

The University of Toronto

**TOPICS IN GERMAN & EUROPEAN CINEMA:  
MOBILITY AND CONTEMPORARY REALISM**

German 251H / Spring 2016

Instructor:	NAME	Dept:	German
Office:	Odette Hall #325	Email:	Angelica.Fenner@utoronto.ca
Hours:	TBA	Tel.:	926-2326

Class meets on **MON 2 – 6 p.m. (includes 2 hour screening)**

**DESCRIPTION**

An investigation of a stylistically diverse body of contemporary films thematizing the heightened mobility (social, economic, and spatial) that increasingly defines life in 21<sup>st</sup>-century German and European societies. Readings from social and cultural theory will be paired with weekly screenings whose compelling narratives capture disparate forms of volitional and enforced movement (migration, exile, job relocation, tourism, flanerrie) as well as their modern antithesis - stasis and entrapment - following national unification, establishment of the European Union, and accelerated globalization. We will also examine how the search for new modes of storytelling finds expression in counter cinematic aesthetic, transnational film styles, minor modes of filmmaking, and the renewal of realist aesthetics.

**COURSE GOALS**

Students will be familiarized with a variety of theorizations of mobility in the 21<sup>st</sup>-century, and their bearing upon visual storytelling in contemporary German and European film. Facility in film analysis will be cultivated through consistent examination of individual sequences in lecture and in small groups. We will also investigate specific narrative and formal techniques associated with the return to realist aesthetics and the significance of their reemergence in contemporary world cinema: how and why does this trend respond to increasingly conflictual conditions arising under neoliberal economic and social policy? Emphasis will be placed both on oral communication in class as well as on developing a variety of writing styles, from film reviews, to blogging, to sequence analyses, to developing a thesis in essay form.

**REQUIREMENTS / EVALUATION**

Attendance & Participation	15%
6-page Sequence Analysis	20 %
3-Page Film Review	15 %
Two 5-Page Essays	40%
Participation in Five of our Weekly Online Discussions	10 %

**MATERIALS**

Books, Course reader, and Film Selections TBA. Four-hour time slot is divided into: 2 hours of lecture/discussion/group work, followed by a screening of the following week's film. All films are also on reserve at Media Commons for further review.