

**German Literature and Cinema**

Code: 100210  
 ECTS Credits: 6

Degree	Type	Year	Semester
2500245 English Studies	OT	3	0
2500245 English Studies	OT	4	0
2501801 Catalan and Spanish	OT	3	0
2501801 Catalan and Spanish	OT	4	0
2501902 English and Catalan	OT	3	0
2501902 English and Catalan	OT	4	0
2501907 English and Classics	OT	3	0
2501907 English and Classics	OT	4	0
2501910 English and Spanish	OT	3	0
2501910 English and Spanish	OT	4	0
2501913 English and French	OT	3	0
2501913 English and French	OT	4	0

**Contact**

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**Use of Languages**

Principal working language: spanish (spa)  
 Some groups entirely in English: No  
 Some groups entirely in Catalan: Yes  
 Some groups entirely in Spanish: Yes

**Other comments on languages**

Es poden fer exposicions en anglès

**Prerequisites**

Any knowledge of the German language is not required.

**Objectives and Contextualisation**

- To develop and deepen the understanding of German literature and cinema.
- To develop and to deepen the critical and argumentative capacity and of relation of ideas.
- To develop and deepen the capacity of the aesthetic experience.
- Develop and deepen the ability to write film reviews.

- Linguistic sensitization of students both in the receptive aspect and in the creator of a text of literary criticism and cinema.
- To make known strategies for the studies of a foreign philology.
- To give a global orientation to the literary and cinematographic representation of the history of central Europe in the 20th century.

## Competences

### English Studies

- Develop critical thinking and reasoning and knowing how to communicate effectively both in your mother tongue and in other languages.
- Draw up essays in Spanish, Catalan or German about literature or cinema originally in German.
- Generate innovative and competitive proposals in research and professional activities.
- Identifying and relating the major issues of Western literature within German literature.
- Identifying the basic concepts of history, culture and literature in German.
- Mastering the basic concepts in order to understand and interpret feature films based on literary works originally written in German.
- Mastering the basic concepts in order to understand and interpret literary works originally written in German.
- Relating the concepts and information from different fields of German literature, and relating these with the concepts and information of human, artistic and social fields in German.
- Respect the diversity and plurality of ideas, people and situations.

### English and Catalan

- Develop critical thinking and reasoning and knowing how to communicate effectively both in your mother tongue and in other languages.
- Draw up essays in Spanish, Catalan or German about literature or cinema originally in German.
- Generate innovative and competitive proposals in research and professional activities.
- Identifying and relating the major issues of Western literature within German literature.
- Identifying the basic concepts of history, culture and literature in German.
- Mastering the basic concepts in order to understand and interpret feature films based on literary works originally written in German.
- Mastering the basic concepts in order to understand and interpret literary works originally written in German.
- Relating the concepts and information from different fields of German literature, and relating these with the concepts and information of human, artistic and social fields in German.
- Respect the diversity and plurality of ideas, people and situations.

### English and Classics

- Develop critical thinking and reasoning and knowing how to communicate effectively both in your mother tongue and in other languages.
- Draw up essays in Spanish, Catalan or German about literature or cinema originally in German.
- Generate innovative and competitive proposals in research and professional activities.
- Identifying and relating the major issues of Western literature within German literature.
- Identifying the basic concepts of history, culture and literature in German.
- Mastering the basic concepts in order to understand and interpret feature films based on literary works originally written in German.
- Mastering the basic concepts in order to understand and interpret literary works originally written in German.
- Relating the concepts and information from different fields of German literature, and relating these with the concepts and information of human, artistic and social fields in German.
- Respect the diversity and plurality of ideas, people and situations.

### English and Spanish

- Develop critical thinking and reasoning and knowing how to communicate effectively both in your mother tongue and in other languages.
- Draw up essays in Spanish, Catalan or German about literature or cinema originally in German.
- Generate innovative and competitive proposals in research and professional activities.

- Identifying and relating the major issues of Western literature within German literature.
- Identifying the basic concepts of history, culture and literature in German.
- Mastering the basic concepts in order to understand and interpret feature films based on literary works originally written in German.
- Mastering the basic concepts in order to understand and interpret literary works originally written in German.
- Relating the concepts and information from different fields of German literature, and relating these with the concepts and information of human, artistic and social fields in German.
- Respect the diversity and plurality of ideas, people and situations.

English and French

- Develop critical thinking and reasoning and knowing how to communicate effectively both in your mother tongue and in other languages.
- Draw up essays in Spanish, Catalan or German about literature or cinema originally in German.
- Generate innovative and competitive proposals in research and professional activities.
- Identifying and relating the major issues of Western literature within German literature.
- Identifying the basic concepts of history, culture and literature in German.
- Mastering the basic concepts in order to understand and interpret feature films based on literary works originally written in German.
- Mastering the basic concepts in order to understand and interpret literary works originally written in German.
- Relating the concepts and information from different fields of German literature, and relating these with the concepts and information of human, artistic and social fields in German.
- Respect the diversity and plurality of ideas, people and situations.

## Learning Outcomes

1. Analyse a text from different aspects and summarising the results of the analysis in a global interpretation.
2. Analyse various aspects of a film and summarise the results of the analysis in a global interpretation.
3. Apply the acquired knowledge in order to improve the general knowledge of linguistic and cultural diversity.
4. Apply the acquired knowledge to the generation of innovative and competitive research on a basic level.
5. Apply various analysis and interpretation methods of films.
6. Apply various methods of analysis and interpretation of texts.
7. Assess from literary texts the various cultural contexts from a critical perspective.
8. Generate strategies to facilitate the increase and improvement of mutual respect in multicultural environments.
9. Have criteria in order to assess the aesthetics of a literary work or film.
10. Identify literary genres and currents of great importance to the history of German literature.
11. Identify the main literary, cultural and historical currents in the German language.
12. Practise the critical discourse and implement the argumentative processes.
13. Produce new professional initiatives.
14. Recognising theories of other human, artistic, and social areas and applying them to German literature and cinema.
15. Recognize the steps in the production of a film.
16. Students must be capable of comprehending advanced academic or professional texts in their own language or the another acquired in the degree.
17. Students must be capable of precisely arguing ideas and opinions in their own language or another acquired in the degree.
18. Use the specific expressive resources of the essay genre.

## Content

1. Introduction to the interpretation of film scenes.
2. Interpretation of the work by Erich María Remarque: "All Quiet on the Western Front".
3. Combat, trauma and the dismantling of personality.

4. Introduction to anti-war literature.
5. Reflection on the reality and artistic representation of war.
6. German history in the 20th century.
7. Introduction to war and anti-war cinema.
8. Interpretation of the book of Jurek Becker: "Jacob the Liar";
9. Introduction to Holocaust Cinema.
10. Interpretation of the book of Bernhard Schlink "The Reader".
11. Reflection on the reality and artistic representation of the Holocaust.
12. Reflection on historical memory.
13. Reflection on how can a normal person commit atrocities?
14. Interpretation of Thomas Mann's work "Death in Venice".

## Methodology

- Master Classes
- Oral presentations by the students
- Group work in class
- Virtual Campus
- Tutoring
- Works written at home
- Reading at home

## Activities

Title	Hours	ECTS	Learning Outcomes
Type: Directed			
Theoretical end practical classes (presentations and discussions)	50	2	17, 13, 11
Type: Supervised			
drafting of texts; evaluation activities	25	1	17, 16, 11
Type: Autonomous			
Reading	50	2	16, 11

## Assessment

The use of electronic devices (mobile phones, laptops and others) in class is not allowed! Notes are made on paper. It is obligatory to bring the texts (just read) to class every day when their reading is the subject of the class according to the updated schedule.

Class attendance is compulsory. The absence of more than 20% of the classes has to be compensated by extra work on a topic of German history or literature of a length of about 5 pages. If there is more absence than 40% of the classes, the conditions for an evaluation of the student are no longer given and the grade will be "non-evaluable".

Each part of the evaluation must be passed with a minimum score of 5 (out of 10). If this minimum requirement is not reached, the test must be repeated in the weeks of recovery. The tests are done on the date indicated or in the weeks of recovery.

Presentations must be done on the day foreseen in the updated programme (it is constantly updated!), presentations cannot be presented outside the historical or cultural context. If the presentation is not presented on the scheduled day, this part of the evaluation must be retrieved by means of a 15-page text on the same subject in the weeks of retrieval.

All parts of the evaluation must be done, delivered and approved.

To have the right for recovery you must have passed 70%. If the "color: #0000ff; font-family: Calibri; font-size: medium;">percentage of suspended parts exceeds 30%, the subject is suspended.

The class languages are Spanish and Catalan.

The languages of the exhibitions are Spanish, Catalan and English.

The languages of the written works can be: German, Catalan, Spanish, English, French, Italian.

**VERY IMPORTANT:** Total and partial plagiarism of any exercise will automatically be considered a **SUSPENSE (0)** of the plagiarized exercise. If the situation repeats itself, the entire course will be suspended. **PLAGIAR** is copying from unidentified sources of a text, whether a single phrase or more, that is presented as one's own production (THIS INCLUDES COPYING FRAMES OR INTERNET FRAGMENTS AND ADDING THEM WITHOUT MODIFICATIONS TO THE TEXT THAT IS PRESENTED AS OWN), and is a serious offense. It is necessary to learn to respect the intellectual property of others and to always identify the sources that can be used, and it is essential to take responsibility for the originality and authenticity of the text itself.

## Assessment Activities

Title	Weighting	Hours	ECTS	Learning Outcomes
Make a presentation on a topic in class of a duration of about 10-15 minutes	30	7	0.28	2, 1, 5, 6, 4, 17, 16, 8, 11, 15
Write a 500-word film review	20 %	5	0.2	2, 5, 6, 3, 13, 10, 15, 14, 18, 7
Write a final paper of approximately 6 pages about on topic: What did I learn in this seminar?	30%	8	0.32	12, 14, 7
Writing a 2-page interpretation of the book The Reader comparing it to the film version	15%	4	0.16	1, 6, 17, 9, 10, 18, 7
Writing a class report	5 %	1	0.04	2, 17, 12, 10

## Bibliography

Compulsory Readings:

Erich Maria Remarque: *All Quiet on the Western Front.* / *Res de nou a l'oest* / *Sin novedad en el frente.*

Jurek Becker: *Jacob the Liar.* / *Jacob el mentider* / *Jacob el mentiroso.*

Hannah Arendt: *Culpa organizada* (en fotocopies)

Bernhard Schlink: *The Reader* / *El Lector.*

Thomas Mann: *Death in Venice.* / *Mort a Venecia* / *Muerte en Venecia.*

Secondary Literature:

Antonini, Fausto: *Proceso a James Bond: análisis de un mito*, ed. Fontanella, BCN 1965.

Astre, Georges-Albert / Hoarau, Albert-Patrick: *El universo del western*, Madrid, Fundamentos, 1976.

Baron, Lawrence: *Projecting the Holocaust into the Present. The changing Focus of Contemporary Holocaust Cinema*, Rowman & Littlefield Publishers, Inc. 2005, 307p.

Becker, Jurek, *Jakob el embustero*, Madrid : Alfaguara, D.L. 1979.

- Becker, Jurek, *Jakob el mentider*, Barcelona : Edicions de 1984, 2000.
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- Bou, N.: El tiempo del héroe: épica y masculinidad en el cine de Hollywood, Paidós Barcelona 2000.
- Burrow, John W.: La crisis de la razón. El pensamiento europeo 1848-1914, Crítica 2000.
- Burrow, John W.: La crisis de la razón. El pensamiento europeo 1848-1914, Crítica 2000.
- Caparrós Lera, José Ma.: Guía del espectador de cine, Alianza editorial, Madrid 2007.
- Casetti, Francesco / di Chio, Federico: Cómo analizar un film, BCN, Paidós 1991.
- Catrin Corell: *Der Holocaust als Herausforderung für den Film. Formen des filmischen Umgangs mit der Shoah seit 1945. Eine Wirkungstypologie*, transscript Verlag 2009.
- Christobal Sanchez, Rafael: Montaje cinematográfico: arte en movimiento, Buenos Aires: La crujía, 2003.
- Clemente Fernandez, Ma Dolores: El héroe del western. América vista por si misma, Madrid Ed Complutense, 2009.
- Crawford, Karin L.: Exorcising the Devil from Thomas Mann's "Doktor Faustus", *The German Quarterly* 76, 2, 168-182.
- Div. Autores: 20 anys de Nou Cinema Alemany, BCN: Filmoteca de la Generalitat de Cat. / Goethe Institut BCN, 1986.
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- Dornheim, Nicolas J.: El motivo de la confraternización en la literatura alemana de guerra desde Remarque hasta Böll, in: *Revista de literatura moderna* 21, 1988, 131-150.
- Friedländer, Saul: *El Tercer reich y los judíos*, 2 tomos, BCN, Gutenberg, 2009.
- Frodon, Jean-Michel: *Cinema and the Shoah: an Art Confronts the Tragedy of the XX Century*, Paris, cahiers du cinema, 2007.
- Fussel, Paul: *The Great War and Modern Memory*, new York: Oxford University Press, 1975.
- Gallego, Ferran: *De Múnich a Auschwitz*, BCN debolsillo, 2006.
- Gallego, Ferrán: *De Munich a Auschwitz. Una historia del nazismo 1919 - 1945*, Barcelona : Debolsillo, 2006.
- Heller Linés, LM: *Thomas Mann, Síntesis*, Madrid 2006.
- Heller Linés, Luis Ma: *Thomas Mann. Ed. Síntesis*, Madrid 2006.
- Hermann, A.: *La idea de decadencia en la historia occidental*, Barcelona 1997.
- Hilario, J.R.: *El cine bélico, la guerra y sus personajes*, Paidós Barcelona 2006.
- Hilario, J.R.: *El cine bélico, la guerra y sus personajes*, Paidós BCN 2006.
- Hüppauf, Bernd: *Modern Warfare and its Representation in Photography and Film*, in: *Krieg und Literatur IV*, 1992, 8, S.63 - 84.
- Insdorf, Annete: *nazis an the movies*, in: *Revista "Newsweek"*, diciembre 2008.
- Jensen, J.C.: *Caspar David Friedrich. Vida y obra*, Blume BCN, 1980.
- Jünger, Ernst: *Tempestades de acero*, Barcelona, Tusquets, 2005).

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Karst, Roman: *Thomas Mann. Historia de una disonancia*, BCN Barral ed. 1974.

Körte, Peter: *Mit den Clowns kommen die Tränen. Von Benigni zu Roland Suso Richter und Robin Williams: Wie nostalgisch ist der Holocaust?* In: *Frankfurter Rundschau*, 9.10.1999.

Kracauer, Siegfried: *De Caligari a Hitler. Historia psicológica del cine alemán*, Barcelona Paidós 1985.

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Littlejohns, Reinhard: "Der Krieg hat uns für alles verdorben": The real theme of *Im Westen nichts Neues*, in: *Modern Languages* 70, 1989, 2, 89ff.

Mann, Th.: *La muerte en Venecia*, trad. de Juan del Solar, prólogo de Nicanir Ancochea, pocket edhasa, Barcelona 1971, 12a ed. 2003.

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Mann, Th.: *Schopenhauer, Nietzsche, Freud*, BCN: Plaza & Janés, 1986.

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Mena, J.L.: *Las cien mejores películas del cine bélico*, ed. Cacitel Madrid.

Newman, E.: *The life of Richard Wagner*, Cambridge University Press, 1976.

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Nietzsche, F.: *Nietzsche contra Wagner*, Madrid: Ed. Siruela, 2002.

Nietzsche, F.: *Obras Completas*, Buenos Aires: Ed. Prestigio, 1970.

Otto, W.F.: *Dionisio: Mito y culto*, Madrid: Ed. Siruela 1997.

Reisz, Karel: *Técnica del montaje cinematográfico*. Madrid: Taurus, 1966.

Remarque, Erich Maria: *Sin novedad en el frente*, Madrid Planeta1984.

Richard, Lionel: *Del expresionismo al nazismo: arte y cultura des Guillermo II hasta la República de Weimar*, BCN: Gustavo Gili, 1979.ColecciónPunto y línea.

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Roch, E.: *Películas clave del cine bélico*, Robinbook BCN 2008.

Rodriguez, H.: *El cine bélico, la guerra y sus personajes*, Paidós BCN 2006.

Rossés, Monserrat: *Nuevo Cine Alemán*, Madrid: Ed. JC, 1991.

Sanchez Noriega, Jose Luis: *¿Cómo comentar una película?* En: *Historia del cine, teoría y géneros cinematográficos, fotografía y televisión*, Alianza, Madrid 2002.

Sánchez Pascual, Andrés (ed.): *Thomas Mann, Schopenhauer, Nietzsche, Freud*, Bruguera, 1984, UAB.

Sánchez, F.: *La Segunda Guerra Mundial y el cine (1979-2004)*, Madrid 2005.

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Ullrich, Bernd: Krieg im Frieden. Die umkämpfte Erinnerung an den Ersten Weltkrieg, Frankfurt/M, Fischer, 1997.

Westwell, Guy: War Cinema: Hollywood on the Front Line, London: Wallflower, 2006.

#### German Cinema:

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- [http://www.bundesarchiv.de/aufgaben\\_organisation/abteilungen/fa/](http://www.bundesarchiv.de/aufgaben_organisation/abteilungen/fa/)
- <http://www.deutsches-filminstitut.de/>
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- <http://www.35millimeter.de/filmgeschichte/deutschland/1962/neuer-deutscher-film.10.htm>
- <http://de.wikipedia.org/wiki/Kino>
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- <http://www.filmportal.de/df/cd/Artikel,,,,,,,,,F30C99D238298806E03053D50B37266F,,,,,,,,,,,,,,,,,,,,,,,,,,,,,html>
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- <http://www.rafaamorata.com/fassbinder.html>
- <http://www.uhu.es/cine.educacion/cineyeducacion/temaskauer.htm>
- [http://de.wikipedia.org/wiki/Neuer\\_Deutscher\\_Film](http://de.wikipedia.org/wiki/Neuer_Deutscher_Film)

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- <http://www.alohacriticon.com/elcriticon/article1766.html>
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- <http://www.monografias.com/trabajos11/versa/versa.shtml>
- <http://www.tatsachen-ueber-deutschland.de/es/historia-y-presente/main-content-03/1919-1933-la-republic>

#### Jakob the Liar:

- [http://muse.jhu.edu/journals/yale\\_journal\\_of\\_criticism/v014/14.1ezrahi.html](http://muse.jhu.edu/journals/yale_journal_of_criticism/v014/14.1ezrahi.html)
- <http://www.jstor.org/stable/1344124?cookieSet=1>
- <http://www.articlearchives.com/trends-events/historical-events-world-war-ii/892726-1.html>
- <http://www.adk.de/de/suche.htm>
- [http://www.dieterwunderlich.de/Richter\\_Mengele.htm](http://www.dieterwunderlich.de/Richter_Mengele.htm)
- <http://www.holocaustliteratur.de/>
- <http://www.fritz-bauer-institut.de/>
- <http://www.cine-holocaust.de/>
- <http://www.fritz-bauer-institut.de/links/holocaust.htm>
- <http://www.fritz-bauer-institut.de/links/archive.htm>
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- <http://njewishnews.com/njn.com/122508/ItSayingNeverAgain.html>
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- <http://www.ranker.com/list/all-holocaust-movies-or-list-of-every-holocaust-film/all-genre-movies-lists>
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Imaginary Witness: Hollywood and the Holocaust