



Online Course Title	The Image of Berlin in German Film
Category	Cultural Studies
Online Course Period	November 30th – December 18th 2020
Course Structure	<p>The course content is equivalent to an on-site course offering 45 contact hours.</p> <p>The study time includes:</p> <ul style="list-style-type: none"> • virtual class room lessons with the lecturer and the fellow students (30%) • group exercises (30%) • assignments and self-study (40%) <p>Weekly schedule of virtual class room lessons:</p> <ul style="list-style-type: none"> • Course days: Monday and Wednesday • 10.00 am – 12.00 pm (Berlin time, UTC+1) 17.00 pm – 19.00 pm (Beijing time, UTC+8) 20.00 pm – 22.00 pm (Sydney time, UTC+11) 03.00 am – 05.00 am (Chicago time, UTC-6)
Technical Requirements	<ul style="list-style-type: none"> • Fully functional device (laptop, tablet, PC or smart phone) • Stable internet connection • Software: Zoom (video/audio), Moodle (e-learning platform) <p>Recommended hardware: external headset for better sound quality</p>
Course Level & Target Group	International undergraduate students of all subjects with an academic background and a strong interest in German film, film theories, Berlin studies.
Course Language	This course is taught in English, including readings in English. For the understanding of the texts and the discussions in class a language level B2 (Common European Framework of Reference for Languages) is required.
ECTS	5 ECTS
Instructor	Dr. Susann Neuenfeldt

Course Description

Since the invention of cinema in the early 20th century, "Berlin" has been at the center of filmic imaginations. In "Metropolis" (1930) Fritz Lang depicts Berlin as a utopian and futuristic city. In "Wings of Desire" (1988) Wim Wenders imagines West Berlin as a 'city of angels', and in "Lola Lola" (1998), Tom Tykwer reconstructs a virtual Video-Game-Berlin that supplants 'real' Berlin maps. In our course, we will focus on different German films and filmmakers that cinematically reframe Berlin as a symbolic (e.g. "M for Murderer", Fritz Lang), theatrical (e.g. "The Lives of Others", Henckel-Donnersmark, 2006), traumatic (e.g. "Look who's back!", David Wnendt, 2015) or Techno landscape (e.g. "Berlin Calling", Hannes Stöhr, 2008). We will ask how Berlin is being visualized in those German movies, what filming techniques (e.g. camera, lighting, cinematography, sound, set and costume design) are used in German cinema to 'paint'

and re-construct the city of Berlin on the German movie screens. Furthermore, we will focus on questions of gender, genre and memory-construction that come into play within German cinematic culture, traditions and formats. Students interested in German film and culture, theories of film and Berlin studies are very welcome to this class.

Course Schedule

Please note: Films and reading material will be available on moodle.

Week 1: Introduction to Berlin Studies and Film Studies

- Films: Metropolis & M
- Introduction to methods of film scene analysis
- Self study: Berlin as a real and symbolic (dreamlike) landscape in early German cinema

Short written assignment (200 words): based on "M" and the Berlin serial killer monologue

Week 2: Berlin as a 'City of Angels'

- Films: Wings of Desire, The Lives of Others
- Saving lives, life guards, and the romance of observation in Berlin
- Self study: Berlin as a theatrical landscape in German cinema of the 80's

Short written assignment (200 words): based on the cinematic figuration of angels in Berlin

Week 3: Berlin as a Virtual Site

- Films: Lola Lola, Blue Angel
- Gender, genre & the cinematic repetition of Berlin Lolas
- Self study: Berlin as a Video Game landscape in international cinema of the 90's

Short written assignment (200 words): based on „Lola“ as the first Berlin super heroine

Week 4: Berlin as the City of Music

- Films: Berlin calling, O Boy
- Undertones, techno & classical tragedy in Berlin' s sound design
- Self study: The cinematic sounds of Millenium-Berlin

Final assignment (500 words): free choice of topic, based on films and academic discussions in our class

Course Objective & Learning Outcomes

By the end of the class students will:

- have an overview of Berlin as a complex trope in German cinema
 - have a profound knowledge of different cinematic landscapes of Berlin in German movies
 - be enabled to differentiate between diverse traditions and formats of the cinematic imaginations of Berlin
 - be familiar with methods of film scene analysis
 - have an overview of the history of German cinema
 - will be able to draw a cinematic map of Berlin
 - have learnt key concept of Berlin and Urban Studies
-

Readings

Reading materials will be available via Moodle during the course.

Assignments

In order to be granted 5 ECTS, participants will be asked to actively attend all sessions (you may not miss more than one synchronous session), and to hand in weekly assignments as well as an academic paper on the topic.

Submission deadline: last course day.

Assessment Components

The final grade will be composed of weekly assignments and active participation in class (50%) and the final academic paper (50%).

Expectations & Policies

Preparation for lively discussions in the virtual classroom: be on time, have at least the required readings completed and points in mind for discussion or clarification.

Group exercises, assignments, and self-study: complete all tasks according to the specified requirements on schedule including handing over to the lecturer.

Commitment in online-class: pay particular attention to the lecturer and respect differences of opinions (classmates', lecturers).

Academic guidelines: Comply with academic integrity policies (such as no plagiarism or cheating, nothing unethical) especially the academic honour code and the student code of conduct (see *FAQs* on www.huwisu.de).

Attendance policy: No unexcused absences are permitted. Students must contact their class lecturer to catch up on missed work – to excuse absence please contact the HUWISU office.

Your Instructor

Susann Neuenfeldt holds a Ph.D. from Humboldt University in Berlin. She studied German and American Studies at Humboldt University and New York University. Since 2004 she has been teaching German and American Studies specializing in political emotions in the Cold War Era. She is the author of the book "Schauspiele des Sehens" on female observers (Winter Verlag 2015). She published widely on Cold War cultures – from the perspectives of bodies, emotions, and aesthetic strategies. Her current postdoctoral research project focuses on the relation between true crime series and affect politics on Netflix. In 2008, she founded together with Simon Strick and Werner Türk the Berlin performance collective Panzerkreuzer Rotkäppchen. Since then she has been directing a lot of plays and performance lectures. For further information on her performative work, please see: www.panzerkreuzerrotkaeppchen.de

Please note that the course and its syllabus are subject to change. Last update: September 2020