



COURSE UNIT (MODULE) DESCRIPTION

Course unit (module) title	Code
History of German Cinema and German Cinema Stories	

Academic staff	Core academic unit(s)
Coordinating: Dr. Iris Juliane Maria Bäcker Other:	Faculty of Philology, Institute for Languages and Cultures of the Baltic, Department of German Philology

Study cycle	Type of the course unit
BA	optional

Mode of delivery	Semester or period when it is delivered	Language of instruction
classroom	autumn semester	German

Requisites	
Prerequisites: ≥ B1 level German language proficiency	Co-requisites (if relevant):

Number of ECTS credits allocated	Student's workload (total)	Contact hours	Individual work
5	133	48	85

Purpose of the course unit
<p>The course traces the history of German cinema – from the pioneering period around 1900 to the present day. Cinema stories are told about the great box office-hits and the unjustly forgotten films, about epochal film styles and movie theatres, about people in front of and behind the camera. And since the art of film is produced and received under certain social conditions, the ‘great’ history with its ruptures remains in view – from the German Empire to the Weimar Republic, National Socialism and post-war developments in the Federal Republic and the GDR to reunification after 1990. Thus a panorama of the 20th and 21st centuries in Germany unfolds – seen through the eye of the film camera.</p> <p>Excerpts from the films will be shown in the seminar.</p>

Learning outcomes of the course unit	Teaching and learning methods	Assessment methods
The students		
- will learn about the history and development of German cinema from the pioneering period around 1900 to the present day;	Problem-based, cultural-historical-teaching, interactive lectures, seminars; partner work, group work, discussion.	Active participation in seminars (practical and research assignments), a test during the semester, oral presentation of the research project on a selected topic.
- will be able to identify the phenomena and trends in German cinema of the period under study and their expression in the works of individual film directors;	Problem-based, cultural-historical-teaching, interactive lectures, seminars; partner work, group work, discussion.	Active participation in seminars (practical and research assignments), oral presentation of the research project on a selected topic.
- will be able to analyse and critically evaluate the film in question and its significance for the overall process of German cinema, to place the film in its broader cultural, historical, or theoretical contexts, to ask how the film models, challenges, or subverts different types of	Problem-based, cultural-historical-teaching, interactive lectures, seminars; partner work, group work, discussion.	Active participation in seminars (practical and research assignments), oral presentation of the research project on a selected topic.

relations, whether cultural, historical, or even theoretical.		
- will be able to collect information from various print and online sources, assessing the credibility, relevance, and reliability of information for a selected topic.	Problem-based, cultural-historical-teaching, interactive lectures, seminars; partner work, group work, discussion.	Active participation in seminars (practical and research assignments), oral presentation of the research project on a selected topic.
- will be able to participate in a discussion , to argue for the artistic value of a film, using different techniques of film analysis (cultural-historical analysis, narrative analysis, mise-en-scène analysis).	Problem-based, cultural-historical-teaching, interactive lectures, seminars; partner work, group work, discussion.	Active participation in seminars (practical and research assignments), oral presentation of the research project on a selected topic.
- learn to work in groups , communicate constructively and creatively, critically evaluate their own work and that of other students, anticipate future learning needs, plan their time effectively, meet deadlines, and evaluate their academic activities.	Active learning methods (brainstorming, partner work, group work, discussion); independent work (research-oriented methods, information research, reading and analysis of scientific literature); creative tasks for independent work and elaboration of the research project.	Active participation in seminars (practical and research assignments).

Content	Contact hours							Individual work: time and assignments	
	Lectures	Tutorials	Seminars	Workshops	Laboratory work	Internship	Contact hours, total	Individual work	Tasks for individual work
1. The German Cinema – 1895 to the Present Day	2						2	3	Reading critical literature, preparing to answer theoretical questions, preparing for group discussion, practical tasks (references to specific sources, the fulfillment of practical tasks in the seminar).
2. Modern Cinema – Film in the Weimar Republic (1918–1933) <i>Metropolis</i> , Fritz Lang (1927) <i>Der blaue Engel</i> , Josef von Sternberg (1930) <i>M – Eine Stadt sucht einen Mörder</i> , Fritz Lang (1931)	2		6				8	8	Reading critical literature, preparing to answer theoretical questions, preparing for group discussion, practical tasks (references to specific sources, the fulfillment of practical tasks in the seminar).
3. The Nazi Control of the German Film Industry (1933–1945) <i>Olympia – Fest der Völker</i> , Leni Riefenstahl 1936	2		2				4	4	Reading critical literature, preparing to answer theoretical questions, preparing for group discussion, practical tasks (references to specific sources, the fulfillment of practical tasks in the seminar).
4. Vanishing Point Hollywood. The Emigration of Filmmakers under National-Socialism <i>Casablanca</i> , Michael Curtiz (1942)	2		2				4	4	Reading critical literature, preparing to answer theoretical questions, preparing for group discussion,

									practical tasks (references to specific sources, the fulfillment of practical tasks in the seminar).
5. Rubble film. German cinema in the post-war period (1945-1949) <i>Die Mörder sind unter uns</i> , Wolfgang Staudte (1946)	2		4				6	6	Reading and analysis of scientific literature, preparation to answer theoretical questions, preparation for group discussion, practical tasks (references to specific literature sources, the fulfillment of practical tasks in the seminar).
6. Cinema in the GDR (1946-1989) <i>Der geteilte Himmel</i> , Konrad Wolf (1964)	2		2				4	4	Reading and analysis of scientific literature, preparation to answer theoretical questions, preparation for group discussion, practical tasks (references to specific literature sources, the fulfillment of practical tasks in the seminar).
7. Farewell to yesterday. West German film of the 1960s and 1970s <i>Die Ehe der Maria Braun</i> , Rainer Werner Fassbinder (1979) <i>Der Himmel über Berlin</i> , Wim Wenders (1987) <i>Fitzcarraldo</i> , Werner Herzog (1981)	2		6				8	16	Reading and analysis of scientific literature, preparation to answer theoretical questions, preparation for group discussion, practical tasks (references to specific literature sources, the fulfillment of practical tasks in the seminar).
8. The fat years are over. German/Austrian/Swiss film since 1990 <i>Die fetten Jahre sind vorbei</i> , Hans Weingartner (2004)	2		4				6	8	Reading and analysis of scientific literature, preparation to answer theoretical questions, preparation for group discussion, practical tasks (references to specific literature sources, the fulfillment of practical tasks in the seminar).
Oral presentation of the research project (during the semester).			4				4	0	
Research and analysis of materials for research project and preparation for its oral presentation.								32	
Total	16		32				48	85	

Assessment strategy	Weight %	Deadline	Assessment criteria
Active participation in seminars, including completion of assignments and tasks.	30%	During the whole semester	The marks are scored on a ten-point scale. 100 % completed tasks: 10 points 80 % completed tasks: 8 points, etc.

Test	35%	Mid-semester	A mid-semester test consists of closed and open questions, which are creative in nature but require a short answer. The marks are scored on a ten-point scale. 100 % completed tasks: 10 points 80 % completed tasks: 8 points, etc.
Oral presentation of the research project	35%	During the semester / At the end of the semester	The presentation of the research project is assessed according to the following criteria: 10 points: the structure of the presentation is clear and logical, the topic is well understood, the sources have been read, the historical and cultural contexts are consciously used, there are independent and original insights, techniques of film analysis are used correctly, the audience is stimulated to discuss, and the questions are answered from a broad perspective. 9 points: the structure of the presentation is clear and logical, the topic is well understood, the sources have been read, the historical and cultural contexts are handled deliberately, there are some independent and original insights, the use of techniques of film analysis is not entirely accurate, the audience is encouraged to discuss, and the answers are well presented and given to questions. 8 points: the structure of the presentation is clear and logical, the topic is well understood, the sources have been read, the historical and cultural contexts are handled consciously, there are some independent and original insights, but they are not sufficiently well argued, the use of techniques of film analysis is not entirely accurate, the audience is encouraged to discuss the topic, but the questions are answered with less precision. 7 points: the presentation lacks a clear structure and logic, the topic is well understood, the sources have been read, the historical and cultural contexts are used deliberately, there are independent and original insights, but they are not sufficiently well argued, the use of techniques of film analysis is not very accurate, the audience is encouraged to participate in a discussion, but questions are answered with less than perfect precision, and some of the questions are not answered. 6 points: the presentation lacks a coherent structure and logic, as well as scientific language and appropriate concepts, the interpretations are based on a literal reading of sources, there is a clear lack of understanding of the historical and cultural contexts, the comments are responded to adequately, but there is no impulse for discussion. 5 points: the report has a very weak structure and logic, but the topic is sufficiently understood, the sources have been read, there is a clear lack of knowledge not only of the broader historical and cultural context but also of techniques of film analysis, and comments and questions are answered, but there is no impulse for discussion. 1, 2, 3, 4 points: negative.

Author (-s)	Publishing year	Title	Issue of a periodical or volume of a publication	Publishing house or web link
Required reading				
The materials of lectures and seminars will be available to students on Moodle (emokymai.vu.lt) based on following required reading sources:				
		Als zentrale Internet-Plattform zum deutschen Film bietet filmportal.de Informationen zu mehr als 150.000 Filmen und 260.000 Personen .		https://www.filmportal.de/
		Als sinnlich gestaltete, intuitiv bedienbare Erweiterung von		https://rhizom.film/

		filmportal.de präsentiert <i>Rhizom Filmgeschichte</i> die ersten Minuten zahlreicher deutscher Filme und lädt zum Entdecken der Filmgeschichte ein.		
		Die <i>Deutsche Kinemathek</i> – Museum für Film und Fernsehen – widmet sich dem Sammeln, Bewahren, Erschließen, Präsentieren und Vermitteln des audiovisuellen Erbes.		https://www.deutsche-kinemathek.de/
		Die DDR im Film. Das Online-Handbuch (FU Berlin, ZZF Potsdam, LMU München)		https://ddr-im-film.de/de/filme
Nies, Martin (Hrsg.)		<i>Deutsche Selbstbilder in den Medien. Film 1945 bis zur Gegenwart</i>	Marburg: Schüren, 2012	
Erk, Corina; Galli, Matteo; Glasenapp, Jörn		<i>Lola, Toni, Yella und die anderen: Der deutsche Film nach 1990: Ein Kanon</i>	Paderborn: Brill/Fink, 2023	
Recommended viewing				
Klaus Graf	4. Januar 2017	Ein atemberaubender Ritt durch 121 Jahre Kinogeschichte.	Archivalia	https://doi.org/10.58079/c53i
Betina Kuntzsch		Eine Kurzbiografie der DEFA: ALL UND ALLTAG (Outer Space and the Everyday)		https://youtu.be/CoPmm5Gd4RE
Rüdiger Suchsland	2016/2017	<i>Hitlers Hollywood – Das deutsche Kino im Zeitalter der Propaganda 1933-45</i>		

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