

COURSE CHANGE FORM

Complete 1a – 1f & 2a – 2c. Fill out the remainder of the form as applicable for items being changed.

1. General Information.					
a.	Submitted by the College of: <u>A&S</u>	Today's Date: <u>5/4/11</u>			
b.	Department/Division: <u>German - MCL</u>				
c.	Is there a change in "ownership" of the course?			YES <input type="checkbox"/>	NO <input checked="" type="checkbox"/>
	If YES, what college/department will offer the course instead? _____				
d.	What type of change is being proposed? <input checked="" type="checkbox"/> Major <input type="checkbox"/> Minor ¹ (place cursor here for minor change[OSC1] definition)				
e.	Contact Person Name: <u>N. Jeff Rogers</u>	Email: <u>njrogers@uky.edu</u>	Phone: <u>7-4540</u>		
f.	Requested Effective Date: <input type="checkbox"/> Semester Following Approval	OR	<input type="checkbox"/> Specific Term ² :	_____	
2. Designation and Description of Proposed Course.					
a.	Current Prefix and Number: <u>GER 361</u>	Proposed Prefix & Number: <u>same</u>			
b.	Full Title: <u>German Cinema</u>	Proposed Title: <u>same</u>			
c.	Current Transcript Title (if full title is more than 40 characters): <u>n/a</u>				
c.	Proposed Transcript Title (if full title is more than 40 characters): _____				
d.	Current Cross-listing: <input checked="" type="checkbox"/> N/A	OR	Currently³ Cross-listed with (Prefix & Number): _____		
	Proposed – <input type="checkbox"/> ADD³ Cross-listing (Prefix & Number): _____				
	Proposed – <input type="checkbox"/> REMOVE^{3,4} Cross-listing (Prefix & Number): _____				
e.	Courses must be described by at least one of the meeting patterns below. Include number of actual contact hours⁵ for each meeting pattern type.				
Current:	<u>3</u> Lecture	_____ Laboratory ⁵	_____ Recitation	_____ Discussion	_____ Indep. Study
	_____ Clinical	_____ Colloquium	_____ Practicum	_____ Research	_____ Residency
	_____ Seminar	_____ Studio	_____ Other – Please explain: _____		
Proposed:	<u>3</u> Lecture	_____ Laboratory	_____ Recitation	_____ Discussion	_____ Indep. Study
	_____ Clinical	_____ Colloquium	_____ Practicum	_____ Research	_____ Residency
	_____ Seminar	_____ Studio	_____ Other – Please explain: _____		
f.	Current Grading System: <input checked="" type="checkbox"/> Letter (A, B, C, etc.)		<input type="checkbox"/> Pass/Fail		
	Proposed Grading System: <input checked="" type="checkbox"/> Letter (A, B, C, etc.)		<input type="checkbox"/> Pass/Fail		
g.	Current number of credit hours: <u>3</u>		Proposed number of credit hours: <u>3</u>		

¹ See comment description regarding minor course change. *Minor changes are sent directly from dean's office to Senate Council Chair.* If Chair deems the change as "not minor," the form will be sent to appropriate academic Council for normal processing and contact person is informed.

² Courses are typically made effective for the semester following approval. No course will be made effective until all approvals are received.

³ Signature of the chair of the cross-listing department is required on the Signature Routing Log.

⁴ Removing a cross-listing does not drop the other course – it merely unlinks the two courses.

⁵ Generally, undergrad courses are developed such that one semester hr of credit represents 1 hr of classroom meeting per wk for a semester, exclusive of any lab meeting. Lab meeting generally represents at least two hrs per wk for a semester for 1 credit hour. (See SR 5.2.1.)

COURSE CHANGE FORM

h.	Currently, is this course repeatable for additional credit?	YES <input type="checkbox"/>	NO <input checked="" type="checkbox"/>
	<i>Proposed to be repeatable for additional credit?</i>	YES <input type="checkbox"/>	NO <input type="checkbox"/>
	<i>If YES: Maximum number of credit hours:</i> _____		
	<i>If YES: Will this course allow multiple registrations during the same semester?</i>	YES <input type="checkbox"/>	NO <input type="checkbox"/>
i.	Current Course Description for Bulletin:	<u>A history of the cinema in the German-speaking world from its beginning to the present, empasizing the evolution of the production, disctribution and reception of filem in relation to changing political, social, economic, ideological and literary/artistic contexts. Some consideration of film theory and criticism in conjunction with class discussion of individual films. Viewing of films (silent or German dialogue with English subtitles) outside of class is required. Class taught in English.</u>	
	<i>Proposed Course Description for Bulletin:</i> _____		
j.	Current Prerequisites, if any: <u>none</u>		
	<i>Proposed Prerequisites, if any:</i> _____		
k.	Current Distance Learning(DL) Status:	<input type="checkbox"/> N/A <input type="checkbox"/> Already approved for DL* <input type="checkbox"/> Please Add ⁶ <input type="checkbox"/> Please Drop	
	*If already approved for DL, the Distance Learning Form must also be submitted <u>unless</u> the department affirms (by checking this box <input type="checkbox"/>) that the proposed changes do not affect DL delivery.		
l.	Current Supplementary Teaching Component, if any:	<input type="checkbox"/> Community-Based Experience <input type="checkbox"/> Service Learning <input type="checkbox"/> Both	
	<i>Proposed Supplementary Teaching Component:</i>	<input type="checkbox"/> Community-Based Experience <input type="checkbox"/> Service Learning <input type="checkbox"/> Both	
3.	Currently, is this course taught off campus?	YES <input type="checkbox"/>	NO <input checked="" type="checkbox"/>
	<i>Proposed to be taught off campus?</i>	YES <input type="checkbox"/>	NO <input checked="" type="checkbox"/>
4.	Are significant changes in content/teaching objectives of the course being proposed?	YES <input type="checkbox"/>	NO <input checked="" type="checkbox"/>
	If YES, explain and offer brief rationale:		
	<u>Course being submitted to GEOC for approval as UkCore Global Dynamics area.</u>		
5.	Course Relationship to Program(s).		
a.	Are there other depts and/or pgms that could be affected by the proposed change?	YES <input type="checkbox"/>	NO <input checked="" type="checkbox"/>
	If YES, identify the depts. and/or pgms: _____		
b.	Will modifying this course result in a new requirement⁷ for ANY program?	YES <input type="checkbox"/>	NO <input checked="" type="checkbox"/>
	If YES ⁷ , list the program(s) here: _____		
6.	Information to be Placed on Syllabus.		
a.	<input type="checkbox"/> Check box if <u>changed to 400G or 500.</u>	If <u>changed to 400G-</u> or 500-level course you must send in a syllabus and <i>you must include the differentiation</i> between undergraduate and graduate students by: (i) requiring additional assignments by the graduate students; and/or (ii) establishing different grading criteria in the course for graduate students. (See SR 3.1.4.)	

⁶ You must *also* submit the Distance Learning Form in order for the course to be considered for DL delivery.

⁷ In order to change a program, a program change form must also be submitted.

COURSE CHANGE FORM

Signature Routing Log

General Information:

Course Prefix and Number: GER 361 UkCore Global Dynamics

Proposal Contact Person Name: N. 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
MCL German division	5/13/11	Jeff Rogers, Director / 7-4540 / njrogers@uky.edu	
MCL	8/15/11	Jeanmarie Rohier-Willoughby / 7-3761 / j.rouhier@uky.edu	
College of A&S	9/12/11	Anna Bosch, Associate Dean / 7-6689 / bosch@uky.edu	
		/ /	
		/ /	

External-to-College Approvals:

Council	Date Approved	Signature	Approval of Revision ⁸
Undergraduate Council			
Graduate Council			
Health Care Colleges Council			
Senate Council Approval		University Senate Approval	

Comments:

⁸ Councils use this space to indicate approval of revisions made subsequent to that council's approval, if deemed necessary by the revising council.

COURSE CHANGE FORM

Signature Routing Log

General Information:

Course Prefix and Number: GER 361 UkCore Global Dynamics

Proposal Contact Person Name: N. 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
MCL German division		Jeff Rogers, Director / 7-4540 / njrogers@uky.edu	
MCL		Jeanmarie Rohier-Willoughby / 7-3761 / j.rouhier@uky.edu	
College of A&S		Anna Bosch, Associate Dean / 7-6689 / bosch@uky.edu	
		/ /	
		/ /	

External-to-College Approvals:

Council	Date Approved	Signature	Approval of Revision ⁸
Undergraduate Council	11/8/2011	Sharon Gill	
Graduate Council			
Health Care Colleges Council			
Senate Council Approval		University Senate Approval	

Comments:

⁸ Councils use this space to indicate approval of revisions made subsequent to that council's approval, if deemed necessary by the revising council.

General Education Course Approval Cover Sheet

Date of Submission 5/4/2011

1. Check which area(s) this course applies to

- | | | | |
|----------------------------------|--------------------------|----------------------------------------|-------------------------------------|
| Inquiry - Arts & Creativity | <input type="checkbox"/> | Composition & Communications - II | <input type="checkbox"/> |
| Inquiry - Humanities | <input type="checkbox"/> | Quantitative Foundations | <input type="checkbox"/> |
| Inquiry - Nat/Math/Phys Sci | <input type="checkbox"/> | Statistical Inferential Reasoning | <input type="checkbox"/> |
| Inquiry - Social Sciences | <input type="checkbox"/> | U.S. Citizenship, Community, Diversity | <input type="checkbox"/> |
| Composition & Communications - I | <input type="checkbox"/> | Global Dynamics | <input checked="" type="checkbox"/> |

2. Provide Course and Department Information.

Department: MCL

Course Prefix and Number: GER 361 Credit hours: 03

Course Title: German Cinema

Expected # of Students per Calendar Yr: 50 Course Required for Majors in your Program (check one)? Yes No

Prerequisite(s) for Course? no

This request is for (check one) A New Course An Existing Course

Departmental Contact Information

Name: Jeff Rogers Email: njrogers@uky.edu

Office Address: 1071 POT Phone: 7-4540

3. In addition to this form, the following must be submitted for consideration:

- A syllabus that conforms to the Senate Syllabi Guidelines, including a mapping of the stated learning outcomes to those presented on the corresponding Course Template.
- A completed Course Review Form. See the Gen Ed website <http://www.uky.edu/gened/forms.html> for these forms. Proposals prepared prior to September 15th, 2010 are allowed to use a narrative instead of the Course Review Form.
- If applicable, a major course change form for revision of an existing course, or a new course form for a new course.

4. Signatures

Department Chair: Theodore Fiedler Date: 5/4/11

Dean: ARKBurd Date: 9/12/11

All proposals are to be submitted from the College Dean's Office
Submission is by way of the General Education website <http://www.uky.edu/gened>

**Course Review Form
Global Dynamics**

Reviewer Recommendation

Accept Revisions Needed

Course: GER 361 German Cinema

Using the course syllabus as a reference, identify when and how the following learning outcomes are addressed in the course. Since learning outcomes will likely be addressed multiple ways within the same syllabus, please identify a representative example (or examples) for each outcome.

Course activities which enable students to demonstrate a grasp of the origins and shaping influence of human diversity and issues of equality in the world.

Date/location on syllabus of assignment:

Weeks 5 and 6. Film policy of the Third Reich
Week 7 and 8: Socialism and the East German Cinema
Week 11 and 1: New German Cinema
Week 15: Turkish-German or Minority Film
Week 16: Heritage Film

Brief Description:

Film of the the Third Reich is discussed both in terms of cultural policies that prevented Jewish citizens from working in the film industry and the representation of Jewish figures on film. Explicit comparisons are made with prominence of Afro-Americans in the American film industry (or lack thereof) as well as the representation of Afro-Americans in American films of the period. Stereotyping, cultural and racial policies in both countries are discussed. This is a topic some groups choose to focus on in their final projects.

Course activities which enable students to demonstrate an understanding of the civic and other complexities and responsibilities of actively participating in a diverse, multiethnic, multilingual world community.

Date/location on syllabus of assignment:

Weeks 5 and 6. Film policy of the Third Reich
Week 7 and 8: Socialism and the East German Cinema
Week 11 and 1: New German Cinema
Week 15: Turkish-German or Minority Film
Week 16: Heritage Film

Brief Description:

The film policies of Defa, the East German national film company, are discussed in light of the tenants of socialist realism, cultural policies of the Soviet Union and the ideals of Socialism/Communism during the period of the Cold War. These are actively contrasted with ideological elements of American and West German film during the same period, i.e. focus on individuals as opposed to the collective, product placement, etc.. Again, some groups choose to focus on these issues in their projects.

Course activities which enable students to demonstrate an awareness of how individual and collective decision making and civic responsibilities often generate ethical dilemmas, conflicts, and trade-offs that must be thoughtfully evaluated, weighed, and resolved.

Date/location on syllabus of assignment:

Weeks 5 and 6. Film policy of the Third Reich
Week 7 and 8: Socialism and the East German Cinema
Week 11 and 1: New German Cinema
Week 15: Turkish-German or Minority Film
Week 16: Heritage Film

Brief Description:

Film of the New German Cinema is examined in light of issues of American cultural imperialism during the 1960s and 1970s.

Course activities which enable students to demonstrate an awareness of major elements of at least one non-US culture or society, and its relationship to the 21st century context. This does not preclude a studied examination of the historical evolution of such issues, or an emphasis on one prominent time period.

Date/location on syllabus of assignment:

Entire course covers the history and development of German Cinema in an international/global context. Weeks 14-16 explicitly deal with contemporary German film and cultural policy as the culmination of 100+ year history of political, social and economic developments.

Brief Description:

Contemporary German films are dealt with in terms of both domestic and export markets and the ways in which they reflect, engage, challenge and/or promote new national identities.

Course activities which enable students to demonstrate an understanding of how local features (economic, cultural, social, political and religious) of urban or rural communities, ethnicities, nations and regions are often linked to global trends, tendencies, and characteristics that mutually shape one another.

Date/location on syllabus of assignment:

Entire course. All periods of German film. Film is an international business/medium.

Brief Description:

The entire course is framed from the perspective of the interaction between German film production and the post WWI global dominant of Hollywood.

Evidence that this course's learning environment encourages students to actively learn about, and gain understanding of, at least two of the following:

- social, cultural, and institutional change;
- civic engagement;
- regional, national or cross-national comparisons;
- power and resistance.

Date/location on syllabus of such evidence:

1. The entire course focuses on social, cultural and institutional changes as they relate to the cinema and the film industry in German 1895 to the present.
2. Regional, national and cross-national comparisons are part of the discussion of each of the periods of German cinema.

Brief description:

1. The primary focus of the course is on the ways in which German national film history differs from those of other nation states and the international/global cinema of Hollywood. Emphasis is placed throughout on the ways in which the institutions that support cinema going are determined by economics, government policy and cultural politics.

2. Wilhelmine Cinema, Weimar Cinema, Third Reich Cinema, Postwar Cinema, East German Cinema, New German Cinema and Post-Unification Cinema. The structures of the film industry and the trends of cinema going are discussed in light of Europe and Hollywood for each of these periods.

An assignment, constituting a minimum of 15% of the course grade, which can be submitted as an artifact of the above set of six student learning outcomes.

Date/location on syllabus of such an assignment:

Group Projects and Film Essay

Brief description:

Group projects focus on German export film as soft power or foreign policy during different period of German history under different governments.

Film Essays ask students to compare a German film with a Hollywood film from the same period. Numerous topics are acceptable, but all must be comparative. Examples include representation of minorities, construction of national identities, escapism versus engage with socio-historical reality.

The non-US focus constitutes at least 50% of the course.

Brief Description:

The course provides a critical history of the development of the German cinema in an international and global context. The majority of required films were produced with the German national context but are discussed in terms of their role in both domestic and international/global cultural policies.

Palpable evidence that students make effective use of library facilities or information sources, when applicable, in order to demonstrate information literacy in the exploration of the course's major thematic foci.

Date/location on syllabus of such an assignment:

Week 6, 12 14.

Brief description:

Sequence analysis, group projects and film essay may all require additional research. Students are introduced to common film websites and resources with an emphasis on distinguishing between fan accolades, popular press coverage, industry reports and academic/critical writing on film.

Reviewer Comments:

GERMAN CINEMA

German 361 – Spring 2013

Class Time: Tuesday and Thursday 9:30-10:45

Film Viewings:

Instructor: Professor N. Jeff Rogers

Office: 1071 POT

Office Hours:

E-mail: njrogers@uky.edu

Phone: 257-4540

TA:

Course Description

German 361 provides students with an introduction to the history of German cinema from its early beginnings to the present. Studying representative films students explore issues related to film as an artistic medium that had a profound impact on 20th century culture on a global scale. Issues to be considered include: 1) the relationship between film and traditional western art forms, 2) film and political propaganda (internal and external), 3) film and history, 4) film and domestic versus global commerce, 5) film and cultural imperialism and 6) film and the globalization of the media. We will examine the socio-historic contexts within which films are produced and which they in turn engage. At the conclusion of the course students will have developed an appreciation of those aspects of Germany's national cinema that make it unique in the world while simultaneously understanding how it relates to the history of world cinema and the rise of Hollywood's global dominance.

Student Learning Outcomes

Upon completing German 361 students can do the following. **Explain** how national and international cultural, historical, economic, technological and intellectual forces have impacted and are represented in films produced in German-speaking countries during the 20th and 21st centuries. **Demonstrate** knowledge of major developments in German film as they relate to developments in film internationally, particularly in terms of major shifts in the understanding of art in the 20th century and its relationship to politics and entertainment. **Analyze** representative films from the German film tradition as both historical and aesthetic products. **Apply** the knowledge, theories and analytic tools developed in the course to films from both the German tradition and comparatively to films from outside the German tradition, particularly so-called Hollywood productions.

Film Viewings

Films on the course outline will be shown in the Classroom Building room _____. Viewing times are _____ at _____ and _____. It is your responsibility to the films.

My Expectations

I expect everyone to view all the films and attend class regularly. I also expect you to do the readings, take notes in class and complete all assignments in a timely fashion. If you do miss class, a screening etc... you are responsible for making up the work, viewing the missed film or turning in the missed assignment. Neither I, nor the TA, will hold your hand during this process. You are an adult responsible for your education. Films will be on reserve at the Young Library. Some films, which are not UK property, will only be on reserve for a week following the screening.

Texts

Required:

Sabine Hake, *German National Cinema*

Robert Kolker, *Film, Form and Culture*

Winston Wheeler Dixon, *A Short History of Film.*

photocopies: "What is German about German Cinema" and "Hollywood and International Film"

All required texts should be available at the UK bookstores. On the tests and quizzes you will be responsible for material covered in assigned readings. We will read both texts in their entirety.

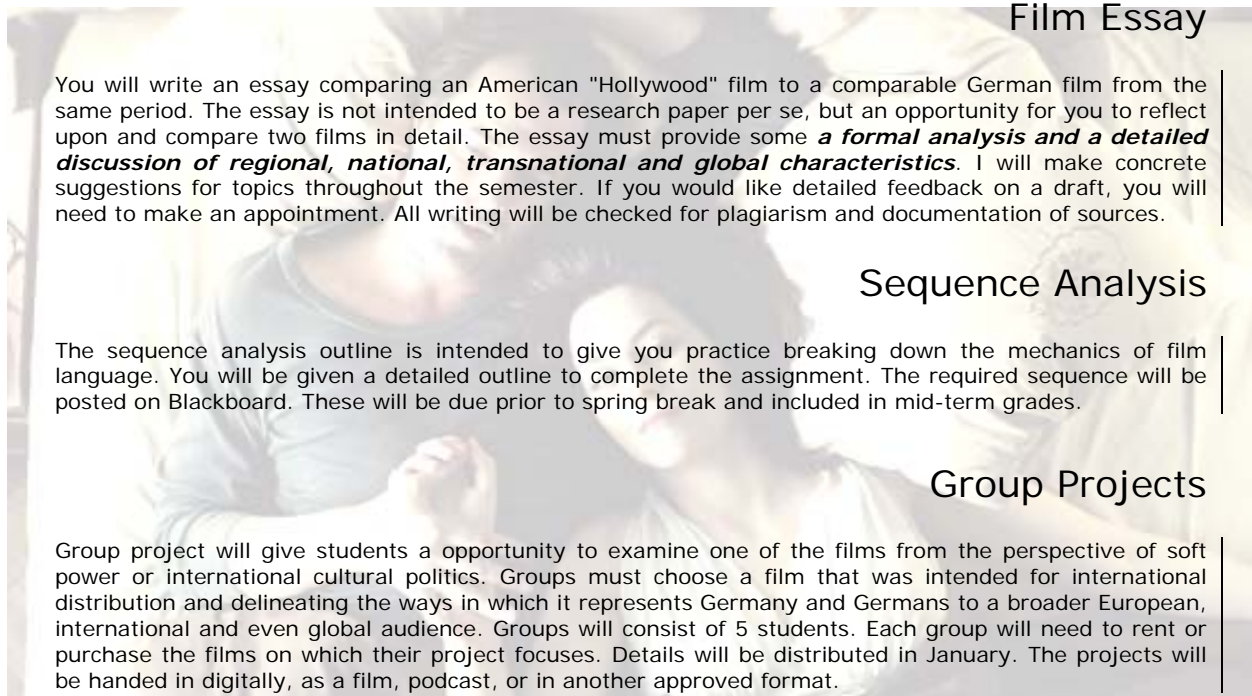
GRADING

Your grade for German 361 will be based on the following:

Sequence Analysis	10%
Film Essay 1 x 6-8 pages	15%
Group Project	15%
Quizzes 2 x 10%	20%
Mid-term Exam	20%
Final Exam	20%

Mid-term Grades will be given for this course

100 to 90%	a
89 to 80%	b
79 to 70	c
69 to 60	d
59 and lower	e



Film Essay

You will write an essay comparing an American "Hollywood" film to a comparable German film from the same period. The essay is not intended to be a research paper per se, but an opportunity for you to reflect upon and compare two films in detail. The essay must provide some **a formal analysis and a detailed discussion of regional, national, transnational and global characteristics**. I will make concrete suggestions for topics throughout the semester. If you would like detailed feedback on a draft, you will need to make an appointment. All writing will be checked for plagiarism and documentation of sources.

Sequence Analysis

The sequence analysis outline is intended to give you practice breaking down the mechanics of film language. You will be given a detailed outline to complete the assignment. The required sequence will be posted on Blackboard. These will be due prior to spring break and included in mid-term grades.

Group Projects

Group project will give students a opportunity to examine one of the films from the perspective of soft power or international cultural politics. Groups must choose a film that was intended for international distribution and delineating the ways in which it represents Germany and Germans to a broader European, international and even global audience. Groups will consist of 5 students. Each group will need to rent or purchase the films on which their project focuses. Details will be distributed in January. The projects will be handed in digitally, as a film, podcast, or in another approved format.

Quizzes

Quizzes will assess knowledge of key developments during the Weimar period and the period of New German Cinema (both domestically and internationally). Quizzes will also help prepare you for the midterm and final exams. Each quiz will be equivalent to 10% of your final grade. Make-ups will only be given for prearranged absences.

Midterm and Final

The midterm and final exams will cover lectures, assigned readings and all films on the syllabus. These exams will contain essay questions that provide you with an opportunity to synthesize and apply what you have learned in the course. No make-ups will be given unless arrangements have been made prior to test date and with a legitimate excuse. I reserve the right to make exceptions for documented catastrophic events. Final Exam time:

Additional Handouts

1. Sequence Analysis outline and sample analysis. 2. Detailed outline of essay requirements and sample essay. 3. Reading and film response forms, period review sheets, lecture outlines and film summaries. 3. Project requirements and expectations. 4. Additional readings.

ADDITIONAL CLASSROOM POLICIES

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, 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. 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, or even appear to be using them, during class without the express permission of the instructor you will be asked to leave the classroom and will be required to schedule a meeting with the instructor outside of class before you will be permitted to return to class. If it is important enough to interrupt class, it is important enough to miss class. Stay home or in the hall if your electronic media need to be on.

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 will contain material that is intended for mature audiences and which some students may (and perhaps should) 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.

GER 361	Exams/Due	Tuesday	Film Viewings	Thursday	Readings
---------	-----------	---------	---------------	----------	----------



Week 1 January				Introduction to the course. My expectations	Timeline
Week 2 January		LO1: Early Film and Expressionism Nosferatu	- <i>The Cabinet of Dr. Caligari</i>	LO2: The Cabinet of Dr. Caligari FR 1	GNC 1&2 FFC 1
Week 3 January		LO3: Film as Art The Last Laugh	- <i>The Blue Angel</i>	LO4: The Film Feminine The Blue Angel FR 2	FFC 2 Nosferatu Last Laugh
Week 4 February		LO5: Weimar Cinema and its Afterlife. Berlin: Symphony of a City and Metropolis	- <i>M</i>	LO6: Serial Culture and Art, Fritz Lang's M FR 3	GNC 3 FFC 3 Metropolis
Week 5 February	Quiz 1 – Tues. FR 1-3 RR (GNC 1-2 and FFC 1-2)	LO7: Leni Riefenstahl Triumph of the Will and Olympia	- <i>La Habanera</i>	LO8: La Habanera FR 4	FFC 4 Triumph of the Will Olympia
Week 6 February	Sequence Analysis due	LO9: Cinema of the 3rd Reich Baron Münchhausen and Jew Süss	- <i>The Murders Are among Us</i>	LO10: The Murders Are among Us FR 5	GNC 4 Münchhausen and Süss
Week 7 February		LO11: Defa - Film in East Germany Berlin Schönhauser Corner	- <i>Trace of Stone</i>	LO 12: Trace of Stone FR 6	GNC 5 Schönhauser
Week 8 March		LO13: Socialist entertainment Hot Summer	- <i>The Legend of Paul and Paula</i>	LO14: The Legend of Paul and Paula FR 7	FFC 5 Hot Summer
Week 9 March	FR 4-7 RR (GNC 3-5 and FFC 3-4)	Catch up / Group projects		Midterm Exam	"German in German Cinema"
Week 10 March	SPRING BREAK				
Week 11 March		LO17: Birth of New German Cinema Herzog Kaspar Hauser , Cobra Verde	- <i>Aguirre, the Wrath of God</i>	LO18: Aguirre, the Wrath of God FR 8	FFC 6 Attendance #s
Week 12 March April		LO19: Herzog, Fassbinder, and an Introduction to Auteur Theory Germany in Autumn.	- <i>The Marriage of Maria Braun</i>	LO20: The Marriage of Maria Braun FR 9	GNC 6 Germany in Autumn
Week 13 April	Quiz 2 – Tues. FR 8-9 RR 3 (GNC 6-7 and FFC 6)	LO21: After NGC - the 80s and 90s	- <i>Run Lola Run</i>	LO22: Run Lola, Run FR 10	GNC 7
Week 14 April	Group Projects due	LO23: Post-unification film	- <i>Funny Games</i>	LO24: Funny Games FR 11	GNC 8 Hand-outs
Week 15 April	Film Essay due	LO25: German Film in a Global Context Traumschiff Surprise!	- <i>The Other Side of Heaven</i>	LO26: The Other Side of Heaven FR 12	FFC 7
Week 16 April		LO27: Oscars, Export and the Future of German Film	- <i>The Lives of Others</i>	LO28: The Lives of Others FR 13	
Week 17 May	-FR 10-13 -RR 4 (GNC 8, - FFC 7 and Handouts)	Final Exams FR = Film Response / RR = Reading Response / GNC = German National Cinema / FFC = Film, Form and Culture / LO = Lecture Outline			