

New German Cinema

ENG 4135-13958 and GET 4523-15377

Barbara Mennel, Rothman Chair and Director, Center for the Humanities and the Public Sphere

Office Hours: Mondays 11:00-12:00pm and by appointment

Office: 200 Walker Hall (alternative office: 4219 TUR)

Phone: (352) 392-0796; Email: mennel@ufl.edu

Meeting times: Class meetings: MWF 3 (9:35am-10:25) Room: TUR 2334

Screening: W 9-11 (beginning at 4:05pm) (attendance required) Room: Rolfs 115

Course objectives:

In 1962, a group of young filmmakers at the Oberhausen Film Festival in West Germany boldly declared: "The old cinema is dead! We believe in a new cinema!" Out of this movement to overcome the 1950s legacies of fascism emerged a wave of filmmaking that became internationally known as New German Cinema. Its filmmakers were indebted to the student movement and a vision of filmmaking and distribution based on the notion of the director as auteur. This course offers a survey of the films from this brief period of enormous output and creativity, including the films by Rainer Werner Fassbinder, Werner Herzog, Alexander Kluge, Helke Sander, Volker Schlöndorff, Margarethe von Trotta, and Wim Wenders. We will trace the influence of the women's movement on feminist aesthetics and situate the films' negotiations of history and memory in postwar West German politics.

Required reading:

Julia Knight. *New German Cinema: Images of a Generation*. London: Wallflower Press, 2004.

Eric Ames. *Aguirre, The Wrath of God*. London: BFI, 2016.

Excerpts and articles in Canvas. All readings are also on reserve and accessible through the website of Library West and Canvas. It is your responsibility to have readings present in class for discussion.

Grading:

Attendance (Canvas percentage)	5%
Participation (letter grade)	5%
Midterm paper (letter grade)	30%
Proposal, including annotated bibliography for final research paper (letter grade)	20%
Final research paper	40%

Due Dates:

Midterm Paper	Friday, February 22, 2019 by 5:00pm
Proposal, including annotated bibliography	Friday, April 5, 2019 by 5:00pm
Final research paper	Monday, April 29, 2019 by 5:00pm

Grading Scale:

A	4.0	94-100	940-1000
A-	3.67	90-93.99	900-939
B+	3.33	87-89.99	870-899
B	3.0	84-86.99	840-869
B-	2.67	80-83.99	800-839
C+	2.33	77-79.99	770-799
C	2.0	74-76.99	740-769
C-	1.67	70-73.99	700-739
D+	1.33	67-69.99	670-699
D	1.0	64-66.99	640-669
D-	0.67	61-63.99	610-629
F	0.00	0-60.99	000-609

Attendance:

Attendance in all 40 class meetings and at the screenings are mandatory. I take attendance at all class meetings. Canvas creates the percentage for the 5% attendance of your overall grade. Students receive full credit for an excused absence with documentation. Absence for religious reason do not require written documentation, but students should inform me so that they reflect credit for attendance. Students are responsible for providing me with documentation for all excused absences as soon as possible, and to make up the material covered in class, which includes viewing films and getting notes from class discussion. Requirements for class attendance and make-up exams, assignments, and other work in this course are consistent with university policies that can be found at: <https://catalog.ufl.edu/UGRD/academic-regulations/attendance-policies/>

Participation:

The quality of oral participation reflects the coherence of your arguments, the precision of your analysis, the level of attention to details, the complexity of questions that drive academic inquiry, the application of film studies vocabulary, and the consistency and level of preparedness and engagement with the course material, including viewings and readings. Your grade for participation will reflect the quality and quantity of your contributions to the class, including the productive engagement with your classmates. I provide you with your oral participation grade at the midpoint of the semester, which reflects your performance up to that point. The grade can change until the end of the semester depending on your performance in the second half of the semester.

Assignments:

No late assignments will be accepted, except with a doctor's note or equivalent document. Should you have to miss an assignment, communicate with me prior to the deadline. This applies to all assignments, but is particularly important for the final research paper. Should you experience extenuating circumstances beyond your control

that prevent you from submitting 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 final research paper 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). As these are university regulations, I am unable to give an incomplete without this paperwork.

Midterm Paper:

The midterm paper analyzes one film that we have viewed in class. While you should focus on a close reading of the formal elements of the film, your paper needs to make an arguments. Length: 4-5 pages (min. 1000 words) with 12pt font and 1 inch margins, including page numbers. **Due: Friday, February 22, 2019 by 5:00pm through Canvas.**

Proposal for final research paper, including annotated bibliography:

The proposal for the final paper consists of one paragraph (min. 150 words) about your proposed topic, including your research questions, methodology, and the films that you will discuss in your final research paper. The proposal has to include a tentative title and your name. In addition, the proposal must include a bibliography of a minimum of five secondary titles of scholarly texts (books or articles), including two texts that we have read in class and three that result from your research. You may not include websites or blogs as your sources. The bibliographical entries must be complete and consistent in one style (MLA, Chicago, APA etc). The annotations must follow the OWL (Purdue Online Writing Lab) model of bibliographic annotation and include a summary of the source, an evaluation of the text, and finally a reflection on its usefulness for your final paper. Each individual bibliographic entry must be at least 100 words and the total annotated bibliography must therefore be at minimum 650 words. See:

https://owl.purdue.edu/owl/general_writing/common_writing_assignments/annotated_bibliographies/index.html

The proposal has to be typed in 12pt font with 1 inch margins and include your name.

Due: Friday April 5, 2019 by 5:00pm through Canvas.

Final research paper:

The final research paper has to be 8-9 pages long (min. 2000 words) on a research topic related to New German Cinema. It has to exceed class discussion. You can focus your paper on films that we have seen in class or films that we have not seen in class. The final paper has to integrate at least three outside sources of scholarly texts that we did not read in class and at least two academic texts from class. The final paper has to be typed in 12pt font with 1 inch margins and include your name and page numbers.

Due: Monday, April 29 by 5:00pm through Canvas.

Plagiarism and Cheating:

Plagiarism is the intentional or unintentional unacknowledged use of the intellectual works of others, including published and unpublished material from the web or friends,

as well as purchased papers or other research materials. I prosecute plagiarism and cheating to the fullest extent possible at UF, the minimum of which is that you will receive the letter grade F for this course and that I report the misconduct to the Dean of Students Office.

The UF Honor Pledge:

UF students are bound by The Honor Pledge which states: "We, the members of the University of Florida community, pledge to hold ourselves and our peers to the highest standards of honor and integrity by abiding by the Honor Code." On all work submitted for credit by students at the University of Florida, the following pledge is either required or implied: "On my honor, I have neither given nor received unauthorized aid in doing this assignment." The Honor Code (<http://www.dso.ufl.edu/sccr/process/student-conduct-honor-code/>) specifies a number of behaviors that are in violation of this code and the possible sanctions. Furthermore, you are obligated to report any condition that facilitates academic misconduct to appropriate personnel. If you have any questions or concerns, please consult with the instructor or TAs in this class.

Graded and Submitted Materials:

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

Accommodations for students with disabilities:

Students with disabilities requesting accommodations should first register with the Disability Resource Center (352-392-8565, 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.

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.

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 in advance, so that I can accommodate you.

Online Course Evaluation Process:

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/>.

Campus Resources for Health and Wellness:

U Matter, We Care: If you or a friend is in distress, please contact umatter@ufl.edu or 352 392-1575 so that a team member can reach out to the student. Counseling and Wellness Center: <https://counseling.ufl.edu/>, 392-1575; and the University Police Department: 392-1111 or 9-1-1 for emergencies. Sexual Assault Recovery Services (SARS) Student Health Care Center, 392-1161. University Police Department, 392-1111 (or 9-1-1 for emergencies). <http://www.police.ufl.edu/>

COURSE OUTLINE:

Week 1

Monday, January 7

Introduction

"The Oberhausen Manifesto." (Translated by Eric Rentschler). *German Essays on Film*. Eds. Richard W. McCormick and Alison Guenther-Pal. New York: Continuum, 2004: 201-203.

Wednesday, January 9

In-class screening: Alexander Kluge, Peter Schamoni, Wolf Wirth, Dieter Lemmel. *Brutality in Stone* (1962) (11 min.)

Eric Rentschler. "Remembering Not to Forget: A Retrospective Reading of Kluge's *Brutality in Stone*." *New German Critique* 49 (Winter 1990): 23-41.

Alexander Kluge. "What Do the 'Oberhauseners' Want?" *German Essays on Film*. Eds. Richard W. McCormick and Alison Guenther-Pal. New York: Continuum, 2004: 203-206.

Screening: Rainer Werner Fassbinder. *Katzelmacher*. (1969)

Friday, January 11

John Sandford. "The Development of the West German Cinema" and "Rainer Werner Fassbinder." *The New German Cinema*. Totowa, NJ: Barnes & Noble Books, 1980: 9-16 and 63-71.

Week 2

Monday, January 14

Julia Knight. "Introduction" and "Origins: From 'Autor' to Audiences." *New German Cinema: Images of a Generation*. London: Wallflower Press: 1-44.

Wednesday, January 16

Julia Knight. "The Women's Movement." *Women and the New German Cinema*. London: Verso, 1992: 73-101.

Screening: Helma Sanders-Brahms. *Under the Pavement Lies the Strand* (1974)

Friday, January 18

Dr. Mennel will be giving a paper out of town. Lauren Cox will be substitute-teaching.
Edith Hoshino Altbach. "The New German Women's Movement." *Signs: Journal of Women in Culture and Society* 9.3 (1984): 454-469.

Week 3

Monday, January 21

Martin Luther King Day

Wednesday, January 23

Alexander Graf. "Introduction." *The Cinema of Wim Wenders: The Celluloid Highway*. London: Wallflower, 2002: 1-17.

Screening: Wim Wenders. *Alice in the Cities* (1974)

Friday, January 25

Alexander Graf. "Road Movies and the Episodic Narrative Structure" and "Alice in the Cities." *The Cinema of Wim Wenders: The Celluloid Highway*. London: Wallflower, 2002: 48-53 and 72-92.

Week 4

Monday, January 28

Alice Kuzniar. "Wenders's Windshields." *The Cinema of Wim Wenders: Image, Narrative, and the Postmodern Condition*. Eds. Roger F. Cook and Gerd Gemünden. Detroit: Wayne State University Press, 1997: 222-239.

Wednesday, January 30

Julia Knight. "Achievements: Counter-myths of German Identity." *New German Cinema: Images of a Generation*. London: Wallflower Press, 2004: 45-62.

Screening: Rainer Werner Fassbinder. *The Bitter Tears of Petra von Kant* (1972)

Friday, February 1

Lauren Cox will be substitute teaching.

Johannes von Moltke. "Camp in the Art Closet: The Politics of Camp and Nation in German Film." *New German Critique* 63 (1994): 77-109.

Week 5

Monday, February 4

Brigitte Peucker. "Un-framing the Image: Theatricality and the Art World of *Bitter Tears*." *A Companion to Rainer Werner Fassbinder*. Ed. Brigitte Peucker. London: Blackwell, 2012: 352-371.

Wednesday, February 6

Rainer Werner Fassbinder. "Imitation of Life: On the Films of Douglas Sirk." *The Anarchy of the Imagination: Interviews, Essays, Notes/Rainer Werner Fassbinder*. Ed. Michael Töteberg and Leo A. Lensing. Baltimore: The Johns Hopkins University Press, 1992: 77-89.

Screening: Rainer Werner Fassbinder. *Ali: Fear Eats Soul* (1974)

Friday, February 8

Judith Mayne. "Fassbinder and Spectatorship." *New German Critique* 12 (1977): 61-74.

Week 6

Monday, February 11

Al LaValley. "The Gay Liberation of Rainer Werner Fassbinder: Male Subjectivity, Male Bodies, Male Lovers." *New German Critique* 63 (1994): 109-139.

Wednesday, February 13

Brian Price. "Color, Melodrama and the Problem of Interiority." *A Companion to Rainer Werner Fassbinder*. Ed. Brigitte Peucker. London: Blackwell, 2012: 159-180.

Screening: Werner Herzog. *Aguirre: The Wrath of God* (1972)

Friday, February 15

Brad Prager. "Madness on a Grand Scale." *The Cinema of Werner Herzog: Aesthetic Ecstasy and Truth*. London: Wallflower, 2007: 20-48.

Week 7

Monday, February 18

Eric Ames. *Aguirre, the Wrath of God*. London: Bloomsbury 2017: 1-38.

Wednesday, February 20

Eric Ames. *Aguirre, the Wrath of God*. London: Bloomsbury 2017: 39-88.

Screening: Volker Schlöndorff. *The Lost Honor of Katharina Blum* (1975)

Friday, February 22

Due: Midterm Paper by 5:00pm through Canvas

Week 8

Monday, February 25

Hans-Bernhard Moeller and George Lellis. "Introduction: The Historical Importance of Schlöndorff," "Schlöndorff and His Sources," and "*The Lost Honor of Katharina Blum.*" *Volker Schlöndorff's Cinema: Adaptation, Politics, and the 'Movie Appropriate'*. Carbondale: Southern Illinois University Press, 2002: 1-22 and 128 -143.

Wednesday, February 27

Screening: Helke Sander. *The All-round Reduced Personality* (1977)

Friday, March 1

Judith Mayne. "Female Narration, Women's Cinema: Helke Sander's *The All-Round Reduced Personality/Redupers.*" *New German Critique* 24/25 (Fall 1981/Winter 1982): 155-171.

Week 9

SPRING BREAK: March 4-8

Week 10

Monday, March 11

Helke Sander. "Feminism and Film." *German Essays on Film*. Eds. Richard W. McCormick and Alison Guenther-Pal. New York: Continuum, 2004: 215-222.

Wednesday, March 13

"The Manifesto of Women Film Workers." *German Essays on Film*. Eds. Richard W. McCormick and Alison Guenther-Pal. New York: Continuum, 2004: 235-237.
Screening: Werner Herzog. *Nosferatu, the Vampyre* (1979)

Friday, March 15

Lauren Cox will be substitute teaching. Dr. Mennel will be at a conference.
Kenneth S. Calhoun. "Werner Herzog's View of Delft: Or, *Nosferatu* and the Still Life." *A Companion to Werner Herzog*. Ed. Brad Prager. London: Blackwell Publishing, 2012: 101-126.

Week 11

Monday, March 18

Lance Duerfahrd. "Tantrum Love: The Fiendship of Klaus Kinski and Werner Herzog." *A Companion to Werner Herzog*. Ed. Brad Prager. London: Blackwell Publishing, 2012: 301-326.

Wednesday, March 20

Joyce Rheuban. "The Marriage of Maria Braun: History, Melodrama, Ideology," "A Chronology of the Years 1943-1954," and Hans-Jürgen Jagan. "Interview with Rainer

Werner Fassbinder: The Decline of the BRD." *The Marriage of Maria Braun*, Rainer Werner Fassbinder, Director. Ed. Joyce Rheuban. New Brunswick: Rutgers University Press, 1991: 3-22, 190-196.

Screening: Rainer Werner Fassbinder. *The Marriage of Maria Braun* (1979)

Friday, March 22

Ingeborg Majer O'Sickey. "Representing Blackness: Instrumentalizing Race and Gender in Rainer Werner Fassbinder's *The Marriage of Maria Braun*." *Women in German Yearbook* 17 (2001) 15-29.

Week 12

Monday, March 25

Dr. Mennel will be giving a paper out of town. Lauren Cox will be substitute teaching. Sheila Johnston. "A Star is Born: Fassbinder and the New German Cinema." *The Marriage of Maria Braun*, Rainer Werner Fassbinder, Director. Ed. Joyce Rheuban. New Brunswick: Rutgers University Press, 1991: 233-247.

Wednesday, March 27

Thomas Elsaesser. "Primary Identification and the Historical Subject: Fassbinder and Germany." *The Marriage of Maria Braun*, Rainer Werner Fassbinder, Director. Ed. Joyce Rheuban. New Brunswick: Rutgers University Press, 1991: 248-264.
Screening: Wim Wenders. *Wings of Desire* (1987)

Friday, March 29

Roger Cook. "Angels, Fiction, and History in Berlin: *Wings of Desire*." *The Cinema of Wim Wenders: Image, Narrative, and the Postmodern Condition*. Eds. Roger F. Cook and Gerd Gemünden. Detroit: Wayne State University Press, 1997: 163-190.

Week 13

Monday, April 1

Alexander Graf. "*Wings of Desire*." *The Cinema of Wim Wenders: The Celluloid Highway*. London: Wallflower Press, 2002: 112-131.

Wednesday, April 3

Julia Knight. "Demise: Into a New Era." *New German Cinema: Images of a Generation*. London: Wallflower Press, 2004: 93-111.
Screening: Werner Herzog. *Grizzly Man* (2005)

Friday, April 5

Matthew Gandy. "The Melancholy Observer: Landscape, Neo-Romanticism, and the Politics of Documentary Filmmaking." *A Companion to Werner Herzog*. Ed. Brad Prager. London: Blackwell Publishing, 2012: 528-546.

Due: Proposal and annotated bibliography for final paper by 5:00pm through Canvas

Week 14

Monday, April 8

David T. Johnson. "'You Must Never Listen to This': Lessons on Sound, Cinema, and Mortality from Herzog's Grizzly Man." *Film Criticism* 32.3 (2008): 68-82.

Wednesday, April 10

Ned Schantz. "Melodramatic Reenactment and the Ghosts of Grizzly Man." *Criticism* 55.4 (2013): 593-615.

Margarethe von Trotta. *Rosenstrasse* (2003)

Friday, April 12

Nathan Stoltzfus. "XIV: Courageous Women of the Rosenstrasse." *Resistance of the Heart: Intermarriage and the Rosenstrasse Protest in Nazi Germany*. New York City: W.W. Norton, 1996: 209-258.

Week 15

Monday, April 15

Anna M. Parkinson. "Neo-feminist Mutterfilm? The Emotional Politics of Margarethe von Trotta's *Rosenstrasse*." *The Collapse of the Conventional: German Film and its Politics at the Turn of the Twenty-first Century*. Eds. Jaimey Fisher and Brad Prager. Detroit: Wayne State University Press, 2010: 109-135.

Wednesday, April 17

Robert Brent Toplin. "Cinematic History: Where Do We Go From Here?" *The Public Historian* 25.3 (Summer 2003): 79-91.

Screening: Margarethe von Trotta. *Hannah Arendt* (2012)

Friday, April 19

Amos Elon. "Introduction: The Excommunication of Hannah Arendt." Hannah Arendt. "Note to the Reader." "I: The House of Justice," "II: The Accused," and "III: An Expert on the Jewish Question." *Eichmann in Jerusalem: A Report on the Banality of Evil*. Penguin 2006: vii-xxiii and 3-55.

Week 16

Monday, April 22

Deborah Nelson. "Hannah Arendt: Irony and Atrocity." *Tough Enough: Arbus, Arendt, Didion, McCarthy, Sontag, Weil*. Chicago: The University of Chicago Press, 2017: 45-71.

Wednesday, April 24

Final discussion and student evaluation

Week 17

Monday, April 29

Due: Final research paper by 5:00pm through Canvas