CBM003 ADD/CHANGE FORM

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

Graduate/Professional Studies Council
A 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

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): 2013

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: 10/4/12

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:
XCompleted CBM003 Add/Change Form with Catalog Description
XSyllabus

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)

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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.

☐ Communication  ☐ American History
☐ Mathematics  ☐ Government/Political Science
☐ Language, Philosophy, & Culture  ☐ Social & Behavioral Science
☒ Creative Arts  ☐ Component Area Option
☐ Life & Physical Sciences

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

☒ Critical Thinking  ☒ Teamwork
☒ Communication Skills  ☒ Social Responsibility
☐ Empirical & Quantitative Skills  ☐ 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, indicate 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) analyzed and the course readings to construct their argument. This assignment will be submitted via Turnitin and used to assess critical thinking.

Sample topic:

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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 teamwork 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 sections of the course? □ Yes  X 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.

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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: [Signature]
GERM 3384 Syllabus: FASCISM AND GERMAN CINEMA

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:

(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
Loch Ghetto. Kathryn Taverna/Adlan Adatson, 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. 29 Last Class. Wrap-up discussion. End-of-semester exam [in class].