

UC 11859 12F

CBM003 ADD/CHANGE FORM

APPROVED DEC 05 2012

Undergraduate Council
 New Course Course Change
 Core Category: Creat. Arts Effective Fall 2014

or
 Graduate/Professional Studies Council
 New Course Course Change
 Effective Fall 2013

1. Department: MCL College: CLASS
 2. Faculty Contact Person: SANDY FRIEDEN Telephone: 713-302-0874 Email: sfrieden@uh.edu

3. Course Information on New/Revised course:
 • Instructional Area / Course Number / Long Course Title:
GERM / 3384 / Fascism and German Cinema
 • Instructional Area / Course Number / Short Course Title (30 characters max.)
GERM / 3384 / FASCISM AND GERM CINEMA
 • SCH: 3.00 Level: JR CIP Code: 16.0501.0001 Lect Hrs: 3 Lab Hrs: 0

RECEIVED OCT 12 2012

4. Justification for adding/changing course: To meet core curriculum requirements
 5. Was the proposed/revised course previously offered as a special topics course? Yes No
 If Yes, please complete:

• Instructional Area / Course Number / Long Course Title:
 ___ / ___ / ___
 • Course ID: _____ Effective Date (currently active row): _____

6. Authorized Degree Program(s): _____
 • Does this course affect major/minor requirements in the College/Department? Yes No
 • Does this course affect major/minor requirements in other Colleges/Departments? Yes No
 • Can the course be repeated for credit? Yes No (if yes, include in course description)

7. Grade Option: Letter (A, B, C ...) Instruction Type: lecture ONLY (Note: Lect/Lab info. must match item 3, above.)

8. If this form involves a change to an existing course, please obtain the following information from the course inventory: Instructional Area / Course Number / Long Course Title
GERM / 3384 / Fascism and German Cinema
 • Course ID: 46730 Effective Date (currently active row): 20103

9. Proposed Catalog Description: (If there are no prerequisites, type in "none".)
 Cr: 3. (3-0). Prerequisites: Engl 1303 and sophomore standing Description (30 words max.): Screening and study of German films produced during the Fascist period (1933-45) within their historical, cultural, thematic, and aesthetic context. Taught in English.

10. Dean's Signature: _____ Date: 10/9/12
 Print/Type Name: Sarah Fishman

REQUEST FOR COURSES IN THE CORE CURRICULUM

Originating Department or College: Modern and Classical Languages, CLASS

Person Making Request: Sandy Frieden Telephone: 713-302-0874

Email: sfrieden@uh.edu

Dean's Signature: _____ Date: September 20, 2012

Course Number and Title: GERM 3384 Fascism and German Cinema

Please attach in separate documents:

Completed CBM003 Add/Change Form with Catalog Description

Syllabus

List the student learning outcomes for the course (Statements of what students will know and be able to do as a result of taking this course. See appended hints for constructing these statements):

1. Students recognize significant German films of the Fascist period (1933-1945)
2. Students identify basic terms and techniques of film analysis
3. Students are able to state themes represented in German Fascist films
4. Students recognize propaganda approaches in German Fascist films
5. Students identify styles of significant Fascist German filmmakers
6. Students identify criteria used in evaluating films
7. Students explain the relationship between German Fascist films studied and the political, historical, sociological events or movements of the time in which the films were produced, including issues of gender, race, ethnicity and nationalism
8. Students summarize the messages of German Fascist films studied
9. Students explain the relationship between the structure of the film and the messages conveyed
10. Students summarize the range of aesthetic forms and approaches seen in German Fascist films
11. Students demonstrate the link between specific cinematic devices and the imbedding of messages and values in a film
12. Students are able to use an external film review to link the reviewer's response to the time period and culture in which the reviewer is writing
13. Students analyze a film sequence for cinematic structures and devices used
14. Students analyze a film sequence for messages and values communicated
15. Students analyze a film sequence for relationship to the time of its origin
16. Students compare/contrast films of different time periods (within the years 1933-45)

17. Students formulate an argument opposing a published interpretation of a German Fascist film
18. Students compose an original argument supporting an interpretation of a German Fascist film
19. Students critique a German Fascist film against stated criteria, based on evidence within and around the film.
20. Students persuasively defend an original analysis of a German Fascist film.
- 21.

Component Area for which the course is being proposed (check one):

***Note:** If you check the Component Area Option, you would need to also check a Foundational Component Area.

- | | |
|----------------------------------------------------------|-------------------------------------------------------|
| <input type="checkbox"/> Communication | <input type="checkbox"/> American History |
| <input type="checkbox"/> Mathematics | <input type="checkbox"/> Government/Political Science |
| <input type="checkbox"/> Language, Philosophy, & Culture | <input type="checkbox"/> Social & Behavioral Science |
| <input checked="" type="checkbox"/> Creative Arts | <input type="checkbox"/> Component Area Option |
| <input type="checkbox"/> Life & Physical Sciences | |

Competency areas addressed by the course (refer to appended chart for competencies that are required and optional in each component area):

- | | |
|----------------------------------------------------------|-----------------------------------------------------------|
| <input checked="" type="checkbox"/> Critical Thinking | <input checked="" type="checkbox"/> Teamwork |
| <input checked="" type="checkbox"/> Communication Skills | <input checked="" type="checkbox"/> Social Responsibility |
| <input type="checkbox"/> Empirical & Quantitative Skills | <input type="checkbox"/> Personal Responsibility |

Because we will be assessing student learning outcomes across multiple core courses, assessments assigned in your course must include assessments of the core competencies. For each competency checked above, indicated the specific course assignment(s) which, when completed by students, will provide evidence of the competency. Provide detailed information, such as copies of the paper or project assignment, copies of individual test items, etc. A single assignment may be used to provide data for multiple competencies.

Critical Thinking:

Students are required to write a paper (500) in which they critically analyze a specific film and demonstrate how that film relates to broader cultural and political issues of Nazi Germany. Students are required to use evidence from the film(s) analysed on the course readings to construct their argument. This assignment will be submitted via Turnitin and used to assess critical thinking.

Sample topic:

Analyse the cultural, social, and political elements in post-Weimar Germany that would make the values and messages in the film "Hitler Youth Quex" a powerful propaganda tool

Communication Skills:

In the same paper described above, students demonstrate their ability to develop, interpret and express ideas through written communication and to adhere to the conventions of academic writing.

Empirical & Quantitative Skills:

NA

Teamwork:

Students are assigned a group project and will collaboratively write an interpretation (300 words) of a film sequence. This project requires students to consider, respond to and agree or disagree with each other's interpretation of the scene analysed. The paper will be submitted via Turnitin and will be used to assess team work skills.

Social Responsibility:

The paper used to assess critical thinking and communication skills will be used to assess social responsibility. In their essays, students demonstrate intercultural competence in their analysis of social, political, and cultural aspects of post-Weimar Germany.

Personal Responsibility:

NA

Will the syllabus vary across multiple section of the course? Yes No

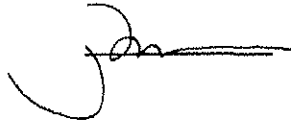
If yes, list the assignments that will be constant across sections:

[Click here to enter text.](#)

Inclusion in the core is contingent upon the course being offered and taught at least once every other academic year. Courses will be reviewed for renewal every 5 years.

The department understands that instructors will be expected to provide student work and to participate in university-wide assessments of student work. This could include, but may not be limited to, designing instruments such as rubrics, and scoring work by students in this or other courses. In addition, instructors of core courses may be asked to include brief assessment activities in their course.

Dept. Signature: ^{to} DR. HILDEG

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Dr. Sandy Frieden
sfrieden@uh.edu

PROCEDURE: A film is screened in class each week; readings on each film should be done in advance of screening; film evaluation is due the following week on each film (counts 1/2 if late). A film review (500 words) is due **Tues., Oct. 4**. Weekly listserv postings are required. Following the initial class showing, films are available for repeated screenings in the Language Acquisition Center 311AH. No text/will use handouts. Discussion, materials, etc. available on Blackboard.

READINGS: No textbook. Readings will be available electronically.

GRADING: *Midterm* (Oct. 11-ONLINE) 20 points; true-false over all films, readings, handouts, lectures, discussions.

End-of-Semester exam (Nov. 29-IN CLASS) 20 points; comprehensive T-F over films/readings/ handouts; no final.

Group Project: 10 points: original interpretation of a film or film sequence; due Friday, Nov. 4.

Class participation in-class discussion counts 10 points.

Film review (500 words) due Oct. 4; will be marked for grammar, style, content, and then returned. Counts 10 points.

Listserv postings are required weekly (2 per week for 15 weeks) and must be substantive; 1 pt. each (30 pts.) **Late postings don't count!**

TOTAL POINTS = 100

Film evaluations are counted, but not graded; final class points are lowered for missing evaluations, raised for extras (see "Extra Credit").

No late evaluations (counting 1/2) accepted after Nov. 8

Extra Credit Option : film evaluation on any German film seen outside of class counts 1 point added to final class grade (**LAST DAY TO HAND IN=Nov. 8**). Maximum 10 extra-credit evaluations.

*******NO EXTRA CREDIT ALLOWED UNLESS ALL 14 REQUIRED FILM EVAL'S ARE DONE!*******

Additional REQUIRED viewings:

- (1) Anytime after Oct. 18: view *Birth of a Nation*, D.W. Griffith, 1915 (full length version). Available in UH Library, Language Acquisition Center, Netflix instant view, and many places. Film evaluation required—due Nov. 8 or sooner.
- (2) Anytime before Nov. 8: *Shoah* (any 2-hour segment). Available at some video stores (Audio Video Plus) or Language Acquisition Center, 311 AH (must be viewed on site). Film evaluation required—due Nov. 8 or sooner).

COURSE OBJECTIVES / LEARNING OUTCOMES:

Upon successful completion of the course, students will be able to:

1. Recognize significant German films of the Fascist period (1933-1945)
2. Identify basic terms and techniques of film analysis
3. State themes represented in German Fascist films
4. Recognize propaganda approaches in German Fascist films
5. Identify styles of significant Fascist German filmmakers
6. Identify criteria used in evaluating films
7. Explain the relationship between German Fascist films studied and the political, historical, sociological events or movements of the time in which the films were produced, including issues of gender, race, ethnicity and nationalism
8. Summarize the messages of German Fascist films studied
9. Explain the relationship between the structure of the film and the messages conveyed
10. Summarize the range of aesthetic forms and approaches seen in German Fascist films
11. Demonstrate the link between specific cinematic devices and the imbedding of messages and values in a film
12. Use an external film review to link the reviewer's response to the time period and culture in which the reviewer is writing
13. Analyze a film sequence for cinematic structures and devices used
14. Analyze a film sequence for messages and values communicated
15. Analyze a film sequence for relationship to the time of its origin
16. Compare/contrast films of different time periods (within the years 1933-45)
17. Formulate an argument opposing a published interpretation of a German Fascist film
18. Compose an original argument supporting an interpretation of a German Fascist film
19. Critique a German Fascist film against stated criteria, based on evidence within and around the film.
20. Persuasively defend an original analysis of a German Fascist film

Tues., Oct. 4 *The Eternal Jew*. Fritz Hippler, 1940. 65 min. **FILM REVIEW DUE.**
Tues., Oct. 11 **Mid-term exam [ONLINE]. No class session.**
 On your own in Language Acquisition Center (only available there), see
 Lodz Ghetto. Kathryn Taverna/Adlan Adalson, U.S. 1991. 102 min. (may see it earlier—evaluation
 due Oct. 18)

Tues., Oct. 18 *Jew Süss*. Veit Harlan, 1940. 90 min
Tues., Oct. 25 *The Tunnel*. Kurt Bernhardt, 1933. 80 min. [*no subtitles—I'll talk us through it!]
Tues., Nov. 1 *The Old and Young King*. Hans Steinhoff, 1935. 88 min. **GROUP PROJECT DUE FRI., NOV. 4.**
Tues., Nov. 8 *The Broken Jug*. Gustav Ucicky, 1937. 85 min. **LAST DAY TO TURN IN LATE OR**
 EXTRA-CREDIT EVALUATIONS.

Tues., Nov. 15 *Baron Münchhausen*. Joseph von Baky, 1943. 100 min. [Film screening only: LAC, Room 311 AH]
Tues., Nov. 22 *Kolberg*. Veit Harlan, 1945. 118 min.
Tues., Nov. 29 **Last Class. Wrap-up discussion. End-of-semester exam [in class].**