

Department of English & Writing Studies  
Film Studies Program

**Contemporary German Cinema**  
**Film 3335F (001)**  
Fall 2022

**Instructor:** Professor Adrian Mioc  
University College 3314  
[amioc2@uwo.ca](mailto:amioc2@uwo.ca) | 519 661-2111 x87882  
Virtual Essay Drop Box: OWL Drop Box  
Office hours: Monday 2:30-4:30 pm or by  
appointment

**Course Day/Time:** Seminar Monday 12:30-  
2:30, Screening Online

**Prerequisites (for Film 3335F only):** At least 60% in Film Studies 1020E or Film Studies 1022 or special permission of the department

**Prerequisite (for German 3362F only):** German 2200 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 will be removed from this course and it will be deleted from your record. The 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.

**Film Screening Note:** All films screened in this course are available online via streaming services or links. If you would like to view a film on campus, you may also arrange a viewing of the assigned film on dvd at the Film Resource Centre and Film Viewing Lab located in the basement of University College - UC 1126 / 1126A. The hours of operation for the Film Resource Centre are **Monday – Thursday 11-4 pm and Friday 11- 3 pm**. During the pandemic, new safety measures and social distancing policies are currently in place. Please note that space is limited and only two viewing carrels are available. If you have questions or would like to try to book an appointment in advance, please email the Film Resource Centre Librarian Rachel Gunn ([rgunn4@uwo.ca](mailto:rgunn4@uwo.ca), **ext. 85730**).

### Course Description

This course introduces students to the history of Contemporary German Cinema after unification. Topics include *Ostalgie*, the “Berlin School”, European identity and transnational film production, migration, and historical memory. The relationship to the *auteurism* of post-war New German Cinema will also be examined. By the end of this course, you will be able to identify major trends and tendencies in contemporary German Cinema and situate them in their historical, cultural and aesthetic contexts.

**Learning Outcomes:**

Students in this course will gain a new awareness and appreciation of German film history, film aesthetics and cultural studies approaches. 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. 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. Academic responsibility and time management skills will be fostered by the need to prepare properly for class and to deliver assignments in a timely manner.

Assigned texts will be available on OWL.

Methods of Evaluation

**Classroom Participation** (includes OWL discussion board contributions): 25%

**Sequence Analysis Assignment:** 20% (5 pages), Due Oct. 29th

**Short Presentations on Film Shorts, Trailers or adverts to promote Windowflicks**

**Screenings in Berlin Courtyards during Pandemic** 25%, Due Dec. 3rd

**Final Project** (Open Topic Research Paper or Creative Assignment) – (10 pages) 30%, Due Dec. 16<sup>th</sup>

**Online Screenings:** Please use online streaming platforms or online links to view all assigned films in this course on your own time. Please also check our OWL course management site for weekly screening information and links. Films will be screened in German with English subtitles.

Academic Offences

**Plagiarism:** Plagiarism is a major academic offence. Students must write their essays in their own words. Whenever students take an idea, or a 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.

[www.uwo.ca/univsec/handbook/appeals/scholastic\\_discipline\\_undergrad.pdf](http://www.uwo.ca/univsec/handbook/appeals/scholastic_discipline_undergrad.pdf)

**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](http://Turnitin.com).

### Accommodation Policies

**If Academic Consideration** has been granted, you will have three days after the end of the period for which you received Academic Consideration to submit your assignment. Please use OWL DropBox to submit the assignment, unless the instructor communicates otherwise. Late penalties (see below) apply for work that is not submitted by the revised deadline, after the period of academic consideration.

**Late Penalties:** 3% per day for assignments that are overdue.

**Religious Accommodation:** Students should consult the University's list of recognized religious holidays, and should give reasonable notice in writing, prior to the holiday, to the Instructor and an Academic Counsellor if their course requirements will be affected by a religious observance. Additional information is given in the Western Multicultural Calendar.

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

### 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/>

### Online Etiquette

Some components of this course will involve online interactions. To ensure the best experience for both you and your classmates, please honour the following rules of etiquette:

- please “arrive” to class on time
- please use your computer and/or laptop if possible (as opposed to a cell phone or tablet)
- ensure that you are in a private location to protect the confidentiality of discussions in the event that a class discussion deals with sensitive or personal material
- to minimize background noise, kindly mute your microphone for the entire class until you are invited to speak, unless directed otherwise
- [suggested for classes larger than 30 students] In order to give us optimum bandwidth and web quality, please turn off your video camera for the entire class unless you are invited to speak
- [suggested for cases where video is used] please be prepared to turn your video camera off at the instructor’s request if the internet connection becomes unstable
- unless invited by your instructor, do not share your screen in the meeting

The course instructor will act as moderator for the class and will deal with any questions from participants. To participate please consider the following:

- if you wish to speak, use the “raise hand” function and wait for the instructor to acknowledge you before beginning your comment or question
- remember to unmute your microphone and turn on your video camera before speaking
- self-identify when speaking
- remember to mute your mic and turn off your video camera after speaking (unless directed otherwise)

General considerations of “netiquette”:

- Keep in mind the different cultural and linguistic backgrounds of the students in the course.
- Be courteous toward the instructor, your colleagues, and authors whose work you are discussing.
- Be respectful of the diversity of viewpoints that you will encounter in the class and in your readings. The exchange of diverse ideas and opinions is part of the scholarly environment. “Flaming” is never appropriate.
- Be professional and scholarly in all online postings. Cite the ideas of others appropriately.

Note that disruptive behaviour of any type during online classes, including inappropriate use of the chat function, is unacceptable. Students found guilty of Zoom-bombing a class or of other serious online offenses may be subject to disciplinary measures under the Code of Student Conduct.

\*Please note that this emergency remote teaching course schedule is tentative and subject to change. During the COVID-19 emergency remote teaching year, all film screenings are online and asynchronous. The course content may be delivered asynchronously (e.g. posted on OWL for students to view at their convenience) or synchronously during the scheduled seminar slot. If you have any questions, please contact your instructor.

### Timetable

#### **Week One**

Screening: *Lola rennt/Run Lola Run* (Tykwer, 1998), **Available on Criterion on Demand streaming platform/ Weldon Library Databases <https://guides.lib.uwo.ca/az.php>** [look for New/Trial Databases on right or use alphabetical list] *or* fsharetv <https://fsharetv.co/movie/run-lola-run-episode-1-tt0130827>

[Note: Criterion on Demand only has the film dubbed into English. It would be best to view the film on fsharetv since it is the German original. You can select English subtitles (click on “pick subtitles” above the film)]

Sept. 12

Introduction: German Film Historiography

Discussion: ‘*Lola rennt*’, Tykwer and X-Filme Production

In-Class Clips: *Das kleine Chaos/The little Chaos* (Fassbinder, 1967, 9 min.)

<https://www.youtube.com/watch?v=xxoQZHgokJ8>;

Reading: Christine Haase, “You Can Run, but You Can’t Hide: Transcultural Filmmaking in *Run Lola Run* (1998)” 395-413; Evans “Tom Tykwer’s *Run Lola Run*: Postmodern, Posthuman, or ‘Post-Theory’” 105-115; **OPTIONAL**: “Tom Tykwer’s *Lola rennt*: A Blueprint of Millennial Berlin”

#### **Week Two**

Screening: *Die Ehe der Maria Braun/Marriage of Maria Braun* (Fassbinder, 1979) **BFI Player Rentals - Subscribe to watch - 14-day free trial, then £4.99 a month**  
<https://player.bfi.org.uk/subscription/film/watch-the-marriage-of-maria-braun-1978-online>

Sept. 19 Discussion: Fassbinder and the New German Cinema

In-Class Screening: *3 American LPs* (Wenders, 1969, 13 min.), <https://vimeo.com/135498856>

Reading: "1. The Oberhausen Manifesto (1962)" (2), "Rainer Werner Fassbinder" 229-235; Alexander Kluge, "What do the 'Oberhausener' want?" 203-205; Anton Kaes, "History, Fiction, Memory: Fassbinder *The Marriage of Maria Braun*", 276-286; **OPTIONAL**: Crofts, "Reconceptualizing National Cinema"

### **Week Three**

Screening: *Der Himmel über Berlin/Wings of Desire* (Wenders, 1987), [BFI Player Rentals - Subscribe to watch - 14-day free trial, then £4.99 a month](#)  
<https://player.bfi.org.uk/subscription/film/watch-wings-of-desire-1987-online>

Sept. 26 Discussion: The Topography of Historical Memory

Reading: Ian Garwood, "The Autorenfilm in Contemporary German Cinema" 202-210; Andrew Higson, "The Concept of National Cinema" 52-67  
In-Class Clips: *Die Gebrüder Skladanowsky (A Trick of the Light)* (Wenders, 1995)

### **Week Four**

Screening: *Bin ich schön/Am I Beautiful?* (Dorris Dörrie, 1998), [LINK ON OWL will be posted shortly – MCINTYRE STREAMING PLATFORM](#)

Oct. 3 Discussion: German Comedy: The Cinema of Consensus

Reading: "Angst Takes a Holiday in Doris Dörrie's *Am I Beautiful* (1998)" 376-391; Eric Rentschler, "From New German Cinema to the Post-Wall Cinema of Consensus," 245-261

### **Week Five – Thanksgiving**

#### **Week Six**

Screening: *Good bye Lenin!* (Becker, 2003), <https://fsharetv.co/movie/good-bye-lenin!-episode-1-tt0301357>

Oct. 17 Discussion: *Ostalgie* (Ostalgie Clips and Dani Brühl clips: *Sonnenallee*, *Go Trabi Go*, *Das weiße Rauschen*)

Reading: Anton Kaes, "The Staging of Memory: Rewriting the Past in Contemporary German Cinema" (321-338), Hodgin "Taking Leave of the GDR: *Berlin is Germany* and *Good Bye Lenin!*" (Excerpts, 25-30 and 34-45)

#### **Week Seven**

Screening: *Das Leben der Anderen/Lives of Others* (Florian Henckel von Donnersmarck, 2006), Criterion on Demand streaming platform/ Weldon Library Databases  
<https://guides.lib.uwo.ca/az.php> [look for New/Trial Databases on right or use alphabetical list]

Oct. 24 Discussion: Politics of Ostalgie Revisited

Reading: Enns, "The Politics of Ostalgie: Post-socialist Nostalgia in Recent German Films" (475-491); Matthew Bernstein (Short Review), "The Lives of Others: Matthew H. Bernstein on an Emotive Surveillance Thriller (30-36)"  
[Sequence Analysis due Oct. 29th](#)

## Week Eight - Fall Reading Week -NO CLASS

### Week Nine

Screening: *Die Fälscher/ Counterfeiters* (Stefan Ruzowitzky, 2007) **Criterion on Demand** streaming platform/ Weldon Library Databases <https://guides.lib.uwo.ca/az.php> [look for New/Trial Databases on right or use alphabetical list]

Screening: *Comedian Harmonists* (Vilsmaier, 1997) **LINK ON OWL will be posted shortly/ McIntyre Media Streaming link**

Nov 7 Discussion: Heritage Cinema Clips *Downfall* (Hirschbiegel, 2004)

Reading: Lutz Koepnick, "Honor your German Masters: History, Identity and National Identity in Joseph Vilsmaiers *Comedian Harmonists*" (349-369); Lutz Koepnick, "Reframing the Past: Heritage Cinema and the Holocaust in the 1990s" (Excerpts, 49-59; 61-63 and 66-70) **Optional:** Higson, "Re-presenting the National Past: Nostalgia and Pastiche in the Heritage Film" (109-128)

### Week Ten

Screening: *Die fetten Jahre sind vorbei/ Edukators* (Hans Weingartner, 2004), BFI Player Rentals, Rent for £2.50, available online

<https://player.bfi.org.uk/rentals/film/watch-the-edukators-2004-online>

Nov 14 Discussion: Topography of Terrorism: RAF and Revolution

Reading: Palfreyman, "The Fourth Generation: Legacies of Violence as Quest for Identity in Post-Unification Terrorism Films" (11-40)

In-Class Clips: *Black Box BRD* (Veleil, 2001); *23: Nichts ist so wie es scheint/23: Nothing is as it appears* (Hans-Christian Schmid, 1998)

### Week Eleven

Screening: *Gegen die Wand/Head-On* (Fatih Akin, 2004), **Criterion on Demand** streaming platform/ Weldon Library Databases <https://guides.lib.uwo.ca/az.php> [look for New/Trial Databases on right or use alphabetical list]

Turkish-German Cinema: European Identity I

Clips: *Die alten, bösen Lieder* [Good, old songs] (Akin, 2004) [short on *Europäische Visionen: 25 Filme von 25 Regisseuren* [Visions of Europe, Lars von Trier]

<http://www.ts-parfum.ru/video/Gd8NXjVYHbk>

Nov 21 Discussion - Reading: Deniz Göktürk, "Beyond Paternalism: Turkish German Traffic in Cinema" (248-255)

### Week Twelve

Screening: *Alles auf Zucker!/Go for Zucker!* (Dani Levi, 2004) – **Streaming on KANOPY - Weldon Databases**

Nov 28 Discussion: Reviving German-Jewish Comedy

Reading: Nathansen "A Polemical Review of Post-Wall Germany's First 'Jewish' Movie" (2 pages, short review), Allan, "Post-Unification German-Jewish Relations and the Discourse on Victimhood in Dani Levi's Films"

### **Week Thirteen**

Berliner Sonderschule

Screening: "*Oh Boy*"/*A Coffee in Berlin* (Jan-Ole Gerster, 2012), available online on fsharetv  
<https://fsharetv.co/movie/a-coffee-in-berlin-episode-1-tt1954701>

Dec 5. **NO READING**

Dec. 16 – **Final Project or Research Paper Due**

### **Kurzfilm or Trailer Presentations Ideas:**

*Nashorn im Gallopp/Rhino Full Throttle* (Erik Schmitt, 2015)

*Surprise* (Veit Helmer, 1995)

*The Secret Adventures of the Projectionist* (Max Sacker, 2008)

*Nelly* (Chris Raiber, 2019)

*Dissonance* (Til Nowak, 2019)

*Die Klausur/The Exam* (Patrick Buecking, 2019)

Trailer: *Cleo* (Erik Schmitt, 2019)

Trailer: *Film/Spricht/Viele/Sprachen* (Gustav Deutsch, 1995)

Trailer: *Systemsprenger* (Nora Fingscheidt, 2019)

Trailer: *Windowflicks* (Wim Wenders, 2020)

All short films or trailers licensed by Kurzfilm Agentur Hamburg, Berlinale or Viennale or put in public domain by the filmmaker –streaming online

*Rhino Full Throttle* (Erik Schmitt, 2015)

<https://www.youtube.com/watch?v=9ZqEgF4ICxU>

*Surprise!* (Veit Helmer, 1995)

<https://www.youtube.com/watch?v=iIU0eWkNhEQ>

*The Secret Adventures of the Projectionist* (Max Sacker, 2008)

[https://www.imdb.com/title/tt1281388/videoplayer/vi56754201?ref=tt\\_pv\\_vi\\_aiv\\_1](https://www.imdb.com/title/tt1281388/videoplayer/vi56754201?ref=tt_pv_vi_aiv_1) (alternate ending)

[https://www.imdb.com/video/vi56754201?ref=tt\\_pv\\_vi\\_aiv\\_2](https://www.imdb.com/video/vi56754201?ref=tt_pv_vi_aiv_2)

*Nelly* (Chris Raiber, 2019)

<https://www.youtube.com/watch?v=OI4KP5WR9Bg>

*Dissonance* (Til Nowak, 2019) – animation and live action

<https://www.youtube.com/watch?v=loWtYVpXJgg>

*Die Klausur (The Exam)* (Patrick Buecking, 2019)

Trailer: *Systemsprenger/System Crasher* (Nora Fingscheidt, 2019)

<https://www2.bfi.org.uk/news-opinion/sight-sound-magazine/reviews-recommendations/system-crasher-nora-fingscheidt-nine-year-old-social-care-rage>

Trailer: *Cleo* (Erik Schmitt, 2019)

<https://www.youtube.com/watch?v=IloUvCND1KQ>

Trailer: *Film/Spricht/Viele/Sprachen* (Gustav Deutsch, 1995)

<https://www.youtube.com/watch?v=0XI2Z2uXNB4>

Trailer *Windowflicks* (Wim Wenders, 2020), link will be posted on OWL