



SENATE COMMITTEE ON CURRICULAR AFFAIRS
COURSE SUBMISSION AND CONSULTATION FORM

Principal Faculty Member(s) Proposing Course

Name	User ID	College	Department
SAMUEL FREDERICK	smf35	Liberal Arts (LA)	Not Available

Academic Home: Liberal Arts (LA)

Type of Proposal: Add Change Drop

I am requesting recertification of this course for the new Gen Ed and/or University Requirements Guidelines

Course Designation

(GER 189) German Film

Course Information

Cross-Listed Courses:

Prerequisites:

Corequisites:

Concurrents:

Recommended Preparations:

Abbreviated Title: German Film
Discipline: General Education
Course Listing: Inter-Domain

Special categories for Undergraduate (001-499) courses

Foundations

- Writing/Speaking (GWS)
- Quantification (GQ)

Knowledge Domains

- Health & Wellness (GHW)
- Natural Sciences (GN)
- Arts (GA)
- Humanities (GH)
- Social and Behavioral Sciences (GS)

Additional Designations

- Bachelor of Arts
- International Cultures (IL)
- United States Cultures (US)
- Honors Course
- Common course number - x94, x95, x96, x97, x99
- Writing Across the Curriculum

First-Year Engagement Program

- First-Year Seminar

Miscellaneous

Common Course

GE Learning Objectives

GenEd Learning Objective: Effective Communication

GenEd Learning Objective: Creative Thinking

GenEd Learning Objective: Crit & Analytical Think

GenEd Learning Objective: Global Learning

GenEd Learning Objective: Integrative Thinking

GenEd Learning Objective: Key Literacies

GenEd Learning Objective: Soc Resp & Ethic Reason

Bulletin Listing

Minimum Credits: 3

Maximum Credits: 3

Repeatable: NO

Department with German (UPLA_GER)

Curricular Responsibility:

Effective Semester: After approval, the Faculty Senate will notify proposers of the effective date for this course change. Please be aware that the course change may not be effective until between 12 to 18 months following approval.

Travel Component: NO

Course Outline

A brief outline or overview of the course content:

A survey of German film from its beginnings to the present, with emphasis on historical, political, and cultural contexts as well as on technological innovation and aesthetics of the moving image.

A listing of the major topics to be covered with an approximate length of time allotted for their discussion:

Weeks 1-2: Film beginnings; Skladanovsky Bros.; Wilhelmine cinema

Week 3: Early Weimar cinema

Week 4: Late Weimar cinema (including avant-garde)

Week 5: Nazi cinema

Week 6: The Rubble Film

Week 7: The war film (BRD & GDR)

Week 8: Holocaust film

Week 9: Exile filmmakers (Wilder, Lubitsch)

Week 10: GDR cinema

Weeks 11-13: New German Cinema

Week 14: 90s and post-unification

Week 15: Berlin School

Course Description:

A survey of German film from its beginnings to the present, with emphasis on historical, political, and cultural contexts. GER 189 German Film (3) (GH; GA; IL) This course is an introduction to German cinema, broadly defined as any representation of moving images made in Germany, Switzerland, or Austria, or by filmmakers from these countries working in exile. The course will be both an historical survey of the developments in German film, as well as a general introduction to film analysis. Neither prior knowledge of German culture and language nor of film history and terminology is required. All materials will be supplied in English. Students will learn about the technology of film production as well as fundamental concepts for film analysis (shots, angles, sound, lighting, etc.). The course will be structured around different political and cultural contexts, providing students with a concrete historical perspective on Germany from the late nineteenth to the early twenty-first centuries. Screenings will cover several artistic modes, including comedy, melodrama, propaganda film, experimental film, period drama, crime drama, horror film, and documentary. Readings will complement screenings with seminal writings by filmmakers and theorists, as well as texts that provide historical perspective and close analysis. By examining German film with attention to changing cultural settings, students will investigate such topics as the relation of memory and history, the representation of war and genocide, the roles of propaganda and censorship, the formation (and deformation) of national identity, the impact of technological and economic changes on culture, and changing gender roles. In addition, students will learn to think critically about the visual medium of film, becoming more engaged and critical spectators in a world saturated with the moving image. Class work includes some lecture but emphasizes guided discussions, group work, writing exercises, and some student presentations. The course is designed to be suitable for all students generally interested in German, or interested in various fields of humanistic study, whether or not they have previously studied the culture of Germany. As an inter domain course, GER 189 also counts towards the integrative studies requirement.

The name(s) of the faculty member(s) responsible for the development of the course:

! Name: SAMUEL FREDERICK (smf35)

Title:

Phone:
Address:
Campus: UP
City:
Fax:

Course Justification

Instructional, Educational, and Course Objectives:

This section should define what the student is expected to learn and what skills the student will develop.

- To understand salient features and develop basic knowledge in the following areas: German film history, film aesthetics, technical aspects of the film medium, and German cultural history.
- To learn to think critically about film's unique role in representation.
- To learn to interpret German cinema through sensitivity to shifting cultural contexts as well as symbolic content, while also coming to understand the stakes involved in interpretation.
- To learn to organize thoughts and express them clearly.
- To become a more engaged, critical spectator, reader, and interpreter of cultural products.

Evaluation Methods:

Include a statement that explains how the achievement of the educational objective identified above will be assessed.

The procedures for determining students' grades should be specifically identified.

The methods of evaluation and exact grading requirements will necessarily vary by instructor and location. Current methods of assessment include quizzes, exams, in class exercises, response questions, and one short paper. The assignment distribution in determining students' grades might be as follows.

Quizzes 10%

Midterm and final exam 30%

Response questions 30%

Participation, in class exercises 20%

Short paper 10%

Relationship/Linkage of Course to Other Courses:

This statement should relate the course to existing or proposed new courses. It should provide a rationale for the level of instruction, for any prerequisites that may be specified, or for the course's role as a prerequisite for other courses.

N/A

Relationship of Course to Major, Option, Minor, or General Education:

This statement should explain how the course will contribute to the major, option, or minor and indicate how it may function as a service course for other departments.

The course may be used to fulfill 3 required credits of the German BA or German Applied Option BS major. It may also be used by non-majors to fulfill a General Education requirements.

A description of any special facilities:

N/A

Frequency of Offering and Enrollment:

Offered once or twice a year. Enrollment approximately 40.

Justification for Changing The Proposal:

Include a justification for each change to the course. Particular attention should be paid to the effects of the course change within the discipline and in other disciplines where the course may be required within a major or used as a service course. When a unit submits several course changes, with or without new course proposals, a general statement covering the programmatic effects of the changes should be submitted.

General Education recertification.

Also, we are adding an interdomain designation (GA).

Alignment with General Education Objectives

EFFECTIVE COMMUNICATION – the ability to exchange information and ideas in oral, written, and visual form in ways that allow for informed and persuasive discourse that builds trust and respect among those engaged in that exchange, and helps create environments where creative ideas and problem-solving flourish.

KEY LITERACIES – the ability to identify, interpret, create, communicate and compute using materials in a variety of media and contexts. Literacy acquired in multiple areas, such as textual, quantitative, information/technology, health, intercultural, historical, aesthetic, linguistic (world languages), and scientific, enables individuals to achieve their goals, to develop their knowledge and potential, to lead healthy and productive lives, and to participate fully in their community and wider society.

CRITICAL AND ANALYTICAL THINKING – the habit of mind characterized by comprehensive exploration of issues, ideas, artifacts, and events before accepting or formulating a conclusion. It is the intellectually disciplined process of conceptualizing, applying, analyzing, synthesizing, and/or evaluating information gathered from, or generated by,

observation, experience, reflection, reasoning, or communication, as a guide to belief and action.

INTEGRATIVE THINKING – the ability to synthesize knowledge across multiple domains, modes of inquiry, historical periods, and perspectives, as well as the ability to identify linkages between existing knowledge and new information. Individuals who engage in integrative thinking are able to transfer knowledge within and beyond their current contexts.

CREATIVE THINKING – the capacity to synthesize existing ideas, images, or expertise in original ways and the experience of performing, making, thinking, or acting in an imaginative way that may be characterized by innovation, divergent thinking, and intellectual risk taking.

GLOBAL LEARNING – the intellectually disciplined abilities to analyze similarities and differences among cultures; evaluate natural, physical, social, cultural, historical, and economic legacies and hierarchies; and engage as community members and leaders who will continue to deal with the intricacies of an ever-changing world. Individuals should acquire the ability to analyze power; identify and critique interdependent global, regional, and local cultures and systems; and evaluate the implications for people's lives.

SOCIAL RESPONSIBILITY AND ETHICAL REASONING – the ability to assess one's own values within the social context of problems, recognize ethical issues in a variety of settings, describe how different perspectives might be applied to ethical dilemmas, and consider the ramifications of alternative actions. Individuals should acquire the self-knowledge and leadership skills needed to play a role in creating and maintaining healthy, civil, safe, and thriving communities.

What component(s) of the course will help students achieve the General Education Learning Objectives covered in the course? Provide evidence that students in the course have adequate opportunities to achieve the identified learning objectives.

1. Key Literacies

The key literacy attained through GER 189 is visual literacy. Students learn to identify key cinematic techniques against the backdrop of historical change and technological innovation. They learn to interpret the images generated by means of these techniques and to connect them to political contexts as well as aesthetic convention and experimentation. They further gain an understanding of the power of the image, and learn to reflect on its role in the contemporary image-dominated world, thereby helping them participate more fully (because critically) in their wider, global community.

What component(s) of the course will help students achieve this General Education Learning Objective?

Students will learn the technical and theoretical vocabulary necessary to describe cinematic technology and cinematic techniques. These include, for instance, the mechanism of the camera and projector as well as shot sizes, angles, types of camera movement, and use of sound. Students will learn to distinguish between diegetic and non-diegetic features of the film, helping them to understand the crucial difference between what a film shows and how it shows what it shows. Emphasis is placed on shifting political contexts and aesthetic norms, and the ways in which film responds to these changes. Students learn to interpret the cinematic image at the intersection of these elements, and to understand the ways in which history, technology, and aesthetic convention participate in generating meaning. Students are encouraged to reflect on the relation of the images viewed to those they encounter on a day to day basis as part of our image-saturated world.

Opportunities to achieve this General Education Learning Objective

Students will develop visual literacy as articulated above throughout the course. Each of the course topics advances students' understanding of the manipulated moving image in relation to technological innovation and historical contingency. Given the organization of the course around political change, aesthetic norms, and technological development, the topics individually and collectively develop students' capacity to identify and interpret images from a variety of contexts and with different ideological contents. Class discussions and exercises focused on specific scenes in the films viewed give students the opportunity to connect the course content to their own experience of the visual and of visual media as they increasingly influence the way we communicate and the way social meaning is generated.

2. Critical and Analytic Thinking

Students develop critical and analytic thinking through investigation of the manipulated moving image as a powerful means of producing ideology. The course fosters critical thinking through such questions as how the ostensibly stable and surface-level of the image is complicated by its complex layering of historical reference, aesthetic convention, and social or political content; and how those can be deciphered if they are in fact not entirely stable. In considering such questions students are guided to think analytically about how meaning is produced by means of specific cinematic techniques that condition the viewer's relationship to an event or an idea. They learn to employ different modes of seeing to access what might be otherwise hidden, and to recognize how powerful the presentation of the world is to how we experience our world.

What component(s) of the course will help students achieve this General Education Learning Objectives?

Students will develop critical and analytic thinking through the structure of the course material and through class discussions and response papers.

Opportunities to achieve this General Education Learning Objective

The organization of the course content in terms of 1) cinematic technology and technique, 2) historical and political context and 3) aesthetic norms and expectations provides students with continual opportunities to develop critical and analytic thinking skills. The course lectures model critical and analytic thinking by demonstrating how scene analysis can uncover not only aesthetic patterns but also social and political processes. Students are given the opportunity to exercise these skills in class discussions and response papers.

How will students be assessed to determine their attainment of the Learning Objective(s) of General Education covered in this course? This assessment must be included as a portion of the student's overall performance in this course.

Students' mastery of the key literacy described above will be assessed through quizzes and tests and possibly through homework and in-class exercises at the discretion of the instructor. Quizzes and tests assess students' ability to identify, describe, and explain various aspects of German film. Discussions and topic-based exercises advance students' recognition of the relationship between the course material and contemporary life, and give them the opportunity to develop and articulate informed opinions about the power of the moving image. Essay exams, response papers, and a short writing assignment further illustrate students' understanding of the ways moving images generate meaning. Different versions of the course follow different assessment schemes but all use more than one of these modes of assessment. Critical thinking skills are generally practiced through class discussions and in-class exercises, and assessed through examinations and response papers. Midterm and final exams will require students to

synthesize knowledge across time periods that have been covered in the course, according to the various modes of inquiry that have been pursued and studied throughout the semester. Response papers, as well as the final exam, will require students to demonstrate an ability to analyze similarities and difference among cultures, as well as social, cultural, and historical legacies and hierarchies. They might do this, for instance, by asking students to apply what they have learned to previously unseen material or to interpret or respond to contemporary images based on knowledge gleaned in the course. Some sections of the course will also use group projects and papers to assess critical thinking skills.

General Education Domain Criteria

General Education Designation: Inter-Domain

GA Criteria

- Explain the methods of inquiry in arts fields and describe how the contributions of these fields complement inquiry in other areas
- Demonstrate an expanded knowledge and comprehension of the role that the arts play in various aspects of human endeavor
- Demonstrate competence in the creation of works of art and design
- Demonstrate competence in analysis, critical thinking and interpretive reasoning through the exploration of creative works
- Identify and explain the aesthetic, historic, social, and cultural significance of important works of art and critically assess creative works, their own or others', through evaluative processes of analysis and interpretation

What components of the course will help students achieve the domain criteria selected above?

Demonstrate an expanded knowledge and comprehension of the role that the arts play in various aspects of human endeavor: Central to the course is the visual medium of cinema as a revolutionary innovation in the history of art. Students will view over 25 films from over a 100-year period in the development of this new medium. Lectures and class discussion will emphasize the new modes of viewing the world introduced by the cinematic medium, and the ways in which artists seized on the medium to explore the new possibilities opened up by the addition of time to otherwise only spatial and static representation. Guiding questions for the course include how this new medium alters the human will to representation; expands communities' relations to the world around them; and becomes crucial to constructing national and political identities as well as negotiating collective memory.

Demonstrate competence in analysis, critical thinking and interpretive reasoning through the exploration of creative works: The course consists for the most part of the practice of scene analysis, demonstrated in lecture, carried out in class discussion, and practiced in response papers. Such analysis demands critical thinking and interpretive reasoning: students are shown how the analysis of images requires viewing formal features of a film as expressing or resisting social, political, or aesthetic norms and expectations. Students practice translating critical thinking into the realm of the visual as an essential step toward interpretation.

Identify and explain the aesthetic, historic, social, and cultural significance of important works of art and critically assess creative works, their own or others', through evaluative processes of analysis and interpretation: The historical trajectory of the course allows for explicit discussion of the changing aesthetic, historic, social, and cultural norms. The course emphasizes understanding such norms before undertaking any evaluative assessment, and helps students to understand how analysis and interpretation is always determined by such normative contexts, whether that of the filmmakers or of the viewers.

GH Criteria

- Explain the methods of inquiry in humanities fields and describe how the contributions of these fields complement inquiry in other areas
- Demonstrate competence in critical thinking about topics and texts in the humanities through clear and well-reasoned responses
- Critically evaluate texts in the humanities— whether verbal, visual, or digital— and identify and explain moral or ethical dimensions within the disciplines of the humanities
- Demonstrate knowledge of major cultural currents, issues, and developments through time, including evidence of exposure to unfamiliar material that challenges their curiosity and stretches their intellectual range
- Become familiar with groups, individuals, ideas, or events that have influenced the experiences and values of different communities

What components of the course will help students achieve the domain criteria selected above?

Demonstrate competence in critical thinking about topics and texts in the humanities through clear and well-reasoned responses: The visual realm of film is inseparable from its historical and political contexts, and as such is deeply invested in the humanistic endeavors that emerge from these contexts. The films themselves—as visual media—do not articulate these endeavors with words. The students' task is to learn to translate the visual medium into clear and reasoned verbal articulations; not only to describe what the films show, but how they show it, and how the various visual modes of expression alter the contents these films express. The course fosters critical thinking to untangle these differences and arrive at lucid articulations of the process and product of visual meaning-making.

Critically evaluate texts in the humanities— whether verbal, visual, or digital— and identify and explain moral or ethical dimensions within the disciplines of the humanities:

A key feature of the course is making the connection between formal features and various registers of meaning these features can convey. This is modeled in lectures and practiced in discussion and written assignments. In learning to identify and interpret the moving image, students participate in extrapolating from the visual work to historical, philosophical, and social realms of meaning with which the films are always already intertwined. In thus connecting aesthetics to questions of ethics or politics students come to

UPLOADED DOCUMENTS FOLLOW:

Master Syllabus

Course Abbreviation and Number : GER 189 German Film

Credits : 3

Prerequisites/Co-requisites/Concurrent Requirements/Recommendation Preparation : None

Course Attributes/Designations : GenEd (GA)(GH), Inter-domain, (IL)

The course may be used to fulfill 3 required credits of the German BA or German Applied Option BS major.

General Education Learning Objectives:

Key literacies – the ability to identify, interpret, create, communicate and compute using materials in a variety of media and contexts. Literacy acquired in multiple areas, such as textual, quantitative, information/technology, health, intercultural, historical, aesthetic, linguistic (world languages), and scientific, enables individuals to achieve their goals, to develop their knowledge and potential, to lead healthy and productive lives, and to participate fully in their community and wider society.

Critical and analytical thinking – the habit of mind characterized by comprehensive exploration of issues, ideas, artifacts, and events before accepting or formulating a conclusion. It is the intellectually disciplined process of conceptualizing, applying, analyzing, synthesizing, and/or evaluating information gathered from, or generated by, observation, experience, reflection, reasoning, or communication, as a guide to belief and action.

General Education Knowledge Domain Learning Criteria:

Arts:

- 1) Demonstrate an expanded knowledge and comprehension of the role that the arts play in various aspects of human endeavor
- 2) Demonstrate competence in analysis, critical thinking and interpretive reasoning through the exploration of creative works
- 3) Identify and explain the aesthetic, historic, social, and cultural significance of important works of art and critically assess creative works, their own or others', through evaluative processes of analysis and interpretation

Humanities:

- 1) Demonstrate competence in critical thinking about topics and texts in the humanities through clear and well-reasoned responses
- 2) Critically evaluate texts in the humanities—whether verbal, visual, or digital—and identify and explain moral or ethical dimensions within the disciplines of the humanities
- 3) Demonstrate knowledge of major cultural currents, issues, and developments through time, including evidence of exposure to unfamiliar material that challenges their curiosity and stretches their intellectual range
- 4) Become familiar with groups, individuals, ideas, or events that have influenced the experiences and values of different communities

Course Description:

A survey of German film from its beginnings to the present, with emphasis on historical, political, and cultural contexts. GER 189 German Film (3) (GH;IL) This course is an introduction to German cinema, broadly defined as any representation of moving images made in Germany, Switzerland, or Austria, or by filmmakers from these countries working in exile. The course will be both an historical survey of the developments in German film, as well as a general introduction to film analysis. Neither prior knowledge of German culture and language nor of film history and terminology is required. All materials will be supplied in English. Students will learn about the technology of film production as well as fundamental concepts for film analysis (shots, angles, sound, lighting, etc.). The course will be structured around different political and cultural contexts, providing students with a concrete historical perspective on Germany from the late nineteenth to the early twenty-first centuries. Screenings will cover several artistic modes, including comedy, melodrama, propaganda film, experimental film, period drama, crime drama, horror film, and documentary. Readings will complement screenings with seminal writings by filmmakers and theorists, as well as texts that provide historical perspective and close analysis. By examining German film with attention to changing cultural settings, students will investigate such topics as the relation of memory and history, the representation of war and genocide, the roles of propaganda and censorship, the formation (and deformation) of national identity, the impact of technological and economic changes on culture, and changing gender roles. In addition, students will learn to think critically about the visual medium of film, becoming more engaged and critical spectators in a world saturated with the moving image. Class work includes some lecture but emphasizes guided discussions, group work, writing exercises, and some student presentations. The course is designed to be suitable for all students generally interested in German, or interested in various fields of humanistic study, whether or not they have previously studied the culture of Germany. This course is designed to count as General Education, as a GH "General Humanities," and as an IL "International Cultures" course. It will also count as an Inter Domain course.

Course Learning Objectives:

Upon completing the course, students will be able to:

- 1) Understand salient features and develop basic knowledge in the following areas: German film history, film aesthetics, technical aspects of the film medium, and German cultural history.
- 2) Think critically about film's unique role in representation.
- 3) Interpret German cinema through sensitivity to shifting cultural contexts as well as symbolic content, while also coming to understand the stakes involved in interpretation
- 4) Organize thoughts and express them clearly.
- 5) Become a more engaged, critical spectator, reader, and interpreter of cultural products.

Course Topics:

- 1) Film beginnings (Skladanovsky Bros., Wilhelmine cinema)
- 2) Early Weimar cinema
- 3) Late Weimar cinema (including avant-garde)
- 4) Nazi cinema
- 5) The Rubble Film
- 6) The war film (BRD & GDR)

- 7) Holocaust film
- 8) Exile filmmakers (Wilder, Lubitsch)
- 9) GDR cinema
- 10) New German Cinema
- 11) 90s and post-unification
- 12) Berlin School

Assessment:

Quizzes, exams, in-class exercises, response questions, and one short paper, at the discretion of the instructor.