

1-Week Sample Teaching Module for Richard Oswald's *Anders als die Andern* (1919)

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This teaching module is designed for an undergraduate film studies course which meets twice a week for 1.25 hours, but could be adapted to any other type of course by augmenting the reading assignments and changing the parameters of the sample assignment. If using the sample assignment as is, students need to be familiar with basic film analysis terminology, such as that covered in Ed Sikov's textbook, *Film Studies: An Introduction*.

In Preparation for the First Class Meeting about the Film

- Watch: *Anders als die Andern* (dir. Richard Oswald, 1919) 4th ed. issued through edition filmmuseum
- Read: Introductory Essay for the WeimarCinema.org *Anders als die Andern* dossier (2 pages); two of the four reviews of film from the dossier (*Vorwärts*, *Neue Kino-Rundschau*, *Velberter Zeitung*, *Film-Kurier*) and one of the two of the short contributions to contemporary film censorship debates.

Sample Structure for the First Class Meeting on the Film

- 30 minute introductory lecture with information about the socio-historical context for the making of the film, discussion of the history of film censorship, background information on Magnus Hirschfeld and the Institute for Sexual Science, Oswald as genre filmmaker.
- 20 minute group activities with the sample reviews of the film. The goal is to recognize the varied and widespread response to the film, which included extremely critical and very supportive voices. Sample guiding questions for group work: what issue did critics take with the film? How did supporters praise it?
- 10 minute open discussion of film posters and advertisement culture for the film.
- 25 minute wrap-up lecture about cinema reception culture around 1918 and Oswald's role in the film industry of his time.

In Preparation for the Second Class Meeting about the Film

- Read: Ervin Malakaj, "Chapter 3. Feeling Backward with *Anders als die Andern*." In *Anders als die Andern*. McGill-Queen's University Press, 2023, 100-125; 4-5 random reviews of the film from letterboxd.com

Sample Structure for the Second Class Meeting on the Film

- 30 minute lecture on performance style, melodrama, and queer pain in the film.
- 30 minute group activities interacting with scene excerpts: Veidt's performance style in the opening scene; Veidt's performance style during "happy" moments; Veidt's embodied pain in the last moments of the film.
- 25 minute wrap-up lecture about intergenerational queer mourning facilitated by the film.

Sample Assignment: Scene Analysis, to be completed after the second class meeting.

Anders als die Andern uses narrative techniques such as flashbacks and imagined scenes (i.e., the two procession scenes that bookmark the film) to intimately show us Körner's private point of view. His imagination is not of a happy future, but is instead reflective of the difficult material circumstances facing himself and other gay men in Germany. In a response of one full paragraph at a minimum, conduct a scene analysis of either: one scene from the flashback sequence, or one of the procession scenes. Describe your chosen scene using at least three critical film analysis terms (relating to, e.g., mise-en-scene, camera angle, subject-camera distance, lighting, editing, etc.). On the basis of the points outlined in your description, interpret the scene with regard to the effect of sharing in Körner's innermost thoughts. For example, you might note that the mise-en-scene and lighting in one of the flashback scenes work to visually isolate Körner from his group of peers, which then emphasizes his feelings of loneliness after Sivers' departure. We feel this loneliness more profoundly alongside him as a result.

In your response, be sure to identify the figures in the frame, what they are doing, identify the film from which the screen grab is taken, and where in the plot this scene takes place.

You'll be assessed on how well you describe the scene using the critical film analysis terminology, and how well you analyze the scene based on your description.