

**Fall 2017**  
**FEMINIST THEORY AND GERMAN-LANGUAGE FILM**  
(ENG 6138 Studies in Film and GET 6901 Special Studies German Literature)

Associate Professor Barbara Mennel  
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**Course objectives:**

The cross-listed graduate pro-seminar has a two-fold objective: one, introduction to academic research processes, scholarly writing, professionalization, and teaching; and two, a study of feminist theory in relation to German-language film. In addition to reading feminist theory and discussing its applicability to film, we will host scholars Hester Baer and Erica Carter for public lectures and seminar discussions of their scholarship and academic careers. Films include *Murderers Are among Us* (Wolfgang Staudte, 1946), *The Girl Rosemarie* (Rolf Thiele, 1958), *Passing Summer* (Angela Schanelec, 2017), *Toni Erdmann* (Maren Ade, 2016), *The Devil is a Woman* (Josef von Sternberg, 1935), and *La Habanera* (Detlev Sierk, 1937). The seminar will address research and writing for graduate school, as well as for conference participation and publication. Members of the seminar will have ample time and opportunity to apply materials to their areas of research interest. Course assignments include preparatory research activities, professional exercises, academic genres (e.g. abstract), drafts and responses on research projects, and active involvement in hosting guest speakers.

**Required Reading:**

Hester Baer. *Dismantling the Dream Factory: Gender, German Cinema, and the Postwar Quest for a New Film Language*. New York: Berghahn Books, 2009.

Erica Carter. *How German Is She? Postwar West German Reconstruction and the Consuming Woman*. Ann Arbor: University of Michigan Press, 1997.

Erica Carter. *Dietrich's Ghosts: The Sublime and the Beautiful in Third Reich Film*. London: British Film Institute, 2004.

Gerald Graff and Cathy Birkenstein. *They Say/I Say: The Moves that Matter in Academic Writing*. New York: W.W. Norton, 2017.

Gregory Colón Semenza. *Graduate Study for the 21<sup>st</sup> Century: How to Build an Academic Career in the Humanities*. New York: Palgrave Macmillan, 2010.

Additional articles and weblinks accessible through Library West Reserve; articles and other materials in PDF and weblinks in Canvas.

**Grading:**

Oral participation and attendance (letter grade)	10%
Participation in organizing visiting speakers	10%
Bibliography (letter grade)	10%
Proposal/Abstract for Final Paper (letter grade)	10%
Draft of Final Paper (no letter grade)	10%
Response to Draft (letter grade)	10%
Final Paper (letter grade)	40%

**Attendance:**

You need to attend all class meetings and submit papers on time. You are required to provide documentation for absences or late submissions because of sickness or extenuating circumstances, which will not affect your grade negatively. In such cases, you should try to reach me before class meeting and communicate with the student with whom you are collaborating.

**Disability accommodation:**

Students with disabilities requesting accommodations should first register with the Disability Resource Center (352-392-8565, [www.dso.ufl.edu/drc/](http://www.dso.ufl.edu/drc/)) by providing appropriate documentation. Once registered, students will receive an accommodation letter which must be presented to the instructor when requesting accommodation. Students with disabilities should follow this procedure as early as possible in the semester.

**Student evaluations:**

Students are expected to provide feedback on the quality of instruction in this course by completing online evaluations at <https://evaluations.ufl.edu>. Evaluations are typically open during the last two or three weeks of the semester, but students will be given specific times when they are open. Summary results of these assessments are available to students at <https://evaluations.ufl.edu/results/>. I will set aside time for student evaluations in our last meeting.

**ASSIGNMENTS:****Oral participation**

Participation in scholarly conversation is part of the professionalization process as a graduate student. Contributions should reflect preparation of the material and advance the dialogic conversation. I call on graduate students who do not volunteer contributions to seminar discussion.

**Participation in organizing visiting speakers:**

We will host two scholarly speakers this semester. You will work in groups in preparing their visit. This includes advertising, introducing their lectures, preparing discussion in the seminar, and organizing and attending social events. Visiting professors Hester Baer

and Erica Carter are aware that the seminar is organized around their work and the introduction to graduate school. Thus, your questions may address the content of their scholarly work and questions about process (motivation, research, writing, time management, etc.).

**Bibliography:**

Librarian H  l  ne Huet will introduce you to research and management systems for references in a library session. This will include one hour of time for you to search for titles as you begin to explore a possible topic for your final paper. This should be an exploratory bibliography with correct and consistent entries based on one of the management systems for references.

**Proposal/ abstract:**

I require that you submit a proposal/abstract for your final paper, which should be about 250 words single-spaced with a bibliography of five titles. The proposal/abstract has to include the following:

- 1) Tentative title of your final paper
- 2) A brief description of your topic with research question(s), methodology, and the titles of the film(s) that you will discuss
- 3) A short and representative bibliography

You will hand in the proposal (abstract) to me and three other students. You will receive feedback from me in written form and from your fellow students in a small-group discussion. Please keep in mind that good questions are often very helpful in clarifying research projects.

**Draft of Final Paper:**

You will hand in a draft of your final paper to me and one other student in class and you will receive written comments from both of us. This feedback will help you revise your research paper for final submission. Because I will have provided written comments on your abstract, my comments on your draft will be in the form of track changes or hand-written comments on paper. The feedback from your fellow-student will be in form of a written response modelled on the anonymous review process of scholarly journals. I will provide examples and two texts about format and ethics prior to the submission date.

**Response to Draft:**

You will read and respond to the draft of the final paper by one of your classmates. Your response should point out strengths and areas of possible improvement and be as specific as possible. The response should be approximately 1-2 pages single-spaced. You will submit one copy of your response to your fellow student and one to me. I will create pairs based on your research interests.

**Final Paper:**

The final research paper of 12-15 pages may address a topic developed from course material or reflecting your own research interest. MFA students may develop a creative

project, which similarly may connect to the content of the course or be self-directed. I will attempt to pair MFA students with each other.

**Plagiarism and Cheating:**

Plagiarism is the intentional or unintentional use of the intellectual works of others, including websources, friends' papers, published and unpublished work. I prosecute plagiarism and cheating to the fullest extent possible at UF. If I find that you plagiarized, you will fail this class and that I will submit your name, an account of the incident, and documentation to the graduate coordinator of your major.

**Classroom behavior and cell phone, ipad, and laptop use:**

I also expect that graduate students have completed assigned readings and viewings and participate actively, regularly, and voluntarily in discussion. It should go without saying that in a graduate seminar texting and surfing the web is absolutely inappropriate and unacceptable. During class time, you should use cell phones, ipads, or laptops only for course materials.

**Schedule of workshops in the library for Endnote, Refwork, and Library Orientations:**

[http://apps.uflib.ufl.edu/Registration/public\\_workshops\\_scheduled.aspx](http://apps.uflib.ufl.edu/Registration/public_workshops_scheduled.aspx)

**Events for graduate students in fall semester:**

"Humanities PhDs at Work: Career Paths in Librarianship."

Monday, 18 September 4:00 pm Smathers 100

Hélène Huet, Megan Daly, and Jessica Aberle are assistant librarians at the George A. Smathers Libraries. Though each presenter received a doctorate from their respective fields in the Humanities, Huet, Daly, and Aberle all chose to transition into the field of librarianship. If you are curious about the work that librarians undertake and whether a career in an academic library might be a good fit for you, this presentation will offer guidance. They will speak about their roles in the library and provide a brief overview of their work, followed with a discussion of their different career trajectories and the hurdles they encountered along the way. Then they will explain their decisions to pursue librarianship and why they love their work. Finally, they will provide resources and advice to those interested in libraries, archives, and information science.

Presenters:

Hélène Huet, Ph.D. European Studies Librarian.

Megan Daly, Ph.D. Classics, Philosophy, and Religion Librarian.

Jessica Aberle, Ph.D. Architecture Librarian.

"Humanities PhDs at Work: Museums

Friday October 27, 4 pm in Keene-Flint 005 (History Conference Room)

Peggy MacDonald, Executive Director, the Matheson History Museum:  
 "Everything You Always Wanted to Know About Working at a Museum But Were Afraid to Ask!"

Eric Segal, Director of Education and Curator of Academic Programs, the Harn Museum of Art at UF: "Clio in the Galleries: Installing your Doctorate in the Museum"

### **COURSE OUTLINE:**

Week 1

Wednesday, August 23 **Introduction**

Week 2

Monday, August 28 Screening: *Murderers Are Among Us* (Wolfgang Staudte, 1946)

Reserve links to streaming via Kanopy

Wednesday, August 30 ***The Dream Factory***

Hester Baer. *Dismantling the Dream Factory: Gender, German Cinema, and the Postwar Quest for a New Film Language*. New York: Berghahn, 2009: 1-126.

Gerald Graff and Cathy Birkenstein. "Part 1. 'They Say'." *They Say, I Say*. New York: W.W. Norton & Co, 2017: 1-41.

Week 3

**Monday, September 4--No Screening: Labor Day**

Watch outside of class: *The Girl Rosemarie* (Rolf Thiele, 1958)

Wednesday, September 6 ***The Dream Factory***

Hester Baer. *Dismantling the Dream Factory: Gender, German Cinema, and the Postwar Quest for a New Film Language*. New York: Berghahn, 2009: 127-283.

Gerald Graff and Cathy Birkenstein. "Part 2. 'I Say'." *They Say, I Say*. New York: W.W. Norton & Co, 2017: 42-101.

Week 4

Monday, September 11 Screening: Angela Schanelec. *Passing Summer* (2017)

Wednesday, September 13

Hester Baer. "Affectless Economies: The Berlin School and Neoliberalism." *Discourse* 35.1 (Winter 2013): 72-100.

Hester Baer. "Digital Feminism and the Impasse: Time, Disappearance, and Delay in Neoliberalism." *Studies in 20<sup>th</sup> & 21<sup>st</sup> Century Literature* 40.2 (2016): 1-25.

Gerald Graff and Cathy Birkenstein. "Part 3. 'Tying it all Together.'" *They Say, I Say*. New York: W.W. Norton & Co, 2017: 101-138.

Week 5

Monday, September 18 Screening: *Toni Erdmann* (Maren Ade, 2016)

**Wednesday, September 20 @ 4:00pm** in Smathers 100

**Public Talk: Hester Baer (University of Maryland)**

“Disorganizing Comedy: Genre, Normativity, and Neoliberalism in Maren Ade’s *Toni Erdmann*”

This talk investigates the relationship between changing socioeconomic contexts and the emergence of new aesthetic forms in contemporary German cinema, focusing particularly on the critically acclaimed box-office hit *Toni Erdmann* (2016), written and directed by Maren Ade. I contend that Ade's film is a landmark in the cinematic representation of neoliberalism. In its narrative, the film strives to depict the contemporary economy in all of its facets and employs a father-daughter generational narrative to track the transformations of ordinary life in the present. More significantly, Ade's film intervenes into film form and especially the comedy genre, employing sight gags in new ways in order to reveal the clashing realities of its characters and the incommensurabilities of life in global capitalism. As I suggest, *Toni Erdmann* disorganizes the conventions of comedy and disrupts the affective expectations that attach to the genre, reflecting on a formal level the insecurity of the present that forms the matrix of the narrative. In considering how genre and aesthetic form help make aspects of the neoliberal present visible, my analysis attends particularly to *Toni Erdmann*'s sustained focus on the way economic transactions shape and are shaped by normative conceptions of nation, ethnicity, race, class, gender, and sexuality today.

6:00 pm Seminar discussion

7:00 pm Piesanos

Hester Baer's CV is also available on Canvas

Week 6

Monday, September 25 No screening

**Wednesday, September 27 Introductions**

Erica Carter. “Introduction.” *How German Is She? Postwar West German Reconstruction and the Consuming Woman*. Ann Arbor: University of Michigan Press, 1997: 1-16.

Gregory Colón Semenza. “Introduction,” “1. The Culture of a Graduate Program,” “2. The Structure of Your Graduate Career: An Ideal Plan.” *Graduate Study for the 21<sup>st</sup> Century*. New York: Palgrave Macmillan, 2010: 1-53. (Second edition).

Week 7

Monday, October 2 No screening

Wednesday, October 4 **The Consuming Woman and the Graduate Seminar**

Erica Carter. "The Consuming Woman in the National Economy." *How German Is She? Postwar West German Reconstruction and the Consuming Woman*. Ann Arbor: University of Michigan Press, 1997: 19-106.

Gregory Colón Semenza. "3. Organization and Time Management," "4. The Graduate Seminar." *Graduate Study for the 21<sup>st</sup> Century*. New York: Palgrave Macmillan, 2010: 54-89. (Second edition).

Week 8

Monday, October 9 No screening

Wednesday, October 11 **Library Session with H  l  ne Huet, 211 Library West**

Introduction to research and reference managers. You should spend one hour developing your tentative research topic for your final paper.

Week 9

Monday, October 16 No screening

Wednesday, October 18 **The Consuming Woman and the Seminar Paper**

Erica Carter. "The Consuming Woman in Popular Culture." *How German Is She? Postwar West German Reconstruction and the Consuming Woman*. Ann Arbor: University of Michigan Press, 1997: 109-242.

Gregory Col  n Semenza. "5. The Seminar Paper." *Graduate Study for the 21<sup>st</sup> Century*. New York: Palgrave Macmillan, 2010: 90-115. (Second edition).

**Due: Bibliography of 5-10 titles (Endnote, Refwork, or Zotero)**

Week 10

Monday, October 23 Screening: *The Devil is a Woman* (Josef von Sternberg, 1935)

Wednesday, October 25 **Dietrich's Ghosts, Teaching, and Exams**

Erica Carter. "Introduction," "Film as Art: A Cinema of Personality," "The Actor in the Cinema of Personality," and "The New Film Art: Exhibition." *Dietrich's Ghosts: The Sublime and the Beautiful in Third Reich Film*. London: BFI, 2004: 1-107.

Gregory Col  n Semenza. "6. Teaching," and "7. Exams." *Graduate Study for the 21<sup>st</sup> Century*. New York: Palgrave Macmillan, 2010: 116-166. (Second edition).

Week 11

Monday, October 30 Screening: *La Habanera* (Detlev Sierk, 1937)

Wednesday, November 1 **Dietrich's Ghosts, Dissertation, Attending Conferences 5:30pm Speakers: Professors Roger Maioli and Delia Steverson**

Erica Carter. "4 Personality and the *Völkisch* Sublime: Carl Froelich and Emil Jannings," "5 Marlene Dietrich: From the Sublime to the Beautiful," "6 Zarah Leander: From Beautiful Image to Voice Sublime," and "7 Leander as Sublime Object." *Dietrich's Ghosts: The Sublime and the Beautiful in Third Reich Film*. London: BFI, 2004: 108-220.

Gregory Colón Semenza. "8. The Dissertation," "9. Attending Conferences." *Graduate Study for the 21<sup>st</sup> Century*. New York: Palgrave Macmillan, 2010: 167-213. (Second edition).

Week 12

Monday, November 6 Screening: Film TBA

**Wednesday, November 8 @ 4:00pm in Smathers 100**

**Public Lecture: Erica Carter Title TBA**

Erica Carter. "Introduction." *Béla Balázs. Early Film Theory: Visible Man and The Spirit of Film*. New York: Berghahn, 2010: xv-xlvi.

Erica Carter, Tim Bergfelder, and Deniz Göktürk. "Introduction." *The German Cinema Book*. London: BFI, 2002: 1-13.

6:00 pm Seminar discussion

7:00 pm Piesanos

**Friday, November 10 @ 5:00pm**

**Due: Abstract**

**ABSOLUTELY NO EXTENSION: I HAVE TO READ ALL ABSTRACTS AND RESPOND TO ALL ABSTRACTS BY WEDNESDAY—MEETING DEADLINES IS PART OF PROFESSIONALIZATION**

Week 13

Monday, November 13 No screening

Wednesday, November 15 **Publishing and Grant-applications**

**Guest Lecture: Sophia Acord: Grant Applications**

Gregory Colón Semenza. "10. Publishing." *Graduate Study for the 21<sup>st</sup> Century*. New York: Palgrave Macmillan, 2010: 214-237. (Second edition).

Gerald Graff and Cathy Birkenstein. "Part 3. 'Tying it all Together.'" *They Say, I Say*. New York: W.W. Norton & Co, 2017: 101-138.

Robyn Warhol-Down. "Academics Anonymous: A Meditation on Anonymity, Power, and Powerlessness." *Simplokē* 16, 1-2 (2008): 51-59.

Jeffrey R. Di Leo. "Anonymity, Dialogue, and the Academy." *Symplokē* 16.1-2 (2008): 61-73.

Boellstorff, Tom. "How to Get an Article Accepted at American Anthropologist (or Anywhere)." *American Anthropologist* 110. 3 (2008): 281-283.

**Discussion of abstracts in groups of three**



Week 14

Monday, November 20 No screening

Wednesday, November 22

Cancelled: Thanksgiving

Week 15

Monday, November 27 No screening

Wednesday, November 29 **Job-market and Alt-Ac**

**Guest speaker: Dr. Maggie Galvan, English Department, UF**

Gregory Colón Semenza. "11. Service and Participation," "12. The Job Market," and "Afterword." *Graduate Study for the 21<sup>st</sup> Century*. New York: Palgrave Macmillan, 2010: 238-288. (Second edition).

Brenda Bethman and Donna Bickford. "Staging Women's Lives on the 'Altac' Track." *Staging Women's Lives in Academia: Gendered Life Stages in Language and Literature Workplaces*. Eds. Michelle A. Massé and Nan Bauer-Maglin. Albany: State University of New York Press, 2017: 219-232. (Ebook)

The following links are available on Canvas:

Brenda Bethman and C. Shaun Longstreet. "The Alt-Ac Track." *Inside Higher Ed* (January 14, 2013)

<https://www.insidehighered.com/advice/2013/01/14/essay-preparing-academic-or-alt-ac-careers>

Ashley Sander. "Going Alt-Ac: How to Begin." *Inside Higher Ed*

<https://www.insidehighered.com/blogs/gradhacker/going-alt-ac-how-begin>

Please also visit the following websites:

<http://altac.web.unc.edu/>

<https://chroniclevitae.com/news/366-what-s-your-favorite-alt-ac-resource>

<http://mediacommons.futureofthebook.org/alt-ac/>

**Friday, December 1 @ 5:00pm**

**Drafts of paper due to Prof. Mennel and one other student**

**ABSOLUTELY NO EXTENSION: I HAVE TO READ ALL PAPERS AND RESPOND TO ALL PAPERS BY WEDNESDAY—MEETING DEADLINES IS PART OF PROFESSIONALIZATION**

Week 16

Monday, December 4 No screening

Wednesday, December 6

Gerald Graff and Cathy Birkenstein. "11: He says contends: Using the Templates to Revise." *They Say, I Say*. New York: W.W. Norton & Co, 2017: 101-138.

COPE-Committee on Publication Ethics "COPE Ethical Guidelines for Peer Reviewers" (PDF on Canvas)

Barbara Young Welke. "The Art of Manuscript Reviewing: 10 Guidelines from Peggy Pascoe, a Master of the Art." *Perspectives on History* (September 2011): 38-41.  
(PDF on Canvas with samples of anonymous review and journal criteria)

**Due: Written response to final paper draft of your fellow-student to said student and Barbara Mennel in hard-copy or via email by beginning of class**

**Discussion of revision, final discussion in class, and evaluations**

**Final paper due: Monday, December 11, by 5:00pm**

You may submit your paper before the deadline and by the deadline electronically.

Consider your paper as successfully submitted when you receive my response email that I have was able to open you attachment.