasks of the Ministry for Propaganda” in *The Third Reich: Politics and Propaganda* (Welch, pp. 172-182); Hitler *Mein Kampf* (excerpts on *Lebensraum*, loss of territories and propaganda)

January 13— RESTRUCTURING MASS COMMUNICATION Reading: “Conquest of the Masses” and “Restructuring the Means of Mass Communication” in *The Third Reich: Politics and Propaganda* (Welch, pp. 8-57)

January 18— IN-CLASS FILM SCREENING *Hitler Youth Quex* (Hans Steinhoff, 1933)

January 20— MARTYRDOM: *HITLER YOUTH QUEX* Reading: Eric Rentschler “Emotional Engineering: *Hitler Youth Quex*” and Linda Schulte-Sasse, “Foreign Contamination: *Hitler Youth Quex*, *Hans Westmar*, *S. A. Man Brand*, *For Human Rights*, and *Pour le Merite*”

January 25— ARCHITECTURE OF DOOM (in-class clips: Peter Cohen’s *Architecture of Doom*), Reading: George Mosse, “National Monuments” (*The Nationalization of the Masses*, 47-72)

January 25 Evening Screening: *Triumph des Willens (Riefenstahl, 1935, 120 min.) UC 84 5:30-7:30pm (exact date, time and place TBA/tentative)

January 27— LENI RIEFENSTAHL: MASS ORNAMENT AND FASCISM Reading: Sontag, “Fascinating Fascism”

February 1—NAZI PARTY RALLY FILMS Clips: *Triumph des Willens* and *Sieg des Glaubens/Victory of Faith* (Riefenstahl, 1935) Reading: Tomasolu, “The Mass Psychology of Fascist Cinema: Leni Riefenstahl’s *Triumph of the Will*”; Loiperdinger, Martin and David Culbert, “Leni Riefenstahl, the SA, and the Nazi Party Rally Films, Nuremberg 1933-1934: ‘Sieg des Glaubens’ and ‘Triumph des Willens’”

February 3—1936 NAZI OLYMPICS AND THE BODY CULT In-Class Clips: *Olympia* (Riefenstahl, 1938) Reading: “‘Once the Olympics are through, we’ll beat up the Jew’: German Jewish Sport 1898-1938 and Anti-Semitic Discourse”; “Leni Riefenstahl's *Olympia*: Brilliant Cinematography or Nazi Propaganda?”; Suggested (excerpts) “From Athens to Berlin: The 1936 Olympics and Leni Riefenstahl's *Olympia*”

February 8— PROPAGANDA AND PUBLIC OPINION; Reading: Welch, “Propaganda and Public Opinion” in *The Third Reich: Politics and Propaganda* (Welch, pp. 58-116)

February 10—PROPAGANDA AT WAR 1939-1945 Reading: David Welch on propaganda at war, the Russian campaign and Radio Blitzkrieg, “Nazi Propaganda at War 1939-1945” in *The Third Reich: Politics and Propaganda* (pp. 117-156)

February 15-20 No Class (Conference Week)

February 22 — THIRD REICH NEWSREELS In-Class Clips: Nazi War-Time Newsreel; Reading: Susan Tegel, “Third Reich newsreels--an effective tool of propaganda?” (pp: 143 – 153); “A Cinematic epic of German Heroism”: Newsreel and documentary films as propaganda devices”

February 24 –THIRD REICH NEWSREELS AND CAMPAIGN FILMS cont. In-Class: Clips: *Sieg im Westen/Victory in the West* (Brunsch and Kortwich, 1941); Anti-Axis Propaganda (Disney, *Cartoons at War*; *Divide and Conquer*; Len Lye, “Walking the Lambeth Walk”); Reading: Siegfried Kracauer “Conquest of Europe on the Screen: The Nazi Newsreel 1939-1940”; Hans Spier on the use of maps in propaganda “Magic Geography”

March 1 Anti-Semitism: Theory and Propaganda (Clips: *The Rothschilds*, Waschneck, 1940) (**PROPAGANDA ANALYSIS I DUE**) Reading: George L. Mosse, “The Jews: Myth and Counter-Myth” and Jeffrey Herf, “The Jews, The War, and the Holocaust”

March 3 In-Class Screening *Der ewige Jude/Eternal Jew* (Fritz Hippler, 1940) Reading: “A Cinematic Construction of Nazi Anti-Semitism: The Documentary *Der ewige Jude*”

March 8 *Der Ewige Jude* Discussion

March 8th Evening screening *Jud Süß (Veit Harlan, 1940, 98 min.) UC 84 pm 5:30-7:30 (exact date, time and place TBA/tentative)

March 10 Discussion: *Jew Süß*, Reading: David Culbert, “The Impact of Anti-Semitic Film Propaganda on German Audiences: *Jew Süß* and *The Wandering Jew* (1940)” [Course Packet]; Rentschler, “The Elective Other: *Jew Süß* (1940)”; Susan Tegel, “Veit Harlan’s *Jew Süß*” (pp. 76-82)

March 15 In-Class Screening: *The Führer Gives a City to the Jews* a.k.a *Theresienstadt: Ein Dokumentarfilm aus dem jüdischen Siedlungsgebiet* (Germany, Kurt Geron 1944, 23 min; incomplete); Reading: Jeffrey Herf, “Propaganda in the Shadow of the Death Camps”; Lutz Becker, “Film Documents of Theresienstadt” (93-100) and Zdenka Fantlova-Ehrlich, “*Terezin: the town Hitler gave to the Jews*” (102-105)

March 17 In-Class Clips: *Propaganda Swing: Dr. Goebbels Jazz Orchestra*; Reading: *Hitler’s Airwaves (propaganda lyrics)*; “The Target of Racial Purity: The Degenerate Music’ Exhibition in Duesseldorf, 1938” **and** Ministry of Propaganda Short Film Sketches, *Tran und Helle* (1939) Episodes: “Ausländische Sender/Foreign Radio Broadcasts” and “Feind hört mit/The Enemy is Listening in”)

March 22 In-Class Screening: *The Fall Gleiwitz* (East Germany, 1961, dir. Gerhard Klein, 70 min) no reading

March 24 Discussion: *Fall Gleiwitz* (no reading **PROPAGANDA ANALYSIS II DUE**)

March 29 Reading: *The Karnau Tapes*, Ch. I- II (pp. 1-51)

March 31 Reading: *The Karnau Tapes*, Ch. III-IV (pp. 52-112)

April 5 Reading: *The Karnau Tapes*, Ch. V–VI (pp. 113-163)

April 7 Reading: *The Karnau Tapes*, Ch. VII-IX (pp. 164-227); suggested reading: Ulrich Schoenherr, “Topophony of Fascism: On Marcel Beyer’s *The Karnau Tapes*”

FINAL EXAM TBA

Prerequisite: none

Antirequisite: none

Please Note: You are responsible for ensuring that you have successfully completed all course prerequisites (or have special permission from your Dean to waive the prerequisite) and that you have not taken an antirequisite course. If you are not eligible for the course, you may be removed from it at any time, and it will be deleted from your record. In addition, you will receive no adjustment to your fees. These decisions cannot be appealed. The screenings after the lecture/discussion on Friday is an essential part of the course that you have to attend. If you miss a class and a screening you are responsible for arranging a viewing of the assigned film at the Film Resource Center in UC1. Be aware that not all films are available at UC1. More than one unexcused absences will be reflected in your attendance mark. Assignments handed in late without prior approval will be penalized 3% per day. You must request an extension *before* the due date, and extensions will be given at my discretion.

Plagiarism: Students must write their essays and assignments in their own words. Whenever students take an idea, or a passage of text from another author they must acknowledge their debt both by using quotation marks where appropriate and by proper referencing such as footnotes or citations. Plagiarism is a major academic offense (see Scholastic Offense Policy in the Western Academic Calendar, Pg. 40). The University of Western Ontario uses plagiarism checking software. Students may be required to submit their written work in electronic form for plagiarism checking. All required papers may be subject to submission for textual similarity review to the commercial plagiarism detection software under license to the University for the detection of plagiarism. All papers submitted will be included as source documents in the reference database for the purpose of detecting plagiarism of papers subsequently submitted to the system. Use of the service is subject to the licensing agreement, currently between the University of Western Ontario and Turnitin.com.

General Course Objectives: Understanding, capacity for argument, judgment and analysis will be fostered by essays, presentations and other assignments, and by in-class small-group and whole-class discussion. Communication skills will be imparted through in-class discussion and credit will be given for frequency and quality of contributions. Essays and other written assignments are marked in accordance with the grading criteria listed below and include benchmarks for the expectations associated with each grade. Awareness of the limits of knowledge will be enhanced by exploring the legitimate differences of opinion and methodology within the field, and by requiring students to negotiate the formulation of their own opinions in-class with the terms and knowledge brought to discussions by other students and the instructor. The ability to argue and decide on complex issues will be fostered by essays and in-class discussion. Time management skills will be fostered by the need to prepare properly for class and to deliver assignments in a timely manner. Academic responsibility will be developed by the need to source assignments accurately.

UWO Policy on Accommodation for Medical Illness: Please go to the following site for information on the university Policy on Accommodation for Medical Illness:
https://studentservices.uwo.ca/secure/medical_accommodations_link_for_OOR.pdf
Please Note: Academic accommodation cannot be granted by the instructor or department.

* Films are also on reserve at the Film Resource Center, UC 1. If you are unable to attend the **evening screenings**, please view the film prior to classroom discussion.

*This course schedule is tentative and subject to change. Please contact your instructor if you have any questions regarding the readings or assignments.

Grading Criteria for Written Assignments

A (80 and up)

Clear development of a specific and challenging thesis, with proper paragraphs

Sentence structure correct, with full range of sentence types (compound, complex, and compound-complex), with full range of punctuation (including semicolons, colons, dashes, parentheses)

Graceful style, neither pompous nor breezy, and few errors

Detailed reference to appropriate texts, with evidence of individual response

Quotations well integrated into text, with proper documentation

Ability not only to expound subject but to see it around—subtleties and ambiguities, qualifications and concessions, relations to other subjects, etc.

B (70 to 79)

Clear development of a specific thesis, with proper paragraphs

Sentence structure correct, with reasonable range of sentence types and full range of punctuation

Style not too wordy, with errors relatively few and minor

Adequately detailed reference to texts

Quotations well integrated into text, with proper documentation

Ability to expound reasonably sophisticated ideas with clarity

C (60 to 69)

Reasonably clear development of a thesis, with proper paragraphs

Sentence structure correct, but perhaps overly simple, with tendency to avoid punctuation besides period and comma

Errors relatively few, but occasionally serious, with evident misunderstanding of some point of elementary grammar (comma splices, fragments, semicolon errors, subject-verb disagreements, poorly integrated quotations)

Effort to support points with references to the text, with reasonable effort at documentation

Basic ability to expound ideas

D (50 to 59)

Inadequacy at *one* of the following levels:

Difficulty with paragraphing or consecutive thought

Errors of grammar or diction frequent enough to interfere with understanding

Ideas inchoate, but clouded by weak expression

Overgeneralization with inadequate support, or with examples that run to lengthy irrelevant paraphrase

F (49 and down)

Inadequacy on *several* levels at once

Ideas too simple for level of course

Content largely “borrowed” from sources with no individual distillation, but no apparent attempt to deceive

0 (Report to Department)

Plagiarism with intent to deceive