

**German Cinema (GERM 480/ CINE 457), Spring 2025**

California State University, Long Beach

Instructor: Alexandra Petrus M.A.

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Class Meeting Time: Thursdays 5:00–8:50 p.m.

Class Meeting Place: LA3-120

Instructor Office Hours: Thursdays 4:00–5:00 p.m. AS-326

**Course Description:** This course presents a broad survey of German Cinema from the end of World War I until the present. We will discuss Germany's unique contributions to film and cinema's relationship to German history, culture, and politics. Films are screened in German with English subtitles. Readings and discussions will be in English.

From *James Bond*, to *Die Hard*, to your average war film, Germans often serve as antagonists in English-language cinema. So how do Germans reckon with their own contentious histories and identities in national cinema? Over the course of the twentieth century, Germany as a nation has proven unstable, caught in a cycle of collapse and rebuilding — physically, constitutionally, and spiritually. Many of the films we explore are retrospective, a consistently complicated notion for Germans as filmmakers and the nation at large attempt to make sense of their checkered past.

We will watch some weird films, some funny, and others that might feel uncomfortable. We will tackle some difficult subjects in this class, most prevalently those related to collective trauma, Nazism, terrorism, communism, migration, and racism. Films portray adult content such as violence, sex, and nudity, through which I expect everyone to behave maturely. Though I encourage a variety of perspectives and lively discussion, this class will be void of hateful language, personal attacks, or otherwise any behavior that poses undue discomfort to your colleagues.

You are **not required to purchase any materials for this class** – films are screened in the second half of class time each week, and readings are provided on Canvas. Screening time is considered course time, and is thus not optional.

Written assignments are intended not to test your memory, but to guide you through critical engagement with the topics at hand.

**Your instructor:** I am a doctoral candidate in Cinema and Media Studies at USC School of Cinematic Arts. I got my BA in Film and German here at CSULB in 2017 — in fact I took this very course ten years ago! I spent a total of nearly five years studying and working in the media sector in Germany (Hamburg and Cologne) from 2016–2022. I bore witness to the effects of the migration crisis that came to a head in 2015, and have interacted with points of discourse around current national issues from various stances, from progressive students to migrants to conservative Germans sympathetic to rising right-wing populism. I returned to the US with both fond and deeply troubling memories of my time in Germany, ones leaving me to ruminate in both reverence for the country's rich artistic and philosophical contributions, and weariness of those palpable remnants of her dark history.

**Course Calendar** (subject to change)

Date	Reading due	Topics	Film Screening
Week 1: January 23		<p><b>Introductions:</b> syllabus overview, introductions, workshop: “how to read a national film”</p> <p>Short screenings: <i>Good German Work</i> (Jannis Alexander Kiefer, 2020)</p>	<i>All Quiet on the Western Front</i> (Edward Berger, 2022)
Week 2: January 30	<p>Landsberg, Alison. “Memory, Empathy, and the Politics of Identification,” <i>International Journal of Political Cultural &amp; Society</i> 22 (2009): 221–229.</p> <p>Gagnon, Mark and Michael Geheran. “Not So Quiet on the Western Front: German Reactions to Netflix’s 2022 Remake,” <i>Central European History</i> 56 (2023): 603–608.</p>	<p><b>World War I and National Disenfranchisement:</b> What is a German film? Germany as a national construct; industrial war; German public funding</p> <p>Short screenings: <i>Kohlhaas or the Proportionality of Means</i> (Aron Lehman, 2013)</p> <p><i>Mother Courage and her Children</i> (National Theatre, 2009)</p>	<i>The Cabinet of Dr. Caligari</i> (Robert Wiene, 1920)
Week 3: February 6	<p>Kracauer, Siegfried. “Chapter 5: Caligari,” In <i>From Caligari to Hitler: The Psychological History of German Film</i>. Princeton, NJ: Princeton University Press, 1947, 61–76.</p> <p>Assmann, Jan. “Communicative and Cultural Memory,” In <i>Cultural Memories: The Geographical Point of View</i>, edited by Peter Meusburger, Michael Heffernan, and Edgar Wunder, 15–27. Heidelberg: Springer Press, 2011.</p>	<p><b>Collective Trauma in the Weimar Republic:</b> German Expressionism; cinema as art; ideology; cultural memory; collective trauma; Early Weimar Cinema</p> <p>Short screenings: <i>Fridericus Rex</i> (Arzén von Cserép, 1922–1923)</p> <p><i>Mutter Krausens Fahrt ins Glück</i> (Bertolt Brecht, 1929)</p> <p><i>Die Nibelungen</i> (Fritz Lang, 1924)</p> <p><i>Nosferatu</i> (F.W. Murnau, 1922)</p> <p><i>Metropolis</i> (Fritz Lang, 1927)</p>	<i>The Blue Angel</i> (Joseph von Sternberg, 1930)
Week 4: February 13	McCormick, Richard. “Introduction and Chapter 1” In <i>Gender and Sexuality in Weimar Modernity: Film, Literature, and ‘New Objectivity’</i> . New York, NY: Palgrave, 2001, 1–37.	<p><b>Sex, Love, and the Crisis of Masculinity in the Weimar Republic:</b> sexual revolution; national “castration”; sex and love in the modern metropolis; monstrosity; sound film</p>	<i>Münchhausen</i> (Josef von Báky, 1943)

		<p>Short screenings: <i>Babylon Berlin</i> (Tom Tykwer, 2018–2022)</p> <p><i>Diary of a Lost Girl</i> (F.W. Murnau, 1929)</p> <p><i>Pandora's Box</i> (G.W. Pabst, 1929)</p> <p><i>Metropolis</i> (Fritz Lang, 1927)</p> <p><i>The Last Laugh</i> (F.W. Murnau, 1924)</p> <p><i>M</i> (Fritz Lang, 1931)</p>	
Week 5: February 20	<p>Schulte-Sasse, Linda. "Of Lies and Life: Münchhausen's Narrative Arabesque." In <i>Entertaining the Third Reich: Illusions of Wholeness in Nazi Cinema</i>, Durham, NC: Duke University Press, 1996, 302–317.</p> <p>BBC1 documentary "Art in the Third Reich" <a href="https://www.youtube.com/watch?v=BTATx4-hlE0">https://www.youtube.com/watch?v=BTATx4-hlE0</a></p>	<p><b>Nazi Cinema:</b> Nazi ideology &amp; aesthetics; propaganda; persuasion; fascism</p> <p>Short screenings: <i>Jud Süß</i> (Veit Harlan, 1940)</p> <p><i>Triumph of the Will</i> (Leni Riefenstahl, 1935)</p> <p><i>Olympia</i> (Leni Riefenstahl, 1940)</p> <p><i>Kolberg</i> (Veit Harlan, 1945)</p> <p><i>The Social Dilemma</i> (Jeff Orlowski, 2020)</p>	<i>The Tin Drum</i> (Volker Schlöndorff, 1979)
Week 6: February 27	<p>Kaes, Anton. "Chapter 1: Images of History." In <i>From Hitler to Heimat: The Return of History as Film</i>, Cambridge: MA, 1989, 3–35.</p>	<p><b>The Myth of Zero Hour:</b> Rubble films; Heimat &amp; Heimat films; nostalgia &amp; escapism; New German Cinema &amp; Anti-Heimat films</p> <p>Short screenings: <i>The Murderers are Among Us</i> (Wolfgang Staudte, 1946)</p> <p><i>Grün ist die Heide</i> (Hans Deppe, 1951)</p> <p><i>The Black Forest Girl</i> (Hans Deppe, 1950)</p>	<i>Das Boot</i> (Wolfgang Peterson, 1982)

		<i>Young Törless</i> (Volker Schlöndorff, 1966)	
Week 7: March 6	Monnet, Agnieszka Soltysik. "Is there Such a Thing as an Antiwar Film?" In <i>A Companion to the War Film</i> , edited by Douglas A. Cunningham and John C. Nelson. Hoboken, NJ: John Wiley & Sons, 2016, 404–421.	<b>The Soldier's Spirit:</b> What is an anti-war film? Aesthetics of war & violence; war ideology; German war film  Short screenings: <i>Theater of War: Mother Courage and her Children</i> (George C. Woolfe, 2004)  <i>All Quiet on the Western Front</i> (Edward Berger, 2022)  <i>Die Brücke</i> (Bernhard Wicki, 1959)	<i>The Nasty Girl</i> (Michael Verhoeven, 1990)
Week 8: March 13	Levin, David. "Are We Victims Yet? Resistance and Community in <i>The White Rose, Five Last Days</i> , and <i>The Nasty Girl</i> ". <i>The Germanic Review</i> 73 (2010): 86–100.  Cronin, Joseph. "Germany's Holocaust Memory Problems" <i>Human Rights &amp; Development, SFS Georgetown Journal of International Affairs</i> , April 20, 2022.	<b>Memory Culture:</b> the Holocaust; aesthetics & ideologies of commemoration; accountability; the problem of resistance narratives  Short screenings: <i>The White Rose</i> (Michael Verhoeven, 1982)  <i>Sophie Scholl: The Final Days</i> (Marc Rothemund, 2005)  <i>The Zone of Interest</i> (Jonathan Glazer, 2024)  <b>Midterm Abstracts due Sunday March 16 by 11:59p.m.</b>	<i>The Baader Meinhof Complex</i> (Uli Edel, 2008)
Week 9: March 20	Soltau, Noah. "The Aesthetics of Violence and Power in Uli Edel's <i>Der Baader Meinhof Komplex</i> ." <i>Journal of Cross-Cultural Image Studies</i> 5 (2014): 29–45.  Tony Shaw. "Introduction" in <i>Cinematic Terror: A Global History of Terrorism on Film</i> . Bloomsbury Academic, 2014, 1–9.	<b>Terrorist Chic:</b> 60s student protest movements; the Red Army Faction; police violence; impossibility of historical "authenticity"; commodification of counterculture; "burial" and "resurrection"  Short screenings: <i>The Third Generation</i> (R.W. Fassbinder, 1979)  <i>Death Game</i> (Heinrich Breloer, 1997)	<i>Marianne &amp; Juliane</i> (Margarethe von Trotta, 1982)

		<p><i>The Legend of Rita</i> (Volker Schlöndorff, 2000)</p> <p><i>The State I am in</i> (Christian Petzold, 2000)</p> <p><b>Midterm due Sunday March 23 by 11:59p.m.</b></p>	
Week 10: March 27	Homewood, Chris. "Von Trotta's <i>The German Sisters</i> and Petzold's <i>The State I am in</i> : discursive boundaries in the films of the New German Cinema to the present day." <i>Studies in European Cinema</i> 2 (2014): 93–102.	<p><b>Culture Wars &amp; Historical Uncertainty:</b> Resurrecting the past; reconstructing an uncertain past; growing up in the 'leaden' 50s; radicalization</p> <p>Short screenings:</p> <p><i>The Lost Honour of Katharina Blum</i> (1975)</p> <p><i>The Second Awakening of Christa Klages</i> (1978)</p> <p><i>Germany in Autumn, Antigone Episode</i> – (Volker Schlöndorff, 1978)</p>	<i>The Legend of Paul and Paula</i> (Heiner Cranow, 1973)
Week 11: April 10	Dölling, Irene. "We all love Paula but Paul is more Important to Us": Constructing a 'Socialist Person' Using the 'Femininity' of a Working Woman," <i>New German Critique</i> 82 (Winter 2001): 77–90.	<p><b>Life, Love and Labor behind the Iron Curtain:</b> overcoming stereotypes about East Germany; DEFA; censorship; socialism; labor; working women; Indianerfilm</p> <p>Short screenings:</p> <p><i>The Lives of Others</i> (Florian Henckel von Donnersmarck, 2006)</p> <p><i>Miss Butterfly</i> (Kurt Barthel, 1966/2020)</p> <p><i>I was Nineteen</i> (Konrad Wolf, 1968)</p> <p><i>Chingachgook, the Great Snake</i> (Richard Groschopp, 1967)</p> <p><i>Biology!</i> (Jörg Foth, 1990)</p>	<i>Head-On</i> (Fatih Akin, 2004)

<p>Week 12: April 17</p>	<p>Younge, Gary. "What Black America Means to Europe." <i>The New York Review</i>, June 6 2020.</p> <p>Linke, Uli. "The Threat of Foreign Bodies: Blood, Flood, Contagion." In <i>German Bodies: Race and Representation After Hitler</i>. New York, NY: Routledge, 1999, 133–144.</p> <p>Berghahn, Daniela. "No Place Like Home? Or the Impossible Homecomings in the Films of Fatih Akin." <i>New Cinemas</i> 4 (2006): 141–157.</p>	<p><b>Migration and Race:</b> Colonialism; race &amp; capitalism; migration to Germany; xenophobia and assimilation; mythos of the migrant body; Turkish German cinema</p> <p>Short screenings: <i>40qm Deutschland</i> (Tevfik Baser, 1986)</p> <p><i>A Fine Day</i> (Thomas Arslan, 2001)</p> <p><i>In July</i> (Fatih Akin, 2000)</p> <p><i>Rheingold</i> (Fatih Akin, 2022)</p> <p><i>Sun and Concrete</i> (David Wnendt, 2023)</p>	<p><i>Schultze Gets the Blues</i> (Michael Schorr, 2003)</p>
<p>Week 13: April 24</p>	<p>Hodgin, Nick. "Eastern Blues, Southern Comforts: Searching for Heimat on the Bayous." <i>The Mississippi Quarterly</i> 63 (Summer 2010): 511–534.</p> <p>DW Documentary: <i>Winners and Losers in World Trade</i> <a href="https://www.youtube.com/watch?v=yoZiTCz_wYA">https://www.youtube.com/watch?v=yoZiTCz_wYA</a></p>	<p><b>Germany Gone Global: End of the National?</b> Reunification; German Americana; Wanderlust; globalization; "deindustrialization"; cultural imperialism; Ostaglie</p> <p>Short screenings: <i>Alice in the Cities</i> (Wim Wenders, 1974)</p> <p><i>Paris, Texas</i> (Wim Wenders, 1984)</p> <p><i>Bagdad Cafe</i> (Percy Adlon, 1987)</p> <p><i>Stroszek</i> (Werner Herzog, 1977)</p>	<p><i>Victoria</i> (Sebastian Schipper, 2015)</p>
<p>Week 14: May 1</p>	<p>Ulf Hannerz, "Cosmopolitanism." In <i>A Companion to the Anthropology of Politics</i>, edited by David Nugent and Joan Vincent. Blackwell Publishing, 2007.</p> <p>John Patrick Leary, Introduction in <i>Keywords: The New Language of Capitalism</i>. Haymarket Books, 2018, 1–19.</p> <p>Jon Henley, "Young, qualified and jobless: plight of Europe's best-educated generation." <i>The Guardian</i>, July 1, 2013.</p>	<p><b>The Global City:</b> the Berlin scene; cosmopolitanism; expats vs. immigrants; neoliberalism; culture industries; opportunities for study and work in Germany</p> <p>Short screenings: <i>A Coffee in Berlin</i> (Jan Ole Gerster, 2010)</p>	<p><i>Dark</i> episodes 1&amp;2 (Netflix, 2017)</p>

Week 15: May 8	Reading: Creeber, "Killing us softly: Investigating the aesthetics, philosophy and influence of <i>Nordic Noir</i> television." In <i>Journal of Popular Television</i> 3(2015): 21–35.  Elkins, Evan. "Algorithmic Cosmopolitanism: On the Global Claims of Digital Entertainment Platforms." <i>Critical Studies in Media Communication</i> 36(2019): 376-389.	<b>Streaming and the future of national media:</b> Platform capitalism, algorithms, digital cosmopolitanism; Nordic Noir; Final workshop and discussion	<b>Final Abstracts due Sunday, May 11 at 11:59p.m.</b>  <b>Final due Sunday, May 18 at 11:59p.m.</b>
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**Course Objectives:** This course is designed to provide students with an overview of German cinema. By the end of the semester, students should be able to recognize a variety of themes, discourses, and tropes in German cinema. In particular, students should acquire an understanding of the way that German cinema constructs identities, breaks down stereotypes, and participates in ongoing discourses about cinematic possibilities and about what it means to be German. Further, students should be able to identify, respond to, and construct arguments about specific films.

**Assessment\*:**

Introduce Yourself: 5%

Class Presence: 25%

Weekly Short Responses: 30%

Midterm and Final Abstracts 10%

Midterm Paper: 15%

Final Paper: 15%

**Introduce Yourself:** Upload a legible and appropriate picture of yourself with a ~200-word biography to Canvas by **Sunday, January 26 at 11:59pm**. See specific prompts in the assignment portal.

**Class Presence:** Presence is mandatory for this course – that means being physically present, on time, **and mentally present** – i.e., not being distracted by your devices. I may implement a no laptop policy if this becomes a consistent issue. Course slides are posted weekly, as I prefer you focus your energy on active engagement rather than ferocious note-taking. Note-taking should supplement insights you, your classmates, or I discuss that are not on the slides. Visible inattention, disruptiveness, or general unprofessional behavior will be reflected in your presence grade. I give reasonable exceptions to occasional absences, but they must be communicated to me prior to class, or soon after in the case of an unforeseen emergency. **Please stay home if you're feeling ill!** I understand many of you are balancing jobs and family obligations, but **if something is consistently hindering your class presence, please speak to me as soon as possible so we can find a solution.** Do not allow absences, poor conduct, or missing assignments to accumulate before informing me of your circumstances! If other obligations interfere with class time, I suggest seeking another course more compatible with your schedule.

**Weekly Short Responses:** Short responses are intended to prepare you to enter class ready to engage in discussion. Throughout the semester, you will be required to submit at least **ten short responses** to Canvas **by 4pm before class**. This gives you four "bad week" chances to miss a submission. Consider that each subsequent missed submission will lower your overall grade 3%.

Up to 2 additional responses may be submitted for extra credit (up to 6 points). Responses should be **300–500 words**, reflecting on the film AND reading(s). Each week I provide a prompt to guide a link between the assigned reading and film. Prompt questions are **intended to direct you, rather than test you**, toward articulating connections between texts. You may respond to the materials beyond the scope of the prompt if you feel so inspired. **This is not a formal essay with a thesis**, but should have enough substance to be expanded into one for your midterm and final. Think of this exercise as the initial brain dump before writing a paper – though please write legibly enough so that I – and future you – can understand it. Merely copying and pasting a quote from the reading without relevance or elaboration does not suffice to engage with the reading. It gets easier! The weekly iteration is a training in engaging with texts. Like building muscle, this is a skill to be built throughout the semester so that critical writing becomes second nature.

**Full credit** (makes a concerted effort to bring the film and readings into conversation, producing original insights)

**Half credit** (neglects the reading or merely pastes quotes without engagement, presents pure subjective opinion, or reviews rather than analyzes)

**No credit** (clear AI use, summarizes the texts without analysis, content is significantly irrelevant).

**Midterm and Final Papers:** This is an opportunity to strengthen one of your discussion posts based on what you learned in class. The papers are revision and expansion of **one** of your short responses from weeks 1–7 (*All Quiet to The Nasty Girl*) and 8–15 (*The Baader Meinhof Complex to Dark*) to **1,000+ succinct words**. You are expected to **formulate a central argument supported by evidence from readings and class discussions**. Any questions or lack of clarity you may have expressed in your short response should now be answered. This should include at **least two** assigned readings from the course, though I also encourage you to reference other material I introduce during lecture. You will need to cite your sources where appropriate (APA, MLA, or Chicago) and include a Works Cited. No need to cite content from my lecture directly, except for where I have quoted or paraphrased from other authors (sources indicated in slides). Papers should be double spaced, in 12-point Times New Roman. This will be uploaded to Canvas by **Sunday, March 23 at 11:59pm** and **Sunday, May 18 at 11:59pm**.

- (A) Papers demonstrate thorough understanding of the film(s) in correlation with its assigned readings and course lecture. Cultural and historical contexts provided are accurate and relevant to the analyses. Analyses demonstrate a clear and focused position that is argued to completion. Sources are correctly cited.
- (B) Papers present an argument that may either be unclear or arguments fall short of supporting it. It may at times be unclear from what evidence your analyses are based on. Does not demonstrate a fortified understanding of the film(s) or its contexts based on class lecture/discussion. May fall slightly under the minimum word count.
- (C) Papers present an incomplete or largely opinion-based argument. Analyses take form of opinions, are contained to plot or character studies without cultural/historical context, or are drawn from misinformation. Course material is neglected. Citations are incomplete or missing. Falls significantly under word count or word count may be padded with unnecessary plot summary.



- (D) Papers provide no argument. It may read largely as a review or summary, ignoring assigned readings. Missing citations and/or failure to draw from any materials outside the film itself. Falls around half the word count.
- (F) Paper is missing or less than half the word count. No clear argument or analysis at all.

**Midterm and Final Abstracts** This mini-assignment is for getting feedback as you start your papers. You will provide a 1–2 sentence mini-abstract that succinctly explains your argument and the evidence you plan to draw from in order to defend this argument, as well as providing a bibliography containing the reading material you plan to draw from. Further instruction will follow in class. **Due Sunday March 16 by 11:59p.m.** and **Sunday, May 11 at 11:59p.m.**

\*For students pursuing academic graduate degrees or who otherwise may want to cater assignments toward goals external to this course, for example a longer research paper as part of a thesis, feel free to speak to me about altering assignment parameters.

**Use of Artificial Intelligence:** Relying on AI for written assignments is unwise. *Chat GPT and other like software “hallucinate” information and renders work incoherent.* If you ask Chat GPT to write your whole paper or portions of your paper, you will be met with a grade that you will likely find disappointing. The technology is not yet at a place where it will effectively deceive your instructors; **It will simply sabotage your work.** Moreover, many of the topics and texts we are engaging with are not those that text generators will likely draw from, so in most cases its use will be glaringly obvious. If you are feeling overwhelmed or frustrated by our assignments, please arrange a meeting with me to discuss strategies for success.

### **Overview of Campus Resources and Policies:**

**University Writing Center (UWC):** Writing is hard. We all need help with writing, myself included. The UWC isn't just for remedial writers; it's for all student writers at all levels. Please take advantage of the UWC: <https://www.csulb.edu/university-writing-center>

**The Bob Murphy Access Center (BMAC)** assists students with disabilities as they secure their university degrees at CSULB. Students with disabilities who need assistance or modification to the University's programs and/or activities should inform their instructor immediately upon knowing that such modification is necessary. You should discuss your request for reasonable accommodation in academic courses with the instructor and the Bob Murphy Access Center. You can make an appointment via the front desk at BMAC located at the Student Success Center (SSC), #110, or by phone at, (562) 985-5401 or via email address at [BMAC@csulb.edu](mailto:BMAC@csulb.edu). Disability cannot be claimed retroactively for work or exams already completed.

**Counseling and Psychological Services (CAPS):** If you feel stressed, unmotivated, confused, psychologically unwell, or just want to talk to somebody, please feel free to reach out to CAPS. You can call them at (562) 985-4001. Or you can visit their physical office is located at Brotman Hall 226. They also have an app that you can download. For more information about CAPS, visit their website at <https://www.csulb.edu/student-affairs/counseling-and-psychological-services>

**Campus Confidential Advocates, Not Alone @ the Beach:** Title IX prohibits gender discrimination, including sexual harassment and sexual misconduct. If you have experienced

sexual harassment, sexual assault, rape, dating/domestic violence, or stalking, the Campus Confidential Advocate is available to help. Jaqueline Urtez and Rocio Telumbre (e: [advocate@csulb.edu](mailto:advocate@csulb.edu), p: (562) 985-2668) can provide free and confidential support, accommodations, and referrals for victims without having to report the assault to campus authorities. While students are welcome to discuss assaults with faculty or disclose such experiences in class discussions or assignments, both faculty and teaching assistants are responsible employees who are required to report all known incidents of sexual harassment/misconduct to the Office of Equity & Diversity/Title IX Office for follow-up. Reporting this information will result in the student being contacted by the Office of Equity & Diversity/Title IX Office with information on accommodations and reporting options for possible investigation. Students do not need to respond to the Office of Equity & Diversity/Title IX Office, but students who do wish to report the assault for possible investigation are encouraged to contact the Campus Confidential Advocate, who can help them through the reporting process, or they can report the assault directly to the Office of Equity & Diversity/Title IX Office by completing an online reporting form at <https://www.csulb.edu/equity-diversity/title-ix> or contacting the Office of Equity & Diversity at [OED@csulb.edu](mailto:OED@csulb.edu). For more information about confidential advocacy services and violence prevention education at CSULB, please contact our campus project Not Alone @ the Beach (<https://cla.csulb.edu/natb/>)

**University Withdrawal Policy:** It is the student's responsibility to withdraw from classes. Instructors have no obligation to withdraw students who do not attend courses, and may choose not to do so. Withdrawal from a course after the first two weeks of instruction requires the signature of the instructor and department chair, and is permissible only for serious and compelling reasons. During the final three weeks of instruction, withdrawals are not permitted except in cases such as accident or serious illness where the circumstances causing the withdrawal are clearly beyond the student's control and the assignment of an Incomplete is not practical. Ordinarily, withdrawals in this category involve total withdrawal from the university.

**University Attendance Policy:** According to the University, Excused Absences include:

1. Illness or injury to the student
2. Death, injury, or serious illness of an immediate family member or the like
3. Religious reasons (California Education Code section 89320)
4. Jury duty or government obligation
5. University sanctioned or approved activities (examples include: artistic performances, forensics presentations, participation in research conferences, intercollegiate athletic activities, student government, required class field trips, etc.)

Faculty members are not obligated to consider other absences as excused (which also means that you are not entitled to make-up exams). Faculty members will ask for documentation as they deem appropriate for each excused absence.

**University Plagiarism Policy:** The University Plagiarism Policy as outlined in the 2007/08 graduate and undergraduate catalog will be enforced. You should familiarize yourself with the definitions of cheating and plagiarism. Academic honesty is expected in this class.

**Additional GERM 480/FEA 457 Statement on Academic Dishonesty:** If you feel the urge to plagiarize, submit work that's not your own, or cheat in any way, please come talk to me about

the assignment long before it gets to that point. Keep the lines of communication open. The University Plagiarism Policy will be enforced if you submit dishonest work. However, if you talk to me whenever you're confused, overwhelmed, tired, overworked, ill, apathetic, or generally unwilling to do honest work, I'll do my best to explain or tweak the assignment or help you find other ways to do honest work that you're proud of.

**Academic Appeals:** Students may petition for exception to academic policy. Typically, exception requests involve issues such as record errors, General Education substitutions or waivers, reinstatement, exceptions to the repeat/delete policy, and academic renewal. Students can obtain the "Petition for Exception to Academic Policy" forms from the Office of Enrollment Services, Brotman Hall 101, or the University Center for Undergraduate Advising (UCUA), located in Horn Center 103. This written appeal will be directed to the Academic Appeals Committee. Petitions must be filed with the Office of Enrollment Services, BH-101.

**Dream Success Center:** Undocumented students are welcome in this class. If you are undocumented and need assistance with successfully completing courses or a degree at CSULB, the staff of the Dream Success Center can help you with advising, campus services, legal immigration support, and other university resources. Visit the Dream Success Center in the Student Success Center, room 290, contact them at (562) 985-5869 or via email at [dream@csulb.edu](mailto:dream@csulb.edu) For more information, please visit <https://csulb.edu/dream>

**Beach Wellness:** Beach Help is available on the Beach Wellness Website if you are experiencing challenges with food/housing, academic accommodations, mental or physical health or other unique circumstances impacting your education. [CSULB.edu/BeachWellness](https://www.csulb.edu/BeachWellness)

**COVID-19 Health and Safety Requirements:** Check CSULB's policies regarding COVID-19 here: <https://www.csulb.edu/covid-19>. If you feel sick, please notify Student Health Services.

**CFA Bargaining Situation:** The California Faculty Association (the labor union of Tenured, Tenure Track, and Lecturer Faculty, Coaches, Counselors, and Librarians across the 23 CSU campuses) is in a difficult contract dispute with California State University management. It is possible that we will call a strike or other work stoppage this term. I promise to promptly inform you of any schedule disruption. Our working conditions are your learning conditions; we seek to protect both. For further information go to [www.CFAbargaining.org](http://www.CFAbargaining.org).