

UC 11858 12F

CBM003 ADD/CHANGE FORM

APPROVED DEC 05 2012

Undergraduate Council  
 New Course  Course Change  
 Core Category: Creat. Arts Effective Fall 2014

or

Graduate/Professional Studies Council  
 New Course  Course Change  
 Effective Fall 2013

1. Department: MCL College: CLASS  
 2. Faculty Contact Person: SANDY FRIEDEN Telephone: 713-302-0874 Email: sfrieden@uh.edu

3. Course Information on New/Revised course:  
 • Instructional Area / Course Number / Long Course Title:  
GERM / 3381 / History of German Cinema  
 • Instructional Area / Course Number / Short Course Title (30 characters max.)  
GERM / 3381 / HIST GERM CINEMA  
 • SCH: 3.00 Level: JR CIP Code: 16.0501.0001 Lect Hrs: 3 Lab Hrs: 0

RECEIVED OCT 12 2012

4. Justification for adding/changing course: To meet core curriculum requirements  
 5. Was the proposed/revised course previously offered as a special topics course?  Yes  No  
 If Yes, please complete:

• Instructional Area / Course Number / Long Course Title:  
 \_\_\_\_ / \_\_\_\_ / \_\_\_\_  
 • Course ID: \_\_\_\_ Effective Date (currently active row): \_\_\_\_

6. Authorized Degree Program(s): \_\_\_\_  
 • Does this course affect major/minor requirements in the College/Department?  Yes  No  
 • Does this course affect major/minor requirements in other Colleges/Departments?  Yes  No  
 • Can the course be repeated for credit?  Yes  No (if yes, include in course description)

7. Grade Option: Letter (A, B, C ...) Instruction Type: lecture ONLY (Note: Lect/Lab info. must match item 3, above.)

8. If this form involves a change to an existing course, please obtain the following information from the course inventory: Instructional Area / Course Number / Long Course Title  
GERM / 3381 / History of German Cinema  
 • Course ID: 46433 Effective Date (currently active row): 20093

9. Proposed Catalog Description: (If there are no prerequisites, type in "none".)  
 Cr: 3. (3-0). Prerequisites: Engl 1303 and sophomore standing Description (30 words max.): History of German films within their historical, cultural, thematic, and aesthetic context. Taught in English.

10. Dean's Signature: \_\_\_\_\_ Date: 10/9/12  
 Print/Type Name: Sarah Fishman

## REQUEST FOR COURSES IN THE CORE CURRICULUM

Originating Department or College: Modern and Classical Languages, CLASS

Person Making Request: Sandy Frieden Telephone: 713-302-0874

Email: sfrieden@uh.edu

Dean's Signature: \_\_\_\_\_ Date: September 12, 2012

Course Number and Title: GERM 3381 History of German Cinema

Please attach in separate documents:

Completed CBM003 Add/Change Form with Catalog Description

Syllabus

List the student learning outcomes for the course (Statements of what students will know and be able to do as a result of taking this course. See appended hints for constructing these statements):

1. Students recognize significant German cinematic contributions of the 20<sup>th</sup>-21<sup>st</sup> centuries
2. Students identify basic terms and techniques of film analysis
3. Students state themes represented in various periods of German cinematic history
4. Students recognize trends in cinematic style in 20<sup>th</sup>-21<sup>st</sup> century German films
5. Students identify styles of significant German filmmakers
6. Students identify criteria used in evaluating films
7. Students explain the relationship between German films studied and the political, historical, sociological events or movements of the time in which the films were produced, including issues of gender, race, ethnicity and nationalism.
8. Students summarize the messages of German films studied
9. Students explain the relationship between the structure of the film and the messages conveyed
10. Students summarize the range of aesthetic forms and approaches seen in German films
11. Students demonstrate the link between specific cinematic devices and the imbedding of messages and values in a film
12. Students use an external film review to link the reviewer's response to the time period and culture in which the reviewer is writing
13. Students analyze a film sequence for cinematic structures and devices used
14. Students analyze a film sequence for messages and values communicated
15. Students analyze a film sequence for relationship to the time of its origin
16. Students compare/contrast films of different time periods
17. Students formulate an argument opposing a published interpretation of a German film

18. Students compose an original argument supporting an interpretation of a German film
19. Students critique a German film against stated criteria, based on evidence within and around the film.
20. Students persuasively defend an original analysis of a German film.
- 21.

Component Area for which the course is being proposed (check one):

**\*Note:** If you check the Component Area Option, you would need to also check a Foundational Component Area.

- |  |   |
|--|---|
| <input type="checkbox"/> Communication                   | <input type="checkbox"/> American History             |
| <input type="checkbox"/> Mathematics                     | <input type="checkbox"/> Government/Political Science |
| <input type="checkbox"/> Language, Philosophy, & Culture | <input type="checkbox"/> Social & Behavioral Science  |
| X Creative Arts  | <input type="checkbox"/> Component Area Option        |
| <input type="checkbox"/> Life & Physical Sciences        |   |

Competency areas addressed by the course (refer to appended chart for competencies that are required and optional in each component area):

- |  |  |
|--|--|
| X Critical Thinking                                      | X Teamwork                                       |
| X Communication Skills                                   | X Social Responsibility                          |
| <input type="checkbox"/> Empirical & Quantitative Skills | <input type="checkbox"/> Personal Responsibility |

Because we will be assessing student learning outcomes across multiple core courses, assessments assigned in your course must include assessments of the core competencies. For each competency checked above, indicated the specific course assignment(s) which, when completed by students, will provide evidence of the competency. Provide detailed information, such as copies of the paper or project assignment, copies of individual test items, etc. A single assignment may be used to provide data for multiple competencies.

Critical Thinking:

Students are required to post on weekly discussion boards (minimum length: 150 words). The postings of one week will be used to assess critical thinking skills. Students will address a specific topic, based on course readings and/or the critical analysis of a specific film. Students are required to synthesize ideas and present evidence for their claims. They are also required to respond to each other's postings.

Sample topics:

"Do you agree with Kracauer's analysis of 'Dr. Caligari' as an indicator of the German people's psyche? Explain and defend your response with evidence from the film or readings."

"What can you find in the film's cinematography to support an anti-revolutionary theme?"

Communication Skills:

The same discussion posting described above will be used to assess communication skills. Students writing will be evaluated based on clarity of purpose, ability to support claims with textual evidence, and ability to adhere to academic language conventions.

Empirical & Quantitative Skills:

NA

Teamwork:

Students are assigned a group project and will collaboratively write an interpretation (300 words) of a film sequence. This project requires students to consider, respond to and agree or disagree with each other's interpretation of the scene analysed. The paper will be submitted via Turnitin and will be used to assess team work skills.

Social Responsibility:

A second weekly discussion posting will be used to assess social responsibility. In this posting, the prompt will ask students to demonstrate their understanding of cultural differences seen in German films.

Sample topic:

"How does the portrayal of World War II events differ in the films of East and West Germany?"

Personal Responsibility:

N/A

Will the syllabus vary across multiple section of the course?    Yes            No

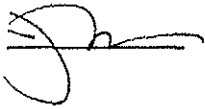
If yes, list the assignments that will be constant across sections:

[Click here to enter text.](#)

Inclusion in the core is contingent upon the course being offered and taught at least once every other academic year. Courses will be reviewed for renewal every 5 years.

The department understands that instructors will be expected to provide student work and to participate in university-wide assessments of student work. This could include, but may not be limited to, designing instruments such as rubrics, and scoring work by students in this or other courses. In addition, instructors of core courses may be asked to include brief assessment activities in their course.

Dept. Signature: <sup>for</sup> DR. HILDEG

✓ | 

Dr. Sandy Frieden  
sfrieden@uh.edu

**PROCEDURE:** We will discuss a new film each week (except first and last weeks). There will be no required face-to-face sessions—everything except the films themselves is **on Blackboard**.

- By each **MONDAY** morning, you should have found & seen the **NEW FILM** and read the **DATABASE PAGE** about that film. I will post **COMMENTS** and **DISCUSSION BOARD QUESTIONS** on the film and on the **ARTICLES** to be read. You may read the articles before or after Monday, as you wish.
- Each **TUESDAY** (by 11:59 p.m.), you should turn in your **FILM EVALUATION** on that week's film.
- By **FRIDAY** (11:59 p.m.) at the latest, you should have posted all your **DISCUSSION BOARD** responses (some weeks you may be asked to respond sooner).

**READINGS:** No textbook. Readings will be available electronically.

**GRADING:**

*Midterm* (Monday, March 5) true-false over all films so far, readings, comments, groups, discussions. [20 pts]

*End-of-Semester Exam* (Monday, April 30) comprehensive, same format as midterm, with more emphasis on material since midterm [20 pts]

*Group project:* original interpretation of a film or sequence (300 words) due Friday, April 6, 11:59pm. [10 pts]

*Film review* (500 words) is due Friday, March 23—will be marked for grammar, style, content, and returned. [8 pts]

*Discussion Board postings* are required weekly (3 per week, 14 weeks), must be substantive; 1 pt. each. (42 pts)

**TOTAL POINTS = 100**

*Film evaluations* are counted, but not graded; final class points are lowered for missing evaluations, raised for extras (see "Extra Credit"). (if late, counts 1/2) **No late evaluations accepted after APRIL 10**

*Extra Credit Options* : (1) film evaluation on any German film seen outside of class counts 1 point added to final class grade (**LAST DAY TO HAND IN=APRIL 10**). Maximum of 10, but.....

**NO EXTRA CREDIT ALLOWED UNLESS ALL 13 REQUIRED FILM EVAL'S ARE DONE!**

(2) You may also do a 2 pt. Extra-credit Sequence Analysis on any one film-clip from each required film, **but it must be turned in during the week we are discussing that film (same due date as evaluation).**

**COURSE OBJECTIVES:**

1. Recognize significant German cinematic contributions of the 20<sup>th</sup>-21<sup>st</sup> centuries
2. Identify basic terms and techniques of film analysis
3. State themes represented in various periods of German cinematic history
4. Recognize trends in cinematic style in 20<sup>th</sup>-21<sup>st</sup> century German films
5. Identify styles of significant German filmmakers
6. Identify criteria used in evaluating films
7. Explain the relationship between German films studied and the political, historical, sociological events or movements of the time in which the films were produced, including issues of gender, race, ethnicity and nationalism.
8. Summarize the messages of German films studied
9. Explain the relationship between the structure of the film and the messages conveyed
10. Summarize the range of aesthetic forms and approaches seen in German films
11. Demonstrate the link between specific cinematic devices and the imbedding of messages and values in a film
12. Use an external film review to link the reviewer's response to the time period and culture in which the reviewer is writing
13. Analyze a film sequence for cinematic structures and devices used
14. Analyze a film sequence for messages and values communicated
15. Analyze a film sequence for relationship to the time of its origin
16. Compare/contrast films of different time periods
17. Formulate an argument opposing a published interpretation of a German film
18. Compose an original argument supporting an interpretation of a German film
19. Critique a German film against stated criteria. based on evidence within and around the film.

- Tues., Jan. 17: Introduction to German Film. Basic Film Terms. **LOG IN TO BLACKBOARD JAN. 17 TO START CLASS!**
- Mon., Jan. 23: *The Cabinet of Dr. Caligari* (Robert Wiene, 1920)
- Mon., Jan. 30: *Metropolis* (Fritz Lang, 1927)
- Mon., Feb. 6: *M* (Fritz Lang, 1931)
- Mon., Feb. 13: *Triumph of the Will* (Leni Riefenstahl, 1934)
- Mon., Feb. 20: *The Murderers Are Among Us* (Wolfgang Staudte, 1946)
- Mon., Feb. 27: *Jacob the Liar* (Frank Beyer, 1975)
- Mon., Mar. 5: *Aguirre the Wrath of God* (Werner Herzog, 1972) **Mid-term exam (Monday, online)**
- Mon., Mar. 12: **SPRING BREAK NOTE: Required additional film: *The Lives of Others* (Florian von Donnersmarck, 2006)**
- Mon., Mar. 19: *The Tin Drum* (Volker Schlöndorff, 1979) **Film Review due Friday, March 23, 11:59pm**
- Mon., Mar. 26: *The Marriage of Maria Braun* (Rainer Werner Fassbinder, 1979)
- Mon., Apr. 2: *Wings of Desire* (Wim Wenders, 1987) **Group project due Friday, April 6, 11:59pm**
- Mon., Apr. 9: *Run Lola Run* (Tom Tykwer, 1998) **Tues. Apr. 10= Last day for all late/extra evaluations.**
- Mon., Apr. 16: *Nowhere in Afrika* (Caroline Link, 2001)
- Mon., Apr. 23: Wrap-up discussion.
- Mon., Apr. 30: **End-of-semester exam. (Monday, online)**