

Department of English & Writing Studies  
Film Studies Program

Contemporary German Cinema  
Film 3335F (001)  
Fall 2022

Instructor : Professor Adrian Mioc  
University College 3314  
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Virtual Essay Drop Box: OWL Drop Box  
Office hours: Monday 2:30-4:30 pm or by  
appointment

Course Day/Time : Seminar Monday 12:30-  
2:30, Screening Online

Prerequisites (for Film 3335F only) : At least 60% in Film Studies 1020E or Film Studies 1022  
or special permission of the department

Prerequisite (for German 3362F only) : German 2200 or permission of the department.

Unless you have either the requisites for this course or written special permission from your  
Dean to enroll in it, you will be removed from this course and it will be deleted from your record.  
The decision may not be appealed. You will receive no adjustment to your fees in the event that  
you are dropped from a course for failing to have the necessary prerequisites.

Film Screening Note: All films screened in this course are available online via streaming  
services or links. If you would like to view a film on campus, you may also arrange a viewing of  
the assigned film on dvd at the Film Resource Centre and Film Viewing Lab located in the  
basement of University College - UC 1126 / 1126A. The hours of operation for the Film  
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pandemic, new safety measures and social distancing policies are currently in place. Please  
note that space is limited and only two viewing carrels are available. If you have questions or  
would like to try to book an appointment in advance, please email the Film Resource Centre  
Librarian Rachel Gunn ([rgunn4@uwo.ca](mailto:rgunn4@uwo.ca), ext. 85730).

### Course Description

This course introduces students to the history of Contemporary German Cinema after  
unification. Topics include Ostalgie, the "Berlin School", European identity and transnational film  
production, migration, and historical memory. The relationship to the auteurism of post-war New  
German Cinema will also be examined. By the end of this course, you will be able to identify  
major trends and tendencies in contemporary German Cinema and situate them in their  
historical, cultural and aesthetic contexts.

Learning Outcomes :

Students in this course will gain a new awareness and appreciation of German film history, film aesthetics and cultural studies approaches. Understanding, capacity for argument, judgment and analysis will be fostered by essays, presentations and other assignments, and by in-class small-group and whole-class discussion. Communication skills will be imparted through in-class discussion and credit will be given for frequency and quality of contributions. Awareness of the limits of knowledge will be enhanced by exploring the legitimate differences of opinion and methodology within the field, and by requiring students to negotiate the formulation of their own opinions in-class with the t in

Accommodation Policies

If Academic Consideration has been granted, you will have three days after the end of the period for which you received Academic Consideration to submit your assignment. Please use OWL DropBox to submit the assignment, unless the instructor communicates otherwise. Late penalties (see below) apply for work that is not submitted by the revised deadline, after the period of academic consideration.

Late Penalties: 3% per day for assignments that are overdue.

Religious Accommodation: Students should consult the University's list of recognized religious

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Reading: "1. The Oberhausen Manifesto (1962)" (2), "Rainer Werner Fassbinder" 229-235; Alexander Kluge, "What do the 'Oberhauseners' want?" 203-205; Anton Kaes, "History, Fiction, Memory: Fassbinder The Marriage of Maria Braun", 276-286; OPTIONAL: Crofts, "Reconceptualizing National Cinema"

Week Three

Screening:

Week Eight - Fall Reading Week - NO CLASS

Week Nine  
Screening:

Nov 28 Discussion: Reviving German-Jewish Comedy

Reading: Nathansen "A Polemical Review of Post-Wall Germany's First 'Jewish' Movie" (2 pages, short review), Allan, "Post-Unification German-Jewish Relations and the Discourse on Victimhood in Dani Levi's Films"

Week Thirteen

Berliner Sonderschule

Screening: "Oh Boy"/A Coffee in Berlin (Jan-Ole Gerster, 2012), available online on fsharetv  
<https://fsharetv.co/movie/a-coffee-in-berlin-episode-1-tt1954701>

Dec 5. NO READING

Dec. 16 – Final Project or Research Paper Due

Kurzfilm or Trailer Presentations Ideas:

Nashorn im Gallopp/Rhino Full Throttle (Erik Schmitt, 2015)

Surprise (Veit Helmer, 1995)

The Secret Adventures of the Projectionist (Max Sacker, 2008)

Nelly (Chris Raiber, 2019)

Dissonance (Til Nowak, 2019)

Die Klausur/The Exam (Patrick Buecking, 2019)

Trailer: Cleo (Erik Schmitt, 2019)

Trailer: Film/Spricht/Viele/Sprachen (Gustav Deutsch, 1995)

Trailer: Systemsprenger (Nora Fingscheidt, 2019)

Trailer: Windowflicks (Wim Wenders, 2020)

All short films or trailers licensed by Kurzfilm Agentur Hamburg, Berlinale or Viennale or put in public domain by the filmmaker –streaming online

Rhino Full Throttle (Erik Schmitt, 2015)

<https://www.youtube.com/watch?v=9ZqEgF4ICxU>

**Surprise! (Veit Helmer, 1995)**

<https://www.youtube.com/watch?v=iIU0eWkNhEQ>

The Secret Adventures of the Projectionist (Max Sacker, 2008)

[https://www.imdb.com/title/tt1281388/videoplayer/vi56754201?ref\\_=tt\\_pv\\_vi\\_aiv\\_1](https://www.imdb.com/title/tt1281388/videoplayer/vi56754201?ref_=tt_pv_vi_aiv_1) (alternate-2 (i)2.7 (de1n42 (

