

## LAND ACKNOWLEDGEMENT

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UBC's Point Grey Campus is located on the traditional, ancestral, and unceded territory of the xwməθkwəyəm (Musqueam) people. Musqueam traditional sites exist throughout the area now occupied by UBC buildings. Please visit the UBC Vancouver Aboriginal Portal <https://aboriginal.ubc.ca/> to learn more about the history of Aboriginal presence on the locations of the Vancouver and Okanagan campuses and about the UBC programs and research that support Aboriginal communities and organizations.

## COURSE INFORMATION

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| Course Title  | Course Code Number  | Credit Value |
|---|---------------------|--------------|
| <b>German Cinema: Reel Cities</b><br><br>Web-oriented (asynchronous) course<br>Lectures posted on Tuesdays and Thursdays @2:00 PM PST<br>Online assignments due: Mondays@11:00 PM PST | <b>GERM 304-003</b> | 3 credits    |

## CONTACTS

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| Course Instructor(s)                                  | Contact Details  | Office Hours                         |
|---|--|--------------------------------------|
| Instructor: Ilinca Iurascu<br><a href="#">she/her</a> | <a href="mailto:iurascu@mail.ubc.ca">iurascu@mail.ubc.ca</a> | Friday, 10-11am; 4-5 pm PST/by appt. |
| T.A.: Jillian McFetridge<br><a href="#">she/her</a>   | <a href="mailto:jlm93@mail.ubc.ca">jlm93@mail.ubc.ca</a>     | Monday, 1-2pm; Wed. 11am-12pm PST    |

## OFFICE HOURS

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Please note that the office hours correspond to the Pacific time zone (PST). Once you have updated [your time zone](#) on Canvas, your instructor will be also able to accommodate, by request, other time slots that work best with your schedule. In addition to regular one-on-one office hours, your instructors will also schedule group office hours, where you can simply drop by and ask questions. The links will be posted on the Canvas calendar.

## COURSE THEME AND STRUCTURE

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How has cinema transformed the way we represent and inhabit cities? This course proposes a trajectory through German and international film history and the urban imaginary. Our objectives will be twofold: first, we will trace the motif of the reel city and its audio-visual reconfigurations from the Weimar Republic to the contemporary Berlin School; secondly, we will develop and apply concepts, methodologies and tools for film analysis and interpretation.

## LEARNING OUTCOMES

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At the end of this course, upon successfully completing all assignments, students will be able to:

- identify major currents in German cinema
  - survey cultural, historical and political developments in 19th-21st c. Germany and their implications for the study of cinema
  - define and discuss key terms and theoretical concepts in film studies
  - develop skills for shot-by-shot film analysis
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F.W. Murnau. Film still from *Sunrise: A Song of Two Humans* (1927)

## SCHEDULE OF CLASSES AND ASSIGNMENTS

|        |   |
|--------|---|
| Jan.12 | Introduction: Course syllabus and definitions   |
| Jan.14 | <b>Module 1:</b> Weimar Cinema (I)<br>Read:<br>Barbara Mennel. "Modernity and the City Film"  |
| Jan.18 | Participation in class discussion due   |
| Jan.19 | <b>Module 1.</b> (cont'd)<br>Watch:<br>Fritz Lang and Thea von Harbou: <i>Metropolis</i> (up to time stamp 1:00:00)                                     |
| Jan.21 | <b>Module 1.</b> (cont'd)<br>Read:<br>Lawrence Bird: "States of Emergency"<br>Watch:<br>Fritz Lang and Thea von Harbou: <i>Metropolis</i> (1:00:00-end) |
| Jan.25 | Assignment 1 due  |
| Jan.26 | <b>Module 2:</b> Weimar Cinema (II)<br>Watch:<br>Fritz Lang: M  |
| Jan.28 | <b>Module 2.</b> M (cont'd)<br>Read:<br>Kata Gellen: "Indexing Identity"  |
| Jan.29 | Group Office Hour: 10-11 am PST   |
| Feb.1  | Participation in class discussion due   |
| Feb.2  | <b>Module 2.</b> (cont'd)<br>Read:<br>Javier Samper Vendrell: "The Queer Threat to Civilization"  |
| Feb.4  | <b>Module 3:</b> Berlin-Hollywood<br>Watch:<br>Friedrich W. Murnau: <i>Sunrise</i>  |
| Feb.8  | Assignment 2 due  |
| Feb.9  | <b>Module 3.</b> (cont'd)<br>Read:<br>Allan Bilton: " <i>Sunrise</i> , America and the Other Side"  |

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| Feb.11    | <b>Module 4:</b> Post-War Film<br>Watch:<br>Wolfgang Staudte: <i>Murderers Are Among Us</i>  |
| Feb.15-19 | <b>Midterm Break</b>   |
| Feb.22    | Participation in class discussion due  |
| Feb.23    | <b>Module 4.</b> (cont'd)<br>Read:<br>Jaimey Fischer: "Wandering in/to the Rubble-Film"  |
| Feb.25    | <b>Module 5:</b> East-German Cinema<br>Watch:<br>Gerhard Klein: <i>Berlin-Schönhauser Corner</i>                                       |
| Feb.26    | Group Office Hour: 10-11 am PST  |
| Mar.1     | Assignment 3 due   |
| Mar.2     | <b>Module 5.</b> (cont'd)<br>Read:<br>Sebastian Heiduschke. "Authority, Mobility, and Teenage Rebellion"                               |
| Mar.4     | <b>Module 6:</b> West-German Cinema<br>Watch:<br>Volker Schlöndorff and Margarethe von Trotta: <i>The Lost Honor of Katharina Blum</i> |
| Mar.8     | Participation in class discussion due  |
| Mar.9     | <b>Module 6.</b> (cont'd)<br>Read:<br>Christina Gerhardt. "Introduction." <i>Screening the Red Army Faction</i>                        |
| Mar.11    | <b>Module 7:</b> Contemporary Cinema<br>Watch:<br>Tom Tykwer: <i>Run Lola Run</i>  |
| Mar.15    | Assignment 4 due   |
| Mar.16    | <b>Module 7.</b> (cont'd)  |
| Mar.18    | <b>Module 8:</b> Berlin School<br>Watch:<br>Christian Petzold: <i>Transit</i>  |
| Mar.22    | Participation in class discussion due  |

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| Mar.23 | <b>Module 8.</b> (cont'd)  |
| Mar.25 | <b>Module 9:</b> Berlin School<br>Watch:<br>Maren Ade: <i>Toni Erdmann</i><br>Final Paper – Preliminary Remarks, Topics and Guidelines |
| Mar.26 | <b>Group Office Hour: 10-11 am PST</b>   |
| Mar.29 | <b>Assignment 5 due</b>  |
| Mar.30 | <b>Module 9.</b> (cont'd)  |
| Apr.5  | No assignment  |
| Apr.6  | <b>Module 10.</b> Revision   |
| Apr.8  | <b>Module 10.</b> Revision   |
| Apr.13 | <b>Conclusions</b>   |
| Apr.26 | <b>Final paper due</b>   |

## LEARNING MATERIALS

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All readings and films will be accessible via Canvas and the streaming services of the UBC Library. The lecture videos will be posted on Tuesdays and Thursdays @ 2pm (PST) and will remain available on the course site throughout the semester, but must be accessed in a timely fashion in order to complete the assignments. Please consult the schedule for full details.

## ASSESSMENTS OF LEARNING

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|---|-----|
| Participation in class discussions (x5) | 15% |
| Assignments (x5)                        | 50% |
| Final Paper                             | 35% |

### Participation in class discussions:

Your instructor will post discussion topics (5 discussion threads in total), due on the dates indicated on the schedule. Please post your answer by replying to the thread. Your answers should be concise (up to 150 words) and clearly address the topic discussed. Answers submitted by the due date will count as complete and will receive full marks. Late submissions will not be accepted. **Please note that the deadline for class discussions and assignments is always on Mondays at 11 pm PST.**

### Assignments

On alternate weeks, your instructor will **post individual assignments** (5 in total), due on the dates indicated on the schedule. The assignments may include quizzes, one-page writing topics and other projects based on the materials covered in class. These will be individually graded and together will be worth 50% of your final grade (10% each). **Please note that the deadline for assignments is always on Mondays at 11 pm PST.**

### Final Paper

Length requirements: approx.1200 words (no shorter than 1000, no longer than 1500), TNR, 12 p. double-spaced, excluding notes, and bibliography. Full details on formatting and content guidelines will be posted on Canvas and discussed in class (**see March 25 lecture**).

### GRADING

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|        |          |
|--------|----------|
| 90-100 | A+       |
| 85-89  | A        |
| 80-84  | A-       |
| 76-79  | B+       |
| 72-75  | B        |
| 68-71  | B-       |
| 64-67  | C+       |
| 60-63  | C        |
| 55-59  | C-       |
| 50-54  | D        |
| 0-49   | F (Fail) |

Please familiarize yourselves with the [academic concession policies](#) as well as with the [COVID-19-related student resources](#).

You may be eligible for academic concession when one or more of the conditions listed below unexpectedly hinders your ability to complete an assignment or participate in classes or an examination: Medical circumstances  
Compassionate grounds  
Conflicting responsibilities

In all cases, your request for academic concession should be made as early as reasonably possible to your instructor or [Arts Academic Advising](#). If you are not an Arts student, you should consult with your home faculty for your concession.

If you are already registered with the Centre for Accessibility and your concession is related to your registered medical condition or disability, contact your Accessibility Advisor.

### UNIVERSITY POLICIES

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UBC provides resources to support student learning and to maintain healthy lifestyles but recognizes that sometimes crises arise and so there are additional resources to access including those for survivors of sexual violence. UBC values respect for the person and ideas of all members of the academic community. Harassment and discrimination are not tolerated nor is suppression of academic freedom. UBC provides appropriate accommodation for students with disabilities and for religious observances. UBC values academic honesty and students are expected to acknowledge the ideas generated by others and to uphold the highest academic standards in all of their actions. Details of the policies and how to access support are available on [the UBC Senate website](#).

## OTHER COURSE POLICIES

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Please review the following instructions regarding e-mail and messaging etiquette before contacting your instructor:  
<https://learningcommons.ubc.ca/student-toolkits/interacting-with-profs/e-mail-etiquette/>

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## LEARNING RESOURCES

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Please visit <https://learningcommons.ubc.ca/> for a wide range of resources on improving your writing and learning skills, exam preparation, note-taking and presentation tips.