

General Information

Course Bulletin Listing/Subject Area	German
Fiscal Unit/Academic Org	Germanic Languages & Lit - D0547
College/Academic Group	Humanities
Level/Career	Undergraduate
Course Number/Catalog	2451
Course Title	Germans in Hollywood: Exiles & Émigrés
Transcript Abbreviation	Ger in Hollywood
Course Description	Exploration of the cinema directors, screenwriters, and technicians from German-speaking lands who entered and significantly shaped US film culture at formative points in its history. Taught in English.
Semester Credit Hours/Units	Fixed: 3

Offering Information

Length Of Course	14 Week, 7 Week, 12 Week (May + Summer)
Flexibly Scheduled Course	Never
Does any section of this course have a distance education component?	No
Grading Basis	Letter Grade
Repeatable	No
Course Components	Lecture
Grade Roster Component	Lecture
Credit Available by Exam	No
Admission Condition Course	No
Off Campus	Never
Campus of Offering	Columbus

Prerequisites and Exclusions

Prerequisites/Corequisites	none
Exclusions	German 671

Cross-Listings

Cross-Listings

Subject/CIP Code

Subject/CIP Code	16.0501
Subsidy Level	General Studies Course
Intended Rank	Freshman, Sophomore, Junior, Senior

Quarters to Semesters

Quarters to Semesters	Modified or re-envisioned course that includes substantial parts of the content and learning goals of one or more quarter courses
List the current courses by number and title that are to be subsumed into proposed course	German 671-German Cinema to 1945 to GEC course

Requirement/Elective Designation

General Education course:

Visual and Performing Arts

The course is an elective (for this or other units) or is a service course for other units

Course Details

Course goals or learning objectives/outcomes

Content Topic List

- Explore US film culture as shaped by people from German-speaking lands
- Evaluate writing and works of culture
- Understand connections between aesthetics and social history
- Reflect on the roots of contemporary world
- Reflect on social, historical, political, and cultural tradition of US

Attachments

- GER2451-GE_Rationale.doc: GE Rationale

(Other Supporting Documentation. Owner: Grotans,Anna Anita)

- Sample-Syll-GER2451.docx: Sample Syllabus

(Syllabus. Owner: Grotans,Anna Anita)

- Ger 2451Assessment.docx: GE Assessment

(GEC Course Assessment Plan. Owner: Grotans,Anna Anita)

Comments

- Hi, I don't see German 671 as a GEC/GE so can you provide the rationale? *(by Heysel,Garett Robert on 11/09/2011 10:45 PM)*
- -Please check off which GE category is requested.
-Also see 4/5/11 note: please provide proposal (complete syllabus, GE rationale, GE assessment plan). *(by Vankeerbergen,Bernadette Chantal on 11/08/2011 09:39 AM)*
- Please provide GE proposal for this new GE course *(by Meyers,Catherine Anne on 04/05/2011 05:07 PM)*

COURSE REQUEST
2451 - Status: PENDING

Last Updated: Heysel,Garett Robert
02/13/2012

Workflow Information

Status	User(s)	Date/Time	Step
Submitted	Taleghani-Nikazm,Carmen	02/17/2011 04:23 PM	Submitted for Approval
Approved	Grotans,Anna Anita	02/17/2011 04:25 PM	Unit Approval
Approved	Williams,Valarie Lucille	04/05/2011 09:14 AM	College Approval
Revision Requested	Meyers,Catherine Anne	04/05/2011 05:07 PM	ASCCAO Approval
Submitted	Heysel,Garett Robert	11/06/2011 09:01 PM	Submitted for Approval
Approved	Grotans,Anna Anita	11/06/2011 09:41 PM	Unit Approval
Approved	Heysel,Garett Robert	11/07/2011 08:06 PM	College Approval
Revision Requested	Vankeerbergen,Bernadette Chantal	11/08/2011 09:42 AM	ASCCAO Approval
Submitted	Heysel,Garett Robert	11/09/2011 10:46 PM	Submitted for Approval
Approved	Grotans,Anna Anita	02/13/2012 03:52 PM	Unit Approval
Approved	Heysel,Garett Robert	02/13/2012 06:06 PM	College Approval
Pending Approval	Nolen,Dawn Jenkins,Mary Ellen Bigler Meyers,Catherine Anne Vankeerbergen,Bernadette Chantal Hogle,Danielle Nicole Hanlin,Deborah Kay	02/13/2012 06:06 PM	ASCCAO Approval

German 2451

Hollywood and Germany: Exiles and Émigrés

Course Description

German cinema has played an influential role in the development of international film genres since the silent period. The so-called Golden Age of German Expressionist film greatly influenced Hollywood filmmaking in many genres: the Western, the gangster film, the horror film, film noir, the animated cartoon, and others. In this class we shall be looking at examples of films made in Hollywood which bear the stamp of German influence, partly through the emigration of leading figures from the German cinema. We shall also be looking at films made in Germany which either thematize aspects of German culture or provide evidence for the fact that influence is not something which flows in only direction.

This course assumes no prior knowledge of German, German films, or film theory in general. It is taught in English and all films shown in class will have subtitles.

In line with the goals of GE courses (see below), students in German 2451 will be expected to develop the skills needed to analyze cinematic texts; i.e., to ask pertinent and interesting questions of a text and to weigh evidence for and against various interpretations. An important component of any humanities course is the strengthening of basic writing skills, both in take-home and in-class essay examinations.

German 2451 is a GE class which satisfies the Arts & Humanities category: Breadth, Visual and Performing Arts.

Expected learning outcomes:

Students evaluate significant writing and works of art. Such studies develop capacities for aesthetic and historical response and judgment; interpretation and evaluation; critical listening, reading, seeing, thinking, and writing; and experiencing the arts and reflecting on that experience.

1. Students both engage in active viewing and read critical analyses of popular film of different genres and thus develop abilities to be informed observers or active participants in the visual, spatial, performing, spoken, or literary arts.
2. Students are encouraged to become critical viewers of the world of popular film to which they are exposed, which helps students interpret creative works and/or movements in the arts and literature and explain how cultural works explore the human condition.

Film Studies: This course is approved for the interdisciplinary minor in film studies. For more information about film studies as a minor at OSU, go to <http://film-studies.osu.edu>.

Required Texts

**The German Cinema Book* (BFI Modern Classics). Ed. Tim Bergfelder, Erica Carter, Deniz Gokturk. University of California Press. 2003. ISBN: 085170946X (SBX)

*Weekly Readings posted to Carmen

*Films streamed through <drm.osu.edu> (Assigned films must be viewed in their entirety before class)

*NB: If you have not taken a film class previously, it will be very useful to get an introduction to film and film analysis: I recommend Bordwell & Thompson's *Film Art: An Introduction*.

Grades will be determined as follows:

1. Attendance / Participation	20%
2. Response Papers (6)	30%
3. Paper	30%
4. Final	<u>20%</u>
	100%

Grading Scale

93-100 = A	80-82 = B-	68-69 = D+
90-92 = A-	78-79 = C+	63-67 = D
88-89 = B+	73-77 = C	below 63 = E
83-87 = B	70-72 = C-	

1. The class will be conducted as a discussion and thus participation is a highly valued component of your overall grade. If, for whatever reason, you are unable to attend a session, you must inform me of this fact before the class. More than two absences will adversely affect your grade.

2. The response papers are due every two weeks (i.e. Thursdays of weeks 2, 4, 6, 8, 10, 12) and should be 1.5-2 pages in length (typed). More information on what is expected from these papers will be given to you in class.

3. The paper is due on the last day of class. The topic is of your choosing and can relate to any aspect of the course. You should, however, clear your topic with me first. During the eleventh/twelfth weeks of the semester I will ask everyone to give a brief, oral description of their paper topic to the class and other students will be asked for comments and suggestions.

4. The date for the final exam is set by the university and cannot be changed.

Disability Services:

Students with disabilities that have been certified by the Office for Disability Services will be appropriately accommodated and should inform the instructor as soon as possible of their needs. The Office for Disability Services is located in 150 Pomerene Hall, 1760 Neil Avenue, telephone 292-3307, TDD 292-0901; <http://ww.ods.ohio-state.edu/>

Academic Misconduct: It is the responsibility of the Committee on Academic Misconduct to investigate or establish procedures for the investigation of all reported cases of student academic misconduct. The term “academic misconduct” includes all forms of student academic misconduct wherever committed; illustrated by, but not limited to, cases of plagiarism and dishonest practices in connection with examinations. Instructors shall report all instances of alleged academic misconduct to the committee (Faculty Rule 3335-5-487). For additional information, see the Code of Student Conduct (http://studentaffairs.osu.edu/info_for_students/csc.asp).

SCHEDULE

Week One

Transatlantic Careers in Early Cinema: The Example of Ernst Lubitsch (1892, Berlin - 1947, Hollywood)

Films: Excerpts from: **Madam Dubarry/Passion** (Germany, 1919), **The Merry Widow** (USA, 1934) and **Ninotchka** (USA, 1939)

1. Background reading in *The German Cinema Book*: 1-12, 107-138, 148-181.
2. Sabine Hake: Transatlantic Careers: Ernst Lubitsch and Fritz Lang, *The German Cinema Book*, 217-26.

Week Two

Paul Leni (1885, Stuttgart – 1929, Los Angeles): **Expressionist Horror**

Films: Excerpts from: **Waxworks** (Germany, 1924), **The Cat and the Canary** (USA, 1927) and **The Man Who Laighed** (USA, 1928)

1. Jan-Christopher Horak: Sauerkraut & Sausages with a Little Goulash: Germans in Hollywood, 1927. *Film History*, Vol. 17, No. 2/3, The Year 1927 (2005), pp. 241-260
2. Kevin Brownlow: Annus Mirabilis: The Film in 1927. *Film History*, Vol. 17, No. 2/3, The Year 1927 (2005), pp. 168-178
Both accessible through Journal Storage: <http://www.jstor.org/>

Week Three

Trouble in Paradise: Friedrich Murnau's (1881, Bielefeld – 1931, Santa Barbara) **Unhappy Stay in Hollywood**

Film: **Sunrise** (USA, 1927)

1. Melinda Szaloky: Sounding Images in Silent Film: Visual Acoustics in Murnau's "Sunrise". *Cinema Journal*, Vol. 41, No. 2 (Winter, 2002), pp. 109-131
2. Dorothy B. Jones: "Sunrise": A Murnau Masterpiece. *The Quarterly of Film Radio and Television*, Vol. 9, No. 3 (Spring, 1955), pp. 238-262
Both accessible through Journal Storage: <http://www.jstor.org/>

Week Four

Hollywood Mobilizes Against Nazi Germany

Film: **Hangmen Also Die** (USA, 1943) Fritz Lang (1890, Vienna – 1976, Hollywood)

1. Jan-Christopher Horak and Jennifer Bishop: German Exile Cinema, 1933-1950. *Film History*, Vol. 8, No. 4, (1996), pp. 373-389.
2. Gerd Gemünden: Brecht in Hollywood: "Hangmen Also Die" and the Anti-Nazi Film. *The Drama Review*, Vol. 43, No. 4, (Winter, 1999), pp. 65-76.
3. Reinhold Grimm, Henry J. Schmidt: Bertolt Brecht and "Hangmen Also Die". *Monatshefte*, Vol. 61, No. 3 (Fall, 1969), pp. 232-240.
All accessible through Journal Storage: <http://www.jstor.org/>

Week Five

Film Noir I

Film: Detour (USA, 1945) Edgar G. Ulmer (1904, Olmütz – 1972, Woodland Hills, CA)

Ulmer:

1. Ulman, Erik. "Edgar G. Ulmer". 2003.
<http://www.sensesofcinema.com/contents/directors/03/ulmer.html>
2. Gallagher, Tag. "All Lost in Wonder: Edgar G. Ulmer". 1999.
<http://www.latrobe.edu.au/screeningthepast/firstrelease/fr0301/tgafr12a.htm>
3. Belton, John. *The Hollywood Professionals. Volume 3. Howard Hawks, Frank Borzage, Edgar G. Ulmer.* 1974.

Detour:

4. Erickson, Glenn. "Fate Seeks The Loser: Edgar G. Ulmer's *Detour* (1945)" in *Film Noir Reader 4*. Ed. Alain Silver & James Ursini. 2004. 25-31.
5. Britton, Andrew. "Detour" in *The Book of Film Noir*. Ed. Ian Cameron. 1993. 174-183.

Interview:

6. Bogdanovich, Peter. *Who The Devil Made It.* 1997. 558-604. (PN1995.9P7B581997)

Week Six

Film Noir II

Film: Scarlet Street (USA, 1945) Fritz Lang

Background reading in *The German Cinema Book: German / American Context*, 39-47, 59-190, 211-237.

Lang:

1. Willis, Don. "Fritz Lang: Only Melodrama" *Film Quarterly*, 33/2 (Winter 1979-80), 2-11. accessible through **Journal Storage: <http://www.jstor.org/>** as are 2 and 3 below

Scarlet Street:

2. Welsch, Tricia. "Sound Strategies: Lang's Re-articulation of Renoir", *Cinema Journal*, 39/3 (Spring 2000), 51-65.
3. Bernstein, Matthew. "A Tale of Three Cities: The Banning of *Scarlet Street*", *Cinema Journal*, 35/1 (Autumn 1995), 27-52.
4. Jacobowitz, Florence. "The Man's Melodrama: The Woman in the Window and *Scarlet Street*" in *The Book of Film Noir*. Ed. Ian Cameron. 1993. 152-164.

Interview

5. Bogdanovich, Peter. *Who The Devil Made It.* 1997. 170-234.

Week Seven

Re-Entry, Re-Education, and Re-Emigration

Film: The Devil Came at Night (Germany 1957) Robert Siodmak (Dresden 1900, Switzerland 1973)

1. David Bathrick – "Billy Wilder's Cold War Berlin" *New German Critique* 2010: 31-47;
2. Jennifer Fay – *Theaters of Occupation* pp ix-82

Week Eight

Melodrama & Gender

Film: All That Heaven Allows (USA, 1956) Douglas Sirk (Hamburg 1897, Switzerland 1987)

1. The journal *Film Criticism* devoted a special issue to Sirk (23/2-3, Winter-Spring 1999).
2. *Bright Lights* did the same and the Douglas Sirk issue (6, 1977-78) is available again here: <http://www.brightlightsfilm.com/48/sirkintro.htm>
3. Halliday, Jon. *Sirk on Sirk: Conversations with Jon Halliday*. 1997.

Week Nine

Melodrama and Race

Film: Ali: Fear Eats The Soul (Germany, 1974) Rainer Werner Fassbinder (1945-82)

Background reading: Deniz Goktiirk: Beyond Paternalism: Turkish German Traffic in Cinema, *The German Cinema Book*, 248-256.

Fassbinder and Sirk:

1. For Fassbinder on Sirk see the volume: *The Anarchy of the Imagination. Interviews, Essays, Notes*. Ed. Michael Töteberg and Leo A. Lensing. 1992. Included therein are: "Imitation of Life: On the Films of Douglas Sirk" (77-89); "At some point films have to stop being films": A Conversation with Hans Günther Pflaum about *Fear Eats The Soul* (11-15); "Reacting to what you experience": Ernst Burkert Talks with Douglas Sirk and Rainer Werner Fassbinder (41-44).
2. Mulvey, Laura. "Fassbinder and Sirk," in *Visual and Other Pleasures*. 1989. 45-48.
3. Sarris, Andrew "Fassbinder and Sirk: The Ties That Unbind," *Village Voice*, 9/3/80, 37-38.

Ali:

4. Franklin, James C. "Method and Message: Forms of Communication in Fassbinder's *Angst essen Seele auf*" *Literature/Film Quarterly* 7/2, 1979. 182-200. Accessible as online journal.
5. Mayne, Judith. "Fassbinder and Spectatorship" *New German Critique*, 12/Fall 1977. Accessible as online journal.

Fassbinder:

6. *New German Critique* devoted an issue to Fassbinder: 63/Fall 1994. Included therein is: Gemünden, Gerd. "Re-Fusing Brecht: The Cultural Politics of Fassbinder's German Hollywood". 55-75. Accessible as online journal.

Week Ten

The German View of America I

Film: Stroszek (Germany, 1977) Werner Herzog (born 1942)

Herzog:

1. Rentschler, Eric. "How American Is It: The U.S. as Image and Imaginary in German Film" *The German Quarterly*, 57/4 (Autumn 1984), 603-620. Accessible online journal.
2. Cronin, Paul (ed.). *Herzog on Herzog*. 2002.

3. Corrigan, Timothy (ed.). *The Films of Werner Herzog : Between Mirage and History*. 1986: pp 30-45.

Stroszek

4. Beard, William. "American Madness: Concepts of Culture and Sanity in *The American Friend* and *Stroszek*" *Yearbook of Comparative and General Literature*, 40/1992. 59-74.

Week Eleven

The German View of the America II: The Film Industry

Background reading: Ian Garwood: The Autorenfilm in Contemporary German Cinema in *The German Cinema Book*, 202-210.

Film: The State Of Things (Germany, 1982) Wim Wenders

1. Geist, Kathe. *The Cinema Of Wim Wenders. From Paris, France to Paris, Texas*. 1988. 90-100.
2. Russell, Catherine. *Narrative Mortality. Death, Closure, and New Wave Cinemas*. 1995. 67-104.

Week Twelve

Stars of the Contemporary (Transatlantic) Screen: Udo Kier and Armin Mueller-Stahl

Film: Clips from various recent films

1. Claudia Fellmer: Armin Mueller-Stahl - From East Germany to the West Coast. *The German Cinema Book* , 90-97
2. Make Hagener: German Stars of the 1990s. *The German Cinema Book*, 98-106.

Week Thirteen

What Makes It American? What makes it German?

Films: *Air Force One* (US 1996) Wolfgang Peterson (Emden 1941)

Run Lola Run (Germany, 1998) Tom Tykwer (Wuppertal 1965)

Petersen:

1. Chr. Haase – *When "Heimat" Meets Hollywood* pp63-101

Tykwer:

1. Tykwer, Tom. *Analytical Dreamers. Cinema Militans* lecture for the Netherlands Film Festival in Utrecht, September 2001. http://www.tomtykwer.com/14_texte/14_von_tt/01_analyttraum.shtml

Week Fourteen

Going to America to Die

Film: *Schultze Gets The Blues* (Germany, 2003) Michael Schorr (born 1965)

German 2451 Hollywood and Germany: Exiles & Émigrés **Rationale and Assessment for GE Visual and Performing Arts Category**

Rationale

German 2451 fulfills the GE category “Visual and Performing Arts” because it develops students’ capacities for aesthetic and historical response and judgment; interpretation and evaluation; critical listening, reading, seeing, thinking, and writing; and experiencing the arts and reflecting on that experience. Through its social, cultural, and political contextualization of cinema, the course develops students’ viewing and interpretive skills, as well as their appreciation of the history of artistic expression. This course offers an in-depth analysis of significant texts and contexts in the history of American cinema that have been influenced by figures emerging from the work of German film, and how they re-enter the German cinematic landscape. Students are required to develop analytical abilities that enable them to view carefully and to identify key generic developments, aesthetic strategies, and signs of social and political significance in selected genres and subcultures of American and German film.

“Hollywood and Germany: Exiles & Émigrés” places particular emphasis on the relationship between formal style and constructions of identity. Beginning in the silent period and moving through the twentieth century, this course incorporates works that range from the wildly popular to the difficultly artistic, posing questions such as:

- What influence does the experience of exile have on the depiction of “home” in such Hollywood fare?
- Is the difference between exile and émigré status among artists palpable in finished feature films?
- To what extent do discourses that contribute to cinematic characterizations of “American-ness” find their roots in the ateliers and studios of Germany and Central Europe?
- How do such constructed discourses resurface in depictions of America created elsewhere, and how do they continue to influence audiences in the US (and elsewhere) at the start of the twentieth-first century?

German 2451 “Hollywood and Germany: Exiles & Émigrés” incorporates the general goals of the GE Arts and Humanities, Analysis of Texts and Works of Art in the following ways:

- Aesthetic and historical response and judgment: Students consider the historical development of a range of popular film genres as these affect and are affected by social, political, and economic conditions nationally and internationally.
- Interpretation and evaluation: Students learn about the methods used in film analysis and cultural studies approaches to the interpretation and evaluation of cinematic texts.
- Critical listening, reading, seeing, thinking, and writing: Students become active and critical viewers and learn to analyze popular films in a series of writing assignments. Students view (portions of) films in every class meeting. The professor gives them written guidelines for critical viewing, introduces them to critical viewing in class discussions, and tests them on this in exams and assignments. In addition, students must view films and film clips through <drm.osu.edu> outside of class.
- Experiencing the arts and reflecting on that experience: Students learn to be active viewers for a range of styles of film and to analyze their own experiences in light of (film) history.

German 2451 “Hollywood and Germany: Exiles & Émigrés” meets the general learning objectives of the GEC Arts and Humanities, Analysis of Texts and Works of Art requirements in the following ways:

- To have direct contact with major forms of human thought and expression as distinctive and as interrelated cultural phenomena, and to nurture informed responsiveness to them and heightened participation in them. Students learn to view a range of film genres of the 20th century actively and to understand writing analyses and histories of them.
- To acquire a perspective on human history and an understanding of the force of the past in shaping human activity. Such a perspective should enable a student to examine the present cross-culturally and cross-temporally; to view cultural phenomena in context; and to be aware of human interaction with the material world. Students learn to examine critically the relationships between film production and reception and the changes in social, political, and cultural contexts.
- To develop a capacity to comprehend and evaluate critically the personal and social values of one’s own world as compared with those of other communities in time and space. Students are encouraged to examine the ways in which their own values and perspectives are shaped by various national and international film traditions.
- To contribute to a student’s sense of social and cultural diversity and sensitivity to problems of inequity and of individual similarity and difference (e.g., race, color, gender, ethnicity, religion, and class). The course emphasizes the ways in which different films may disrupt and/or reinforce stereotypical thinking about social and cultural differences.
- To examine the cultures of major regions of the world and through such study to develop international and global perspectives. This course focuses on American popular film as impacted by foreign influences.
- To contribute to a student’s understanding of the foundations of human beliefs, the nature of reality, and the norms which guide human behavior. Students analyze the ways in which film plays an important role in shaping values and beliefs in American society.
- To learn to appreciate and interpret significant writings (e.g., literary, philosophical, or religious). The focus of this course is on becoming critical listeners and knowledgeable interpreters of popular musics. Students read a variety of critical essays about the history and production of film.
- To develop abilities to be an enlightened observer or an active participant in a discipline within the visual, spatial, musical, theatrical, rhetorical, or written arts. Students are encouraged to become lifelong analysts and critics of the cinematic and visual culture that surrounds them and to understand the role it plays in shaping their own values and beliefs.

German 2451 “Hollywood and Germany: Exiles & Émigrés” meets the expected GE learning outcomes for Arts and Humanities in the following ways:

- Students develop abilities to be informed observers of, or active participants in, the visual, spatial, performing, spoken, or literary arts. This course develops students’ ability to analyze critically commercial film in the United States and elsewhere.
- Students describe and interpret creative work, and/or movements in the arts and literature. Students engage in active viewing across a range of popular film genres.
- Students explain how works of art and writings explore the human condition. Students analyze the ways in which popular film shapes a wide range of values and beliefs within American society.

German 2451 “Hollywood and Germany: Exiles & Émigrés” meets the “Visual and Performing Arts” Expected Learning Outcomes in the following ways:

- Students develop abilities to analyze, appreciate, and interpret significant works of art. Students both engage in active viewing and read critical analyses of popular film of different genres.
- Students develop abilities to be informed observers or active participants in a discipline within the visual, spatial, and performing arts. Students are encouraged to become critical viewers of the world of popular film to which they are exposed.

Assessment plan for the course:

Assessment is embedded in the grading criteria for the assignments; that is, assignments will be evaluated based on the goals and objectives of the course. Specifically, the course will evaluate the extent to which students’ written and oral assignments indicate that they have learned to:

- write and speak with clarity and precision so as to advance thoughts and arguments coherently and persuasively;
- engage in critical analysis of American films within social, cultural, and political contexts;
- understand elementary analytical methods used in the fields of film studies and cultural studies;
- achieve an understanding of and develop an appreciation for ethnic, gender, racial, and class differences as these are expressed in American popular film;
- appreciate the role of popular film in shaping their own cultural values and beliefs.

The instructor will assess the degree to which the main objectives of the course, as stated above, have been achieved in the various course assignments. In particular, the assessment will focus on students’ ability to express a critical understanding of the development of American cinema in relation to the experience of exiles in and emigrants to the United States. The assessment will also focus on students’ interpretation and appreciation of popular film. **The department office will maintain the instructor’s assessment and other comments in the course file for future review.**

In addition, students will be asked to fill out SEI and narrative evaluations at the end of the quarter. Narrative evaluation forms used in Germanic Languages and Literatures ask detailed questions regarding the effectiveness of the course, including the teaching materials. Based on the comments of the students, but also including the instructor’s assessment of the course (which includes an evaluation of the materials and pedagogy employed to reach the objectives of the course), appropriate changes will be made to the syllabus.

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