

# REQUEST FOR NEW COURSE

## 1. General Information.

- a. Submitted by the College of: Arts and Sciences Today's Date: 12.2.09
- b. Department/Division: German Studies
- c. Contact person name: Jeff Rogers Email: njrogers@uky.edu Phone: 7-4540
- d. Requested Effective Date:  Semester following approval OR  Specific Term/Year<sup>1</sup>: Spring 2011

## 2. Designation and Description of Proposed Course.

- a. Prefix and Number: GER 105
- b. Full Title: German Film Today
- c. Transcript Title (if full title is more than 40 characters): \_\_\_\_\_
- d. To be Cross-Listed<sup>2</sup> with (Prefix and Number): \_\_\_\_\_

e. Courses must be described by at least one of the meeting patterns below. Include number of actual contact hours<sup>3</sup> for each meeting pattern type.

3 Lecture    \_\_\_\_\_ Laboratory<sup>1</sup>    \_\_\_\_\_ Recitation    \_\_\_\_\_ Discussion    \_\_\_\_\_ Indep. Study  
\_\_\_\_\_ Clinical    \_\_\_\_\_ Colloquium    \_\_\_\_\_ Practicum    \_\_\_\_\_ Research    \_\_\_\_\_ Residency  
\_\_\_\_\_ Seminar    \_\_\_\_\_ Studio    \_\_\_\_\_ Other – Please explain: \_\_\_\_\_

f. Identify a grading system:  Letter (A, B, C, etc.)     Pass/Fail

g. Number of credits: 3

h. Is this course repeatable for additional credit?    YES     NO

If YES: Maximum number of credit hours: \_\_\_\_\_

If YES: Will this course allow multiple registrations during the same semester?    YES     NO

i. Course Description for Bulletin:

This course examines contemporary German filmmaking from a global and cross-cultural perspective. It is not intended to be a history of German film, but an introduction to the interpretation of films produced in a specific national context outside of what is commonly referred to as Hollywood.

j. Prerequisites, if any: none

k. Will this course also be offered through Distance Learning?    YES<sup>4</sup>     NO

l. Supplementary teaching component, if any:  Community-Based Experience     Service Learning     Both

3. Will this course be taught off campus?    YES     NO

## 4. Frequency of Course Offering.

<sup>1</sup> Courses are typically made effective for the semester following approval. No course will be made effective until all approvals are received.

<sup>2</sup> The chair of the cross-listing department must sign off on the Signature Routing Log.

<sup>3</sup> In general, undergraduate courses are developed on the principle that one semester hour of credit represents one hour of classroom meeting per week for a semester, exclusive of any laboratory meeting. Laboratory meeting, generally, represents at least two hours per week for a semester for one credit hour. (from SR 5.2.1)

<sup>4</sup> You must *also* submit the Distance Learning Form in order for the proposed course to be considered for DL delivery.

## REQUEST FOR NEW COURSE

a. Course will be offered (check all that apply):  Fall  Spring  Summer

b. Will the course be offered every year? YES  NO   
If NO, explain: \_\_\_\_\_

5. Are facilities and personnel necessary for the proposed new course available? YES  NO   
If NO, explain: \_\_\_\_\_

6. What enrollment (per section per semester) may reasonably be expected? 50

7. Anticipated Student Demand.

a. Will this course serve students primarily within the degree program? YES  NO

b. Will it be of interest to a significant number of students outside the degree pgm? YES  NO   
If YES, explain: GEN ED COURSE INQUIRY in the HUMANITIES

8. Check the category most applicable to this course:

Traditional – Offered in Corresponding Departments at Universities Elsewhere

Relatively New – Now Being Widely Established

Not Yet Found in Many (or Any) Other Universities

9. Course Relationship to Program(s).

a. Is this course part of a proposed new program? YES  NO   
If YES, name the proposed new program: \_\_\_\_\_

b. Will this course be a new requirement<sup>5</sup> for ANY program? YES  NO   
If YES<sup>5</sup>, list affected programs: \_\_\_\_\_

10. Information to be Placed on Syllabus.

a. Is the course 400G or 500? YES  NO   
If YES, the *differentiation for undergraduate and graduate students must be included* in the information required in **10.b.** You must include: (i) identification of additional assignments by the graduate students; and/or (ii) establishment of different grading criteria in the course for graduate students. (See SR 3.1.4.)

b.  The syllabus, including course description, student learning outcomes, and grading policies (and 400G-/500-level grading differentiation if applicable, from **10.a** above) are attached.

<sup>5</sup> In order to change a program, a program change form must also be submitted.

# REQUEST FOR NEW COURSE

## Signature Routing Log

**General Information:**

Course Prefix and Number: GER 105

Proposal Contact Person Name: Jeff Rogers Phone: 7-4540 Email: njrogers@uky.edu

**INSTRUCTIONS:**

Identify the groups or individuals reviewing the proposal; note the date of approval; offer a contact person for each entry; and obtain signature of person authorized to report approval.

**Internal College Approvals and Course Cross-listing Approvals:**

Reviewing Group	Date Approved	Contact Person (name/phone/email)	Signature
German Studies Division	12/3/09	<i>HALA 1057   h.hosba@uky.edu</i> <i>HOSBA 1573</i>	<i>[Signature]</i>
MCL Chair	12/7/09	THEODORE FIEDLER -4642   tfiedler@uky.edu	Theodore Fiedler
AAS Educational Policy Committee	2/9/10	DAVID G. HUNTER 7-7016   david.g.hunter@uky.edu	David G. Hunter
AAS Assoc. Dean For Undergraduate Programs	2/9/10	Anna R. K. Bosch 1-766891   bosch@uky.edu	<i>[Signature]</i>

**External-to-College Approvals:**

Council	Date Approved	Signature	Approval of Revision <sup>6</sup>
Undergraduate Council	4/27/2010		
Graduate Council			
Health Care Colleges Council			
Senate Council Approval		University Senate Approval	

**Comments:**

Course was developed with support of the Provost's office for new GEN ED program. Will fulfill inquiry in the Humanities requirement.

<sup>6</sup> Councils use this space to indicate approval of revisions made subsequent to that council's approval, if deemed necessary by the revising council.

# GER 105: German Film Today

Professor N. Jeff Rogers  
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Office: 1071 POT, Division of German Studies, MCL  
Time and Place: Film Screenings:  
Email: njrogers@uky.edu  
Webpage / Blog: <http://drmaddog.typepad.com/ger105>  
Office hours:  
TA:

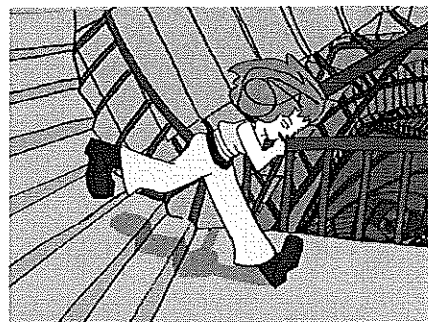
## Course Description

This course examines contemporary German filmmaking from a global and cross-cultural perspective. It is not intended to be a history of German film, but an introduction to the interpretation of films produced in a specific national context outside of what is commonly referred to as Hollywood. Our examination will have two parts. An introduction to many of the interpretative strategies used to understand feature length films as one of the dominant modes of storytelling and mythmaking in the contemporary world. And, an on-going discussion of the many ways in which issues related to nationality, language and global economics have influenced filmmaking in Germany. We will view, analyze, compare, discuss and interpret a representative sampling of contemporary German films while questioning the very designation German in the context of globalized media markets.

## Learning Outcomes

Upon completing German 105 students will be able to: **identify** the basic components of a good question as related to practices of inquiry in film studies and the humanities; **demonstrate** basic information literacy in the areas of film criticism and cultural studies; **explain** what is meant by national, international, transnational and global film production as they relate to Germany and Hollywood; **evaluate** theses, arguments and conclusions employed in discussions and evaluations of German film; **compare** German and Hollywood films in light of the ethical implications of subsidies, regulated markets and the rhetoric of free trade and cultural imperialism; **analyze** representative films produced in Germany; and **apply** the knowledge, theory and analytic tools developed in the course to a variety of film produced in national, international, transnational and/or global contexts. These objectives overlap with the objectives of the Inquiry component of the UK General Education Requirement. These Read as follows.

Students will be able to **identify** multiple dimensions of a good question; **determine** when additional information is needed, **find** credible information efficiently using a variety of reference sources, and **judge** the quality of information as informed by rigorously developed evidence; **explore** multiple and complex answers to questions/issues problems within and across the four broad knowledge areas: arts and creativity, humanities, social and behavioral sciences, and natural/physical/mathematical sciences; **evaluate** theses and conclusions in light of credible evidence; **explore** the ethical implications of differing approaches, methodologies or conclusions; and **develop** potential solutions to problems based on sound evidence and reasoning.



## Course Mechanics

We will meet for 15 weeks this semester during which time we will watch and discuss 12 films in some detail. In addition to watching the assigned films, you will be required to complete a number of readings that will focus our discussions and introduce you to different issues related to contemporary German film production. There will be a range of assignments that will give you an opportunity to put the interpretative strategies and information introduced in the course to work. These assignments will range from written reviews of specific films to sequence analysis presentations. You will work both individually and in groups. At the end of the semester you will produce a short segment on German film for a television series on film and globalization. This final assessment is intended to provide you with an opportunity to work with your peers as well as demonstrate the knowledge and skills you have acquired in the course.

## Some Guiding Questions

There are, generally speaking, three broad areas in which you will need to develop some expertise in order to meet the stated goals of the course. These are outlined below with some examples of the types of questions we should be asking in each of the areas.

1) You will need to know something about the mechanics and formal aspects of filmmaking. How are stories told in the medium of film (as opposed to other media, for example)? What are the formal building blocks of a film? Are these building blocks different in Germany than elsewhere in the world? Why? Are these building blocks the same in Germany as in Hollywood? Is there a German film-language distinct from the film-language of Hollywood?

2) You will also need to know something about the context within which the films we discuss are being made and distributed. Thus you will need to learn about German culture, society and history. This includes the history of film as a medium in Germany. Some questions we might ask in this area are: what are the German components/aspects/elements of any given film and how do they define them as German? Are these components/aspects/elements related to the formal mechanics of the film? The language of the film? The content or story of the film? The personnel working on the film? All of the above? Could this film have been made elsewhere? How would it be different if it were remade in Hollywood?

3) And finally, we will need to know something about the film industry as a whole and the dynamics of global trade as it relates to products of popular culture and the media. Who is the intended audience of a film? Who determines this? Who watches German films? How does the intended audience relate to the film's content? And we will need to know something about who makes films, how they come to make films, how they fund their films, where they choose to make their films and with whom? Is it the investors, the production company, the distribution company, the director, the producer, the cinematographer, the writers or the actors that are most important in this process?

## Texts and Films

### Books

Kolker, Robert. *Film, Form and Culture*. 3rd ed. McGraw Hill: New York, 2006.

Clark, David. *German Cinema since Unification*. Continuum. New York. 2006.

Hjort, Mette. *Cinema and Nation*. Routledge: London, 2000.

### Copies

"Post Unification Cinema 1989-2007."

"Globalization and the Work of Film." in Halle, Randall. *German Film after Germany*. University of Illinois Press: Urbana and Chicago, 2008.

"World Filmmaking and the Hollywood Blockbuster." Prince, Stephen. *World Literature Today*. October-December 2003.

"Director's Statement: *Run Lola, Run*." Twyker, Tom.

"The Concept of National Cinema." *Screen* 10. (1989)

Roberts, David. "What is German in the German Cinema?" *Film History* 8 (1996): 297-315

<i>Run Lola, Run</i> (1998)
<i>Bella Martha</i> (2001)
<i>Schulze Gets the Blues</i> (2003)
<i>Downfall</i> (2004)
<i>Good-Bye Lenin</i> (2003)
<i>The Lives of Others</i> (2006)
<i>The Piano Teacher</i> (2001)
<i>Perfume</i> (2006)
<i>10,000 B.C.</i> (2008)
<i>Anatomy</i> (2000)
<i>The Edge of Heaven</i> (2008)
<i>The Edukators</i> (2004)

## Academic Accommodations

If you have a documented disability that requires academic accommodations, please see me as soon as possible during scheduled office hours. In order to receive accommodations in this course, you must provide me with a Letter of Accommodation from the Disability Resource Center (Room 2 Alumni Gym, 257-2754, Email address, [jkarnes@email.uky.edu](mailto:jkarnes@email.uky.edu), for coordination of campus disability services available to students with disabilities.

## Academic Integrity

All assignments, projects, and exercises completed by students for this class should be the product of the personal efforts of the individual(s) whose name(s) appear on the corresponding assignment. Misrepresenting others' work as one's own in the form of cheating or plagiarism is unethical and will lead to those penalties outlined in the University Senate Rules (6.3.1 & 6.3.2) at the following website:

[http://www.uky.edu/USC/New/rules\\_regulations/index.htm](http://www.uky.edu/USC/New/rules_regulations/index.htm). The Ombud site also has information on plagiarism found at <http://www.uky.edu/Ombud>.)

## Electronic Media Policy

During class time all electronic media, including cell phones, ipods and laptops must be turned off and stowed out of sight. If you use electronic media during class without the express permission of the instructor you will be asked to leave and will be required to schedule a meeting with the instructor outside of class before you will be permitted to return to class.

## Civility and Decorum

The university, college and department has a commitment to respect the dignity of all and to value differences among members of our academic community. There exists the role of discussion and debate in academic discovery and the right of all to respectfully disagree from time-to-time. Students clearly have the right to take reasoned exception and to voice opinions contrary to those offered by the instructor and/or other students (S.R. 6.1.2). Equally, a faculty member has the right -- and the responsibility -- to ensure that all academic discourse occurs in a context characterized by respect and civility. Obviously, the accepted level of civility would not include attacks of a personal nature or statements denigrating another on the basis of race, sex, religion, sexual orientation, age, national/regional origin or other such irrelevant factors.

## Warning

Some of the films that are required viewing may contain material that is intended for mature audiences and which some students may find offensive. You do not have to enjoy the content you find offensive, but you must be willing to engage with it critically. If you cannot do this, you should drop this course and find a different one.

# Grading

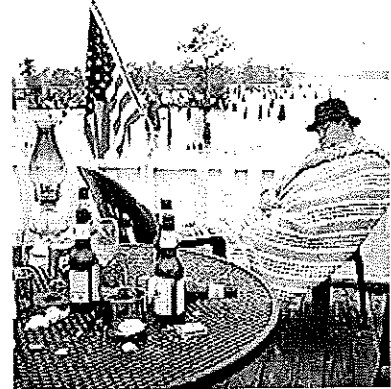
Your grade for GER 105 will be based on the following:

Film review and formal analysis (2 x 5%)  
Exams (2 x 10%)  
Participation, Homework and Quizzes (20%)  
Individual Presentation (15%)  
Group Presentation (15%)  
Final Project (20%)

\*Students will receive a midterm evaluation of course performance.

## Grades

90-100 - A  
80-89 - B  
70-79 - C  
60-69 - D  
0-59 - E



## Film Reviews and Formal Analyses

You will write two short pieces during the course of the semester. In each case a film will be assigned to you and you will be given a worksheet to guide your review/analysis. The first will take the form of a formal analysis, the second that of a critical review. You will be expected to present the ideas you develop in these pieces in class and after integrating feedback from me and fellow students, hand them in. They will range in length from 3-5 pages and are not intended to be research papers. Rather they are intended to be opportunities for you to develop your skills of formal analysis and critically reflect upon issues we discuss in class as they relate to a particular film.

## Exams

There will be two exams during the course of the semester. **The first exam will come in the sixth week, the second in the thirteenth week.** They will cover films and materials presented in the course. Exams will consist of short answer and essay questions and are intended as opportunities for you to demonstrate your understanding of the films discussed as they related to the readings and lectures and apply the knowledge and analytic tools developed in the course to the films we discuss.

## Participation, Homework and Quizzes

Participation grades will be based on attendance, active participation in class discussion, in-class presentations, homework and quizzes. To receive the full 20% you will need to attend class regularly, participate actively (if you are the only one talking all the time, I'll start to ignore you to get others involved) and watch the films before we are scheduled to discuss them in class. **After 2 unexcused absences, I reserve the right to lower your participation points up to 10% per absence.** There will anywhere from 3-10 pop quizzes during the semester. These are intended as motivation to screen the films prior to class. They will simply test whether you've watched the film.

## Individual Presentation

Your individual presentation will take the form of sequence analysis in which you present a detailed explanation of some of the ways in which you believe the national context has impacted and influenced the form and content of the film you present. This will be described in detail in a handout.

## Group Presentation

Your group presentation will be part of a structured debate about film subsidies, production quotas and free markets as they relate to the production and distribution of contemporary German film. You will receive a detailed explanation and assessment rubric for this exercise approximately mid-semester.

## Final Project

**The final project will take the form of a video about contemporary film that you will produce as part of a group. We will screen the videos during the two hours scheduled for the final exam. Final exam time: \_\_\_TBD\_\_\_.**

# Course Overview: Weekly

## **Week 1**

Introductions

Discussion: Mechanics of the course and expectations

Lecture 1 - "Preliminary Remarks: German Film and International Media Markets."

Read: "World Filmmaking and the Hollywood Blockbuster" and "What is German in the German Cinema?"

## **Week 2**

View *Run Lola, Run*

Response Form: *Run Lola, Run*

Discussion: What's German about this Film?

Lecture 2A: *Run Lola Run* and the city of Berlin

Reading: "Director's Statement-*Run Lola, Run*" and "Chapter 1 Film, Form and Culture (FFC)"

Discussion: Does it matter what the director has to say?

Lecture 2B: Film Terms and Formal Analysis I

Hand-Out: Formal Analysis Writing Assignment with Rubric

## **Week 3**

View: *Bella Martha*

Response Form: *Bella Martha*

Discussion: A Hollywood aesthetic in Germany?

Lecture 3A: "A Short History of German Film: International and Domestic Markets"

Discussion: Why remake this film? Isn't it Hollywood enough?

Lecture 3B: "Film Terms and Formal Analysis: Continuity Editing"

Read: "The Concept of National Cinema" and "Chapter 2 FFC"

Discussion: In-class sequence analysis

## **Week 4**

View: *Anatomy*

Response Form: *Anatomy*

Lecture 4A: "Commercial Films for the Domestic Market"

Read: Rentschler. "From New German Cinema to the Postwall Cinema of Consensus" and "Chapter 3 FFC"

Lecture 4B: "The Formal Elements of Contemporary German Cinema"

\*Formal Analysis Papers: Group I (*Bella Martha*)



## **Week 5**

View: *Downfall*

Response Form: *Downfall*

Lecture 5A: "Commercial Films for the Export Market, German History."

Discussion: Are all German films about German history?

Read: "Chapter 1 Cinema and Nation (CN)" and "Chapter 4 FFC"

Lecture 5B: "Is This What the French Mean by National Culture?"

Discussion: Film and national identity: How far should we go to protect our stories?

\*Formal Analysis Papers: Group II (*Anatomy*)

## **Week 6**

Review for Exam

Read: "Chapter 2 NC"

Explanation and scheduling of individual presentations beginning week 7

\*Formal Analysis Papers III (*Downfall*)

Exam 1

## **Week 7**

View: *Good-Bye Lenin!*

Response Form: *Good-Bye Lenin!*

Discussion: What makes this a European hit?

Lecture 7A: "Markets, Markets and More Markets: Recent Recipes for Box Office Success at Home and Abroad"

Read: "Chapter 3 NC"

Lecture 7B: "Facts, Figures and the Realities of National Culture and Niche Markets."

Individual Presentations 1

## **Week 8**

*The Lives of Others*

Response Form: *The Lives of Others*

Discussion: So why did it win an Oscar?

Read: "Chapter 7, German National Cinema"

Lecture 8A: "European Art Films and American Audiences"

Individual Presentations 2

## **Week 9**

View: *The Other Side of Heaven*

Response Form: *The Other Side of Heaven*

Lecture 9A: "Minority Filmmaking in Germany"

Discussion: What's different about this film? Is it German?

Lecture 9B: "Domestic? International? The Politically Correct Politics of Distribution"

Discussion: "International, Transnational, Multicultural and Expanding European Markets."

Individual Presentations 3

## **Week 10**

View: *The Edukators*

Response Forms: *The Edukators*

Discussion: The Politics of Filmmaking and Filmmaking and Politics

Read: "European Film Policy and the Response to Hollywood."

Film Reviews 1 (*The Other Side of Heaven*)

## **Week 11**

View: *Perfume*

Response Form: *Perfume*

Lecture 11A: "The Trials, Tribulations and Pitfalls of Transnational Filmmaking."

Discussion: What makes an international hit and why make this film in English?

Lecture 11B:

Film Reviews 2 (*The Edukators*)

## **Week 12**

View: *10, 000 B.C.*

Response Form: *10, 000 B.C.*

Discussion: When is a Hollywood blockbuster a German film?

Read: "German Money in Hollywood." (Copies - NY Times)

Film Reviews 3 (*Perfume*)

Exam 2

### **Week 13**

*Piano Teacher*

Response Form: *Piano Teacher*

Discussion: What is Haneke's message? And why make a film like this?

Lecture 13A: "The European Auteur Cinema and the Avant-Garde Impulse in Contemporary Film"

Lecture 13B: "An Overview of Subsidies, Quotas and Free Markets Debate"

Read: Packet "European Union Council of Ministers for Culture and Communication Reports" "Screen Digest" and the Motion Picture Association of America"

Subsidies, Quotas and Free Markets Debate: Step 1 (form groups and begin research)

### **Week 14**

*Schultze Get's the Blues*

Response Form: *Schultze Get's the Blues*

Discussion: What does this film say about globalization and culture

Lecture: "The Demise of European Art Cinema and the Rise of Independents: More Hollywood and Less Germany?"

Subsidies, Quotas and Free Markets Debate: Step 2 (formulate arguments and find supporting evidence)

### **Week 15**

Subsidies, Quotas and The Free Markets Debate: Step 3 (the debate)

Presentations and Questions

Formal Responses

Written Summary

### **Week 16**

Final Projects

# Bibliography

The works listed in the bibliography are those which I consulted when developing the course and preparing my lectures. You are not expected to purchase any of these works except those listed above under required materials. I will distribute copies of some of the articles listed below. We will usually discuss these in class. You may choose to consult additional works on the list if you choose, but it is completely optional.

Anderson, Benedict. *Imagined Communities*. New York: Verso, 1991.

Appadurai, Arjun. *Modernity at Large: Cultural Dimensions of Globalization*. Minneapolis: University of Minnesota Press, 1996.

Balio, Tino. "A Major Presence in all the World's Important Markets': The Globalization of Hollywood in the 1990s." *Contemporary Hollywood Cinema*. Ed. Steve Neale and Murray Smith. New York: Routledge, 1998. 58-74.

Bangemann, M. (chairman) (1994), *Europe and the Global Information Society: Recommendations to the European Council*. (Brussels: EC).

Colin, Gönül Dönmez. "New Turkish Cinema: The Young Turks have Arrived." *Blimp* 42 (2000): 85-110.

Elsaesser, Thomas. *European Cinema: Face to Face with Hollywood*. Amsterdam: Amsterdam UP, 2005.

European Commission. (1994), *Strategy Options to Strengthen the European Programme Industry in the Context of the Audiovisual Policy of the European Union*. (Brussels: EC).

Everett, Wendy. ed. *European Identity in Cinema*. 2nd ed. Bristol: Intellect, 2005.

Gamm, Kate. *Teaching World Cinema*. London: BFI Education Series, 2004.

Ginsberg, Terri, and Kirsten Moana Thompson, eds. *Perspectives on German Cinema*. New York: Prentice Hall, 1996.

Hake, Sabine. *German National Cinema*. 2nd Ed. New York: Routledge, 2008.

Halle, Randall. *German Film after Germany*. University of Illinois Press: Urbana and Chicago, 2008.

Higson, Andrew. "The Concept of National Cinema." *Screen* 10. (1989) 36-46.

Hjort, Mette. *Cinema and Nation*. London: Routledge, 2000.

Houcken, Robin. *The International Feature Film Industry: National Advantage and International Strategies for European Film Companies*. Potsdam: Verlage für Berlin-Brandenburg, 1999.

Hughes, Helen, and Martin Brady. "German Film after the Wende." *The New German: Social, Political and Cultural Challenges of Unification*. Ed. John McKenzie and Derek Lewis. Exeter: Exeter UP, 1995. 303-18.

Jameson, Fredric. *The Geopolitical Aesthetic: Cinema and Space in the World System*. Bloomington: IUP, 1992.

---. *Postmodernism, or, the Cultural Logic of Late Capitalism*. Durham: Duke UP, 1992.

Kolker, Robert. *Film, Form and Culture*. 3rd Ed. McGraw Hill: New York, 2006.

Mattelart, Armand. *Mapping World Communication: War, Progress, Culture*. Minneapolis: University of Minnesota Press, 1994.

---. "European Film Policy and the Response to Hollywood." *World Cinema: Critical Approaches*. Oxford: Oxford UP, 2000. 94-101.

McLuhan, Marshall. *The Global Village: Transformation in World Life and Media in the 21st Century*. New York: Oxford UP, 1989.

Nowell-Smith, Geoffrey, and Steven Ricci, eds. *Hollywood and Europe: Economics, Culture and National Identity, 1945-1995*. London: BFI 1996.

Prince, Stephen. "World Filmmaking and the Hollywood Blockbuster." *World Literature Today*. October-December 2003.

Puttnam, David, and Neil Watson. *The Undeclared War: The Struggle for Control of the World's film Industry*. London: Harper Collins, 1997.

Reimer, Robert C. and Reinhard Zachau. *German Culture through Film: an Introduction to German Cinema*. : Mewburyport, MA: Focus Publishing, 2005.

Roberts, David. "What is German in the German Cinema?" *Film History* 8 (1996): 297-315.

Said, Edward. *Culture and Imperialism*. New York, Vintage, 1994.

Seagrave, Kerry. *Foreign Films in America: A History*. Jefferson, N.C.: McFarland and Co., 2004.

Silberman, Marc. "European Cinema in the 90s: Whither Germany:" *Schreiben nach der Wende: Ein Jahrzehnt deutscher Literature 1989-1999*. E. Gerhard Fishcher and David Roberst. Tübingen: Staufenburg, 2001. 317-30.

Stephen, Alexander. *Americanization and Anti-Americanism: The German Encounter with American Culture after 1945*. New York: Berghahn, 2005.

Tomlinson, John. *Globalization and Culture*. Chicago. University of Chicago Press, 1999.

---. *Cultural Imperialism: a Critical Introduction*. Baltimore. John Hopkins UP, 1999.

Twyker, Tom. "Director's Statement: *Run Lola, Run*."

Wharton, David and Jeremy Grant. *Teaching Analysis of Film Language*. London: BFI Education Series, 2005.

Willemsen, Paul. "The National." *Looks and Frictions: Essays in Cultural Studies and Film Theory*. London. BFI, 1994. "The Concept of National Cinema." *Screen* 10. (1989)



**Associate Provost for  
Undergraduate Education**  
217 Funkhouser Building  
Lexington, KY 40506-0054

August 12, 2010

MEMORANDUM

859 257-3027  
Fax 859 323-1932

[www.uky.edu/ugs](http://www.uky.edu/ugs)

To: Dr. Jeff Rogers  
Modern & Classical Languages

From: Nichole Knutson  
Office of Undergraduate Education

Re: Status of General Education Course Submission

I am pleased to inform you that your proposed General Education course,

***German Film Today***

has been approved as meeting the General Education course template in the area of

***Foundations of Inquiry: Humanities***

The Humanities vetting team found that the course met all five learning outcomes as outlined on the course template.

As a new submission, the Undergraduate Council must still evaluate this course for inclusion in the course catalog. If you have not yet submitted this course for permanent inclusion in the UK course catalog, please do submit it to your departmental committee with the appropriate forms as soon as possible. You will be notified through normal channels as to the final status of the course.

We look forward to the inclusion of this course in the new General Education curriculum. If you have questions, do not hesitate to contact me.

C: Dr. Bill Rayens