

Covid-19 Safety

Until January 21 we'll be together online. Please use this link to join via ZOOM:

<https://ubc.zoom.us/my/jasonlieblangubczoom>

I am planning to offer the course in-person as soon as possible as for as long as it remains safe to do so, which hopefully means for the entire semester. I have no doubt we'll all do our best to make sure that our in-person meetings are as safe as possible. Do not hesitate to approach me with any questions and/or concerns you may have.

Masks:

You are required to wear a non-medical mask during our in-person class meetings, for your own protection and for the safety and comfort of everyone else in the class. For our in-person meetings in this class, it is important that all of us feel as comfortable as possible engaging in class activities while sharing an indoor space. Non-medical masks that cover our noses and mouths are a primary tool for combating the spread of Covid-19. Further, according to the provincial mandate, masks are required in all indoor public spaces including lobbies, hallways, stairwells, elevators, classrooms and labs. There may be students who have medical accommodations for not wearing a mask. Please maintain a respectful environment. [UBC Respectful Environment Statement](#).

Note that: Teachers (and student presenters) will **not** be required to wear a mask while teaching / presenting, **if they are more than two meters away from others.** (Put masks back on when this is not the case.) I plan to lecture without a mask but be very careful to keep a safe distance from others while doing so. If/when I move through the class, I will be wearing a mask. Students can drink in class, so long as they replace their masks "between sips." Please eat before or after my class. I would prefer you do not eat in my class.

Mask exemptions: Students who wish to request an exemption to the indoor mask mandate must do so based on one of the grounds for exemption detailed in [the PHO Order on Face Coverings \(COVID-19\)](#). Such requests must be made through the [Centre for Accessibility](#) (Vancouver campus).

After review, students that are approved for this accommodation will be provided with a letter of accommodation to share with faculty members teaching courses in which they are registered. In the intervening time, these students are welcome in the class.

If you are sick:

Complete a self-assessment daily for COVID-19 symptoms here: [Self Assessment](#). In the event that you are sick, it is important that you **stay home**. In this class, the marking scheme is intended to provide flexibility so that you can prioritize your health and still succeed. Please

connect with some of your classmates so that you'll have someone who can share notes with you in the eventuality that you can't attend as a result of illness. **Note that:** I will not record my lectures.

If you are feeling ill and cannot attend class for a midterm or in-class assessment, please email the instructor right away. If you arrive for a test and you are clearly ill, we will make alternate arrangements with you. It is better to email ahead of time and not attend.

If I (the instructor) am feeling ill:

If I am unwell, I will not come to class. I will make every reasonable attempt to communicate plans for class as soon as possible (by email, on Canvas, etc.). Our classroom will still be available for you to sit in and attend an online session.

If I am sick:

- I may ask you to do an activity or read something in place of class time
- If I am well enough to teach, but am taking precautions to avoid infecting others, we may hold the class online. If this happens, you will receive an email/an announcement in Canvas informing you how to join the class.

Note on office hours:

I'll be holding office hours in-person as soon as possible. I am open to making exceptional ZOOM appointments if needed.

See below for further office hour details.

Notes on class sessions:

Under normal circumstances, i.e. not during a global pandemic, I facilitate an active and collaborative lesson, involving lecture, whole group discussion and small group work. While my goal is for this class to be as active and collaborative as usual/possible, I am aware that this may prove challenging under the current circumstances. I imagine I'll need some time to gauge what's possible, and in doing so I'll pay attention to what is comfortable for me and you, my students.

Course Syllabus

GERM 304 - 003: German Cinema (in English): Shadows and Screams: Germanic Horror Films from Expressionism to Today

Instructor: [Dr. Jason Lieblang](mailto:jason.lieblang@ubc.ca) / jason.lieblang@ubc.ca

TA: Ajibola Fabusuyi / ajibola.fabusuyi@ubc.ca

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Our class meets: Tuesdays & Thursdays 3:30-4:50 in [Buchanan B313](#)

Office hours are Wednesdays 11-2 with the exception of February 9 and March 9 when they will be from 1-2. I'll hold them online for the time being:

<https://ubc.zoom.us/my/jasonlieblangubczoom>

As soon as it is permitted, office hours will be in-person in [Buchanan Tower 906](#). (As you leave the ninth floor elevators, turn left, then right, then right again.)

Please note that I am generally open to making exceptional ZOOM appointments if/as needed. Email me to request/arrange.

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Course Description

The films of German Expressionism are some of the earliest examples of the horror genre and have undoubtedly influenced horror cinema worldwide right up to the present day. That being said, the development of the genre in Germany is fascinatingly problematic, with politics interrupting continuity to such an extent that we'll have to search hard to find horror films made there between 1932 and the 1980s. In this course, we will find, discuss and write about these isolated examples in addition to some Expressionist masterpieces and the best of a recent crop of horror films from the German-speaking countries.

Learning Objectives

Upon successful completion of the course (i.e., with active attendance and participation, and the completion of viewing, reading and writing assignments) students will be able understand and explain the development of the horror genre in the German-speaking countries. You'll also learn about the cultural, social and political contexts within which these works were produced. You'll be challenged to think, and communicate clearly, respectfully and convincingly, and your writing should also improve over the course of the term. Additionally, as this is a film course,

you'll be introduced to and will apply the analytical skills needed to understand films and communicate convincingly about them in the academic context.

Required Materials

There are no textbooks for this course. All course materials will be available on Canvas. You will watch the majority of the films at home, either through Canvas, Kanopy, CLAS, or through links to my personal copies. (You will be able to navigate to any of these viewing websites through Canvas.) Please always bring a device (ideally a laptop) to class. **Note** that I will not allow device use for non-course activities.

Content and Trigger Warnings

This is a course on horror and contains written and/or visual content that depicts psychological and physical violence, as well as sexuality. None of these course texts were chosen to engage gratuitously in violence and/or sexuality, and in all cases we will approach them intellectually, always aiming to assess why violent and/or sexual content has been deployed. I will try to make you aware in advance of course content that might be especially triggering. If you are concerned about any particular text potentially being a trigger for you, please let me know.

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Evaluation

- 10% Attendance and In-class Participation (I will take attendance beginning after add/drop deadline)
- 30% Homework Assignments (Weekly questions posted each Friday evening, to which you respond via Canvas Discussion by the following Tuesday. You'll have 13 opportunities, and be graded on your best 10)
- 20% Sequence Analysis (600-800 words, double-spaced, 12-point font)
- 10% Essay Proposal with Outline
- 30% Essay (1200-1500 words, double-spaced, 12-point font)

10%: Attendance and In-class Participation

Attendance is mandatory, and active participation is encouraged and appreciated. Participation grades will be based on the instructor's assessment of students' involvement in class discussion (in both plenum, i.e., full group, and small group situations), familiarity with course material when called on, and on-task engagement in group work. Students uncomfortable participating in class may meet the instructor during office hours and/or do additional work online via Canvas (i.e., by posting a number of short responses, **as mutually agreed on with instructor**). Unexcused absences accumulate after the first two and will negatively affect the course grade

at a rate of .5% per additional absence. Repeated lateness will also negatively affect this portion of the course grade (with each two instances of unexcused lateness equaling one absence). Absences will be excused at the instructor's discretion, based on UBC and departmental policy. Written documentation is required for UBC-sponsored activities.

30%: Weekly Homework Assignments (Posted to Canvas Discussion)

Students will complete 13 homework assignments that involve a few questions and/or prompts posted every Friday on the preceding week's readings and classes. These assignments must be completed before our next meeting (i.e., no later than each Tuesday at 1:30 PM). There's no specific word count expectation. Let your ideas guide you. Your best 10 will count, with each counting for a maximum of 3% of your course grade. Each assignment will be marked (by me and/or Ajibola) out of 10, with the following being possible grades:

2/10: Did it but it shows little to no thought and/or effort

4/10: Did it but it shows little thought and/or effort

6/10: Doesn't show enough thought and/or effort

8/10: Shows effort and some thought

10/10: Shows effort, is thoughtful and thought-provoking

Late submission of these assignments will not be accepted without good reason.

20%: Formal Sequence Analysis

For this assignment you will read about then apply concepts used in the narrative and formal analysis of cinema. You will choose a film scene from a provided list and submit your analysis in writing on Canvas no later than February 8 before class. You will be graded on the quality of your interpretation and on how well you apply the formal concepts specific to filmic analysis. Your Sequence Analysis should be 600-800 words, double-spaced, 12-point font; and it should have a descriptive title and clear thesis. You can learn more about this assignment [here](#). I've also written an example you can access [here](#).

10% Essay Proposal with Outline

Writing a strong essay depends on having a clear idea/thesis and a strong outline. You will develop your thesis either independently or in response to one of the questions I'll release later in the term, and organize your supporting ideas as a formal outline, which you'll submit to Canvas. Ajibola and/or I will give your outline a grade and provide feedback. You'll find materials to support the creation of your outline [here](#). (I'll provide you with more details and tips during the term.)

30%: Essay

Students will digitally submit (on Canvas) a formal essay (1200-1500 words in length, double-spaced, 12-point font) no later than **noon on Thursday April 20**. Essay topics will be released about a month earlier on March 24 (on Canvas).

The essay must be formal in character, and must contain a descriptive title, a clear thesis statement, and be argumentative and substantive; and must include a Works Cited if you use any secondary sources. (I am fine with any of the major style formats (MLA, APA, Chicago), providing you are consistent.) To learn about my essay expectations, see the [Essay Grading Rubric](#) and [Tips for good Academic Writing](#).

***Please note: I expect you to act with academic integrity at all times.** It is incumbent on you to understand clearly what this involves. Please read the following towards that end. [Academic Integrity UBC](#)

Please also note that if I suspect academic misconduct on an assignment, I will not hesitate to give you zero for that assignment, then report the case to my department head, who will evaluate whether further measures need to be taken.

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Outline (this outline is just a guide and is subject to change with notice). For details regarding what to read and view for when, please consult the Canvas site.

January

11: How to watch a (horror) movie

13: How to watch a (horror) movie

18: The roots of horror (cinema)

20: The roots of horror (cinema)

25: The what and why of horror (cinema)

27: The what and why of horror (cinema)

February

1: German expressionist cinema 1

3: German expressionist cinema 1

8: German expressionist cinema 2 / **Sequence Analysis Due**

10: German expressionist cinema 2

15: The influence of German expressionist cinema

17: The influence of German expressionist cinema

22 & 24: Midterm Break

March

1: An absence of horror?

3: An absence of horror?

8: The 60s and 70s

10: The 70s

15: The 80s: Serial Killers and Splatter?

17: The 80s: Serial Killers and Splatter?

22: The 1990s / **Essay Questions Released**

24: The 1990s

29: The 2000s / **Essay Proposal and Outline Due**

31: The 2000s

April

5: The 2010s to today

7: The 2010s to today

20: **Essay due** (submit to Canvas)

Essay Grading Rubric

I use this to guide my evaluation. That being said, essay grading is no exact science, so please don't expect me to explain my assessment of your essay purely in terms of this rubric.

You can also access the rubric [here](#) as a PDF.

	A	B	C	D	Fail
1. How effective is the paper's title? (How well does it imply or communicate the main argument?)	Highly effective. Explicitly prepares reader for argument.	Effective. Suggests argument to come.	Not wholly unrelated to what's coming, but not nearly explicit enough.	Has a title, but how it relates to the argument isn't clear.	Either no title or non-sensical.
2. How compelling is the thesis? (How original, clear, succinct, persuasive is it?)	Compelling. Original, clear, succinct and persuasive.	Interesting but lacking somewhat in originality and/or clarity and/or succinctness and/or persuasiveness.	Not very interesting and/or seriously lacking in originality and/or clarity and/or succinctness and/or persuasiveness.	Thesis is too vague and/or is unclear.	No thesis or non-sensical.
3. How well supported is the thesis?	Thesis supported clearly and convincingly throughout rest of paper.	Support breaks down occasionally – while most paragraphs support clearly and convincingly, one or two do so weakly or not at all.	Support breaks down too often – while some paragraphs support the thesis well, several do so weakly or not at all.	The majority of supporting paragraphs support the thesis too weakly or not at all.	The thesis goes unsupported.
4. How well organized is the paper overall?	The paper shows excellent organization – with good balance and effective	The paper shows good organization. Papers suffers from occasional imbalance	The paper needs better organization. It lacks sufficient balance and is too often awkward in transition.	The paper is generally disorganized. It lacks balance. Its transitions are generally poor.	A total mess.

	transitions throughout.	and/or weak transitions.			
5. How well organized are the paper's individual paragraphs?	All paragraphs have clear topic statements which go supported clearly and sufficiently throughout.	Occasional paragraphs lack clarity and/or sufficient support.	Several paragraphs lack clarity and/or sufficient support.	The majority of paragraphs lack a clear topic statement and/or show insufficient support.	Hard to make sense of the majority of the paper's paragraphs.
6. How effective is the paper's conclusion?	An excellent conclusion – elegant and efficient. Also does more than simply summarize.	A good conclusion. It summarizes the paper's argument elegantly and efficiently.	An average conclusion. Doesn't summarize paper's argument well enough. Could be too short, too long and/or fails to mention an important aspect of the argument and/or mentions the unimportant.	A poor conclusion. Lacks clarity and/or doesn't work with the argument that preceded it.	Either no conclusion or nonsense.
7. How well written is the paper mechanically (i.e., in terms of grammar, spelling, typos and word choice)?	Paper is mechanically clean – no (or next to no) grammar errors or spelling mistakes. Accurate and concise word choice throughout.	The very occasional grammatical error, typo, or spelling mistake and/or word choice occasionally needs to be more accurate and/or concise. Errors, however, never affect sense.	Paper is too sloppy. It suffers from more than occasional mechanical mistakes and/or word choice is too often inaccurate and/or wordy. Errors sometimes affect sense.	Littered with errors and/or many errors affect sense.	Unreadable.
8. Does the paper pay attention to both narrative (plot, story) and formal	Yes. Paper effectively analyzes both narrative and formal qualities. (The	Yes, but discussion of one (usually narrative) receives too great a focus	No, paper fails to address either narrative or formal qualities. That being said,	No, and what the paper focusses on tends to be described or summarized	Insufficient attention paid to either.

(layout, visual style etc.) qualities in its analysis?	very best papers will argue how plot and form function together and/or in tension with each other.)	and/or the analysis of one (usually form) isn't sophisticated enough.	what is discussed is analyzed (i.e. not summarized or described.)	rather than analyzed.	
9. How well does the paper employ appropriate conceptual vocabulary in its analysis?	Shows sophisticated understanding and effective application of appropriate conceptual vocabulary.	Employs appropriate conceptual vocabulary but could use more and/or could show more understanding and/or sophistication in its use.	Employs little appropriate conceptual vocabulary and/or does so in a manner that lacks understanding.	Employs very little appropriate conceptual vocabulary and/or does so in a manner that lacks understanding.	Doesn't employ any.
10. How effectively does the paper employ sociohistorical, political, cultural contexts (as appropriate) in its analysis?	Employs context very effectively, i.e., in a manner that shows nuanced understanding and explains relevance very convincingly.	Employs context effectively, i.e., in a manner that shows understanding and explains relevance convincingly.	Employs context in a manner that shows incomplete or unsure understanding and/or fails to explain relevance convincingly.	Employs context where it is inappropriate and/or in a manner that shows a lack of understanding and/or fails to explain relevance.	Fails to employ context where it is crucially needed for the argument.