

Department of English & Writing Studies  
Film Studies Program

**Haunted Screen: Early German Cinema**  
Film 3377F (001)  
Fall 2019



**Instructor:** Professor Adrian Mioc  
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**Office Hours:** Thursday 1:30-3:30 UC 3314  
or by appointment

**Course Location:** University College 1401

**Course Day/Time:** Monday 9:30-12:30pm  
(Screening) and Tuesdays 9:30-11:30  
(Lecture/Discussion)

**Antirequisites:** German 3321B or the former Film Studies 2246F/G, if taken in 2015-2016; the former Film Studies 2243F/G, if taken in 2011-2012.

**Prerequisites:** At least 60% in Film Studies 1020E or Film Studies 1022 or permission of the Department.

Unless you have either the requisites for this course or written special permission from your Dean to enroll in it, you may be removed from this course and it will be deleted from your record. This decision may not be appealed. You will receive no adjustment to your fees in the event that you are dropped from a course for failing to have the necessary prerequisites.

**Course Objectives:**

This course will focus on the sensational origins of cinema in Germany. We will examine cinema as part of a wider social and technological exhibition culture that includes phantasmagoria ghost projection, magic lanterns, and the “edutainment” of microscopes, X rays and stereoscopes. Our “media archaeology” of German cinema starts with the body madness of the “Boxing Kangaroo” and Max and Emil Skladanowsky’s 1895 *Wintergarten* film program (projected to a paying audience several months before the Lumière Brothers in Paris) and ends with Weimar horror classics (*Caligari*, *Genuine*, *Nosferatu*). Rare glimpses into the Skladanowsky retrospective of the Third Reich and a screening of New German cinema representations of forgotten film pioneers also illuminate the act of creating a national film history and archive. Other topics include the transition from “attractions” to narrative; the history of film exhibition; the early star system; gender and genre; early film theory and the auteur/art film; and modernity.

### **Learning Outcomes:**

By the end of the course you will be able to identify key optical technologies that paved the way for the development of the cinematograph, will gain familiarity with early German film pioneers and showmen, and will be able to compare an “attractions-based” early cinema with its uncanny shocks and visual effects to narrative film-making and German expressionist “art film.” By the end of this course, successful students will be able to investigate historical and/or archival material related to the first decades of film and interpret their aesthetic and cultural significance and value. Successful students will also be able to demonstrate enhanced written and oral communication skills, employing them in evidence-based arguments.

### Course Materials

#### **Required Texts:**

All course readings available through OWL.

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

### Methods of Evaluation

Attendance and Classroom Participation (includes 1 pop-quiz) 25%

Essay I (4 pages film review) 15%

Essay II (6 pages essay) 25%

Final Exam 35%

Students are fully responsible for looking at and being familiar with the information posted on the department website at <http://www.uwo.ca/english/undergraduate/Student%20Information.html>.

**Please Note:** The film screenings for the course are mandatory. If you miss a class or a screening you are responsible for arranging a viewing of the assigned film at the Film Resource Centre in UC 1126 / 1126A. The normal hours of operation for the Film Resource Centre are 9:00am – 2:00pm, Monday through Friday. Students with special permission to watch films on their own time and needing to do so during the 2.00-4.30 period should contact the Film Library Assistant Rachel Gunn (x85730 or rgunn4@uwo.ca) to make special arrangements to do so, as normally the Film Library will be closed during the afternoon. Please note that not all films are available at the Film Resource Centre. More than one unexcused absence 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.

**Electronic Devices:** Electronic Devices will not be allowed during tests, examinations or screenings. Laptops will be permitted for notes only during the lecture. Please do not violate the policy and use your electronic device to access social media or email during class time.

### Accommodation

Students seeking academic accommodation on medical grounds for any missed tests, exams, participation components and/or assignments worth 10% or more of their final grade must apply to the Academic Counselling office of their home Faculty and provide documentation. Academic accommodation cannot be granted by the instructor or department. Documentation shall be submitted, as soon as possible, to the Office of the Dean of the student's Faculty of registration, together with a request for relief specifying the nature of the accommodation being requested. The UWO Policy on Accommodation for Medical Illness and further information regarding this policy can be found at [http://uwo.ca/univsec/pdf/academic\\_policies/appeals/accommodation\\_medical.pdf](http://uwo.ca/univsec/pdf/academic_policies/appeals/accommodation_medical.pdf).

### **Downloadable Student Medical Certificate (SMC):**

[http://www.uwo.ca/univsec/pdf/academic\\_policies/appeals/medicalform.pdf](http://www.uwo.ca/univsec/pdf/academic_policies/appeals/medicalform.pdf)

### Academic Offences

Scholastic offences are taken seriously and students are directed to read the appropriate policy, specifically, the definition of what constitutes a Scholastic Offence, at [http://www.uwo.ca/univsec/pdf/academic\\_policies/appeals/scholastic\\_discipline\\_undergrad.pdf](http://www.uwo.ca/univsec/pdf/academic_policies/appeals/scholastic_discipline_undergrad.pdf)

### **Plagiarism:**

Students must write their essays and assignments in their own words. Whenever students take an idea or passage 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 offence.

### **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 for such checking 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 <http://www.turnitin.com>.

All instances of plagiarism will be reported to the Chair of Undergraduate Studies. Proven cases of plagiarism will result in a grade of zero for the assignment. Subsequent offences will result in failure for the course.

### Support Services

Registrarial Services <http://www.registrar.uwo.ca>

Student Support Services <https://student.uwo.ca/psp/heprdweb/?cmd=login>

Services provided by the USC <http://westernusc.ca/services/>

Student Development Centre <http://www.sdc.uwo.ca/>

Students who are in emotional/mental distress should refer to MentalHealth@Western: <http://www.uwo.ca/uwocom/mentalhealth/> for a complete list of options about how to obtain help.

### Timetable

#### WEEK ONE (SEPT. 11TH -12TH)

**Screening:** *Trick of the Light (Die Gebrüder Skladanowsky)*, (Wim Wenders, Germany 1995, 79min)  
*Wintergarten Program* (Max and Emil Skladanowsky, Germany, 1895, 7 min.)

**Lecture/Discussion - Reading:** Elena Dagrada, “A Fly, Two Films, and Three Queries”, Manfred Lichtenstein, “The Brothers Skladanowsky” [short article], Janelle Blankenship, “To Alternate/To Attract: The Skladanowsky Experiment”, Martin Loiperdinger, “1896-The Arrival in Germany of the Cinématographe Lumière”

#### WEEK TWO (SEPT. 18TH-19TH)

**Screening:** *Dr. Mabuse, The Gambler* (Fritz Lang, Germany, 1922)

**Lecture/Discussion:** Andre Bazin, *What is Cinema* vol 1 (*The Ontology of the Photographic Image* 9-17, *The Myth of Total Cinema*, 17-12)  
Siegfried Krakauer, *From Caligari to Hitler. A Psychological History of German Film* (Peace and War 15-28, Forebodings 28-35, Procession of Tyrants 77-88)

#### WEEK THREE (SEPT. 25TH -26TH)

**Screening:** *The Testament of Dr. Mabuse* (Fritz Lang, Germany, 1933)

**Lecture/Discussion:** *Oxford History of World Cinema, (Germany: The Weimar Years*, Thomas Elsaesser 136-155)  
Siegfried Krakauer, *From Caligari to Hitler. A Psychological History of German Film* (Destiny 88-96 Mute Chaos 96-107 Crucial Dilemma 107-115)

#### WEEK FOUR (OCT. 2ND-3RD) FROM CIRCUS ATTRACTION TO URBAN DISTRACTION: CITY SYMPHONY

**Screening:** *Berlin, Symphony of a Great City* (Walter Ruttmann, Germany, 1927) and *Rebus Film I* (Paul Leni, Germany, 1925)

**Lecture/Discussion -- Reading:** Moholy-Nagy, “Dynamic of the Metropolis: Sketch of a Manuscript for a Film”, Siegfried Krakauer, “The Mass Ornament” [optional]

#### WEEK FIVE (OCT. 9TH-10TH) FILM AND LITERATURE

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

**Lecture/Discussion -- Reading:** Robert Stam, *A Companion to Literature and Film* (Kamilla Elliott, *Novels, Films, and the Word/Image Wars* 1-23, *Sacred Word, Profane Image: Theories of Adaptation* Ella Shohat 23-46)

Recommended: Georg Lukács, “Thoughts on an Aesthetics of the Cinema (1913)”, Corinna Mueller, “Emergence of the Feature Film in Germany between 1910 and 1911”; Walter Serner, “Cinema and the Desire to Watch (1913)”

#### WEEK SIX (OCT. 17TH-18TH) AUTORENFILM AND EXPRESSIONIST HORROR

**Screening:** *Student of Prague* (Stellan Rye, Germany, 1913) + *Faust* (F.W. Murnau, Germany, 1926)

**Lecture/Discussion -- Reading:** Helmut H. Diedrichs, “The Origins of the Autorenfilm”, Herbert Tannenbaum “Art at the Cinema”, Otto Rank, “The Double (1914)” [excerpts], Freud, “The Uncanny (1919)” [excerpts]; Leon Hunt, “*The Student of Prague: Division and Codification of Space*”

**Essay One Due in class on Oct. 18th**

### WEEK SEVEN (23RD -24TH) EXPRESSIONIST HORROR I

**Screening:** *Cabinet of Dr. Caligari* (Robert Wiene, Germany, 1920, tinted) + *Genuine: A Tale of a Vampire* (Robert Wiene, Germany, 1920)/Archival Fragment + Clips on Expressionist Haunted Writing

**Lecture/Discussion -- Reading:** Stefan Andriopolous, "Suggestion, Hypnosis, and Crime: Robert Wiene's *The Cabinet of Dr. Caligari* (1920)", Anton Kaes, "*The Cabinet of Dr. Caligari*: Expressionism and Cinema", Lotte Eisner, "The Beginnings of the Expressionist Film", Siegfried Kracauer, *From Caligari to Hitler* (61-76)

### WEEK EIGHT (OCT. 30TH-31ST) EXPRESSIONIST HORROR II

**Screening:** *Nosferatu: A Symphony of Horror* (F.W. Murnau, Germany, 1924) and *Le Vampir* (Jean Painlevé, France, 1945)

**Lecture/Discussion -- Reading:** Stacey Abbott, "Spectral Vampires: *Nosferatu* in the Light of New Technology", Anton Kaes, *Shell Shock Cinema* [excerpts], "Microkinematography" (*Nature*, 1911)

### WEEK NINE NO CLASS FALL BREAK

### WEEK TEN (NOV. 13TH-14TH) EXPRESSIONIST HORROR III

**Screening:** *Golem: How He Came into the World* (Paul Wegener, Germany, 1920) *Morning to Midnight* (Karl Heinz Martin, Germany, 1920)

**Lecture/Discussion -- Reading:** Noah Isenberg, "Of Monsters and Magicians: Paul Wegener's *The Golem: How He Came into the World* (1920)", **Recommended:** Thomas Elsaesser, "Social Mobility and the Fantastic: German Silent Cinema"

### WEEK ELEVEN (NOV. 20TH-21ST) SHADOW PLAY AND SHOWMEN REVISITED

**Screening:** *Metropolis* (Fritz Lang, Germany, 1926)

**Lecture/Discussion -- Reading:** Francis Guerin, "Legends of Light and Shadow: The Mythical Past in *Algol* and *Schatten*" [excerpt] 89-108; "The Lantern in the Service of Theater" (1877, *Lanterna magica. Zeitschrift für alle Zweige der Projections-Kunst*), Nr. 15, 31-33, Allan Ross MacDougall, "An Athenian Shadow-Play: The *Karagheuze* Theatre of Antoine Mollas" (*Theatre Arts Monthly*, Vol 17 I, 1933) [the German filmmaker Lotte Reiniger visited this theatre in the 1930s]

### WEEK TWELVE (NOV. 27TH-28TH) FEMALE AUDIENCES AND SPECTATORSHIP

**Screening:** *The Abyss* (Urban Gad, Denmark, 1910, 33 min), *Black Dream* (Urban Gad, Denmark, 1911, 55 min), *Engelien* (Urban Gad, Germany 1914, 55 min)

**Lecture/Discussion -- Reading:** Heide Schlüpmann, "Cinema as Anti-Theater: Actresses and Female Audiences in Wilhelminian Germany", Janet Bergstrom, "Asta Nielsen's Early German Films", Angela Dalla Vacche, "Asta Nielsen's Acting: Motion, Emotion, and the Camera-Eye"

**Essay Two Due in class on Nov. 28<sup>th</sup>**

### WEEK THIRTEEN (DEC. 4TH AND 5TH) THE BEGINNINGS OF THE FILM NOIR

**Screening:** *M*, (Fritz Lang, Germany, 1936)

**Last Lecture/Discussion: No Reading**

### 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