GEW4930/GET4332: GERMAN DIRECTORS IN HOLLYWOOD (3 credits)
Spring, 2013

Class Meeting Time and Location: TR 3:30 - 4:45 p.m. - CPR 481

Instructor: Dr. Margit Grieb
Department: World Languages
Office Location: CPR 409
Office Hours: TR 2-3:00 p.m. or by appointment
Email: grieber@usf.edu

Required Textbook: None, selected readings will be posted on Blackboard and placed on reserve in the library for student use. See list of readings at end.

Course Description: This course explores major developments in German and Hollywood cinema throughout the twentieth and twenty-first centuries. Specifically, this course focuses on issues related to German-speaking directors’ contributions to the Hollywood film industry. We view and analyze films from the Weimar Republic and films made in Hollywood from the 1920s to the present, i.e. films representative of four discreet waves of immigration/emigration. We consider the role of German-speaking émigrés (including directors, actors, composers, and writers) in the classical Hollywood studio system and in contemporary Hollywood; the effects of globalization on film production; contributions of the German avant-garde to Hollywood; the effect of political and commercial censorship on cinema; the concept and nature of emigration in the context of artistic production; and other such topics. We also discuss the socio-historical and political function of cinema in constructing and deconstructing national identity. Throughout the semester we screen films by German-speaking directors, such as F. W. Murnau, Fritz Lang, Douglas Sirk, Billy Wilder, Werner Herzog, Roland Emmerich, Wolfgang Petersen, Tom Tykwer, Michael Haneke, and several others. The weekly readings discuss contemporary trends in film theory and criticism. Films are screened outside class time (available online and/or on reserve in library). All readings and discussions are in English and all foreign films are screened with subtitles.
Course Objectives:

1. To enable students to recognize, describe, and understand the most important films made by German-speaking directors in Hollywood from the 1920s - present.
2. To enable students to recognize and describe the specific form and content of different film genres.
3. To allow students to identify the major artistic, philosophical, and political movements and commercial trends that have shaped films by German-speaking directors (such as the role of Expressionism and New Objectivity in early German film, the rise of National Socialism, the Hollywood studio system, the Cold War, the globalization of film production and reception, etc.)
4. To encourage students to isolate the role exile, immigration, and emigration can play in artistic movements and production.
5. To encourage students to understand the role of gender, ethnicity, and class in filmic representations and film production and reception.
6. To train students to speak and write persuasively about the content, form, meaning, and reception of films. Specifically, students will create (orally and in writing) detailed sequence analyses using the technical language (jargon) of film production and interpretation. The course also trains students to apply different schools of critical thought and analysis, and requires from them to demonstrate this understanding in an organized and persuasive argument. As a result of these objectives, students interpret how filmic techniques influence the reception and production of any filmic image.

Student Learning Outcomes:

Students successfully completing the course will - in written essays, exams, in-class discussions, and on the BB discussion forum - demonstrate the ability to:

1. Identify the most important films made by German-speaking directors in Hollywood, the specific form and content of different film genres, the significance of gender, ethnicity, and class in film and film production, the impact of specific socio-political trends on cinema, and the role exile plays in film production and reception.
2. Demonstrate the historical and aesthetic relevance of German-speaking directors in Hollywood, i.e. what aesthetic sensibilities, technical innovations, cultural interventions, national particularities and/or generic appeal have directors contributed to the Hollywood system.
3. Compose persuasive arguments (oral and written) that analyze and evaluate a film critically.
4. Argue and debate (orally and in writing) the connection between the socio-cultural realities reflected in the events represented in the films and major socio-political preoccupations of 1930-present-day US and Germany.
5. Apply principles of different fields (e.g. philosophy, history, gender studies, etc.) to reveal how filmic narratives and visual strategies reflect cultural trends in society and the arts.
**Attendance:** Students will be graded on attendance and class participation. It will constitute 15% of the final grade. Each student will be allowed two unexcused absences. If a student is absent more than twice, each absence will reduce the student's final grade by three points. Students who anticipate the necessity of being absent from class due to the observation of a major religious observance must provide notice of the date(s), in writing, by the second class meeting.

**Grading:** We will be using the +/- grading system this term. If you wish to take the class pass/fail, you need to sign a statement indicating this during the first week of classes and give it to me. If you wish to receive a grade of Audit, please see me during the first week of class. Incomplete grades will be given only if a majority of the class work has been completed with a passing grade and with specific documentation of necessity.

**Grading Scale & Weight:**

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<th>Grade</th>
<th>Points</th>
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<tr>
<td>A</td>
<td>91 - 100 points</td>
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<tr>
<td>A-</td>
<td>90</td>
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<td>B</td>
<td>81 - 88 points</td>
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<td>B+; B-</td>
<td>89; 80</td>
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<tr>
<td>C</td>
<td>71 - 78 points</td>
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<tr>
<td>C+; C-</td>
<td>79; 70</td>
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<tr>
<td>D</td>
<td>61 - 68 points</td>
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<td>D+; D-</td>
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<td>F</td>
<td>59 or fewer points</td>
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<tr>
<th>Percentage</th>
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<tr>
<td>15%</td>
<td>Class Attendance and Participation (in class discussion)</td>
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<tr>
<td>20%</td>
<td>Sequence Analyses</td>
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<td>15%</td>
<td>Ca. 10-15 Quizzes on Readings and Films</td>
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<tr>
<td>25%</td>
<td>Mid-term Examination</td>
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<td>25%</td>
<td>Final Examination - given during the approved final examination period</td>
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**Course Policies:** We will be observing all university policies regarding religious holidays and disability policies. Any student with a disability is encouraged to meet with me privately during the first week of class to discuss accommodations. Each student must bring a current Memorandum of Accommodations from the Office of Student Disability Services that is prerequisite for receiving accommodations. For any special accommodations, please see me during the first week of classes.

Please note that you may take notes on lectures for personal use, but you may not make tapes and/or make monetary profit from the sale or distribution of any tapes/notes.

Please make sure that you turn off your cellular phone during class. The use of electronic gadgets of any kind is not allowed during class.

**Academic Integrity/Academic Dishonesty:** I expect students to be honest and not cheat on their papers/quizzes/examinations. Each student should work independently on all papers, quizzes, and examinations. In light of this, I expect you to read the University's policies on student conduct, academic dishonesty, etc. Please see the University of South Florida 2012-
2013 Undergraduate Catalog, pages 57-59, for a detailed outline of these policies. Students caught cheating (including plagiarism) in any form will receive an FF grade for the course.

**Sequence Analysis Papers:** You will complete **three** detailed sequence analyses in the form of 2-3 page essays on specific films and film scenes listed in the class schedule below.

**Examinations:** There are 10-15 quizzes on weekly screenings and readings (unannounced), a mid-term exam, and a final exam given for this course. The final exam will be administered during the approved University final examination period. There are no make-up quizzes/exams given except in documented emergencies only. If there is a conflict with the final examination and another course exam you have, please let me know as soon as possible so that we can schedule a make-up exam for you.
| Week 1 | Screening: *Nosferatu* (F. W. Murnau, 1922)  
Introduction: course description and requirements  
Overview of emigration and exile in German cinema: 4 waves  
Film Genre: Horror  
Expressionism in film  
F.W. Murnau: Demise in Hollywood  
**Reading Assignment:** Roberts “Demons without and Within” (on BB) |
|---|---|
| Week 2 | Screening: *The Blue Angel* (von Sternberg, 1930)  
In-class screening: excerpts from *Judgment at Nuremberg* (Kramer, 1961)  
How to read a film (film terminology and approaches to film criticism)  
From vamp to femme fatale  
First wave immigrants: Trailblazers  
Marlene Dietrich: A transcontinental star is born  
Joseph von Sternberg: Between Weimar and Hollywood  
**Reading Assignment:** Carter “Marlene Dietrich–The Prodigal Daughter” (on BB) |
| Week 3 | Screening: *M* (Fritz Lang, 1931)  
In-class screening: excerpts from *The Cabinet of Dr. Caligari* (Wiene, 1919) & *To Be Or Not to Be* (Lubitsch, 1942)  
How to do a sequence analysis (guidelines & sample)  
Second wave immigrants: Exile  
Peter Lorre: Typecasting in Hollywood  
Film genre: Crime thriller  
Fritz Lang: From Weimar to Hollywood and back  
**Reading Assignment:** Hake “Transatlantic Careers: Ernst Lubitsch & Fritz Lang” (on BB) |
| Week 4 | Screening: *Double Indemnity* (Wilder, 1941) & *Shadows in Paradise* (doc. 2008)  
In-class screening: excerpts from *Detour* (1945)  
Genre and affinity with Weimar  
Immigration/emigration as aesthetic impetus or impediment (e.g. Brecht in Hollywood)  
Film genre: film noir  
Billy Wilder: Hollywood success story  
**Reading Assignment:** Munby “Heimat Hollywood: Billy Wilder, Otto Preminger, Edgar Ulmer and the Criminal Cinema of the Austro-Jewish Diaspora” (on BB) |
| Week 5 | Screening: *All That Heaven Allows* (Sirk, 1955)  
The role of women in Hollywood  
Genre and gender  
Film genre: Melodrama  
Douglas Sirk: Art as Kitsch  
**Reading Assignment:** Koepnick “Pianos, Priests, and Popular Culture: Sirk, Lang and the Legacy of American Populism” (on BB) |
| Week 6 | Screening: *From Here to Eternity* (Zinnemann, 1953)  
In-class screening: excerpts from *The Big Heat* (Lang, 1953)  
Social and political criticism through genre: corruption and deceit  
Hollywood goes to war  
Film genre: War film |
| Week 7 | Screening: *High Noon* (Zinnemann, 1952)  
Hollywood Ten: Censorship and artistic integrity  
McCarthyism in film  
Film genre: Western  
| Reading Assignment: Drummond “High Noon” (on BB) |
| Week 8 | Screening: *One, Two, Three* (Wilder, 1961)  
Classical Hollywood: The Studio System  
Humor in film: Culturally specific or transnational?  
The Cold War in film  
Film genre: Comedy  
| Reading Assignment: Gemünden “Gained in Translation: Exile Cinema and the Case of Billy Wilder” (on BB) |
| Week 9 | Mid-Term exam review  
Mid-Term Examination  
| Reading Assignment: Kraemer “Hollywood in Germany...” (on BB) |
| Week 10 | Spring Break |
| Week 11 | Screening: *Enemy Mine* (Petersen, 1985)  
Xenophobia as theme  
Third wave immigrants: money matters  
Armin Mueller-Stahl: From East Germany to the West Coast  
Film genre: Science fiction film  
Wolfgang Petersen: From submarines to aliens  
| Reading Assignment: Fellmer “Armin Mueller-Stahl – From East Germany to the West Coast” |
| Week 12 | Screening: *Independence Day* (Emmerich, 1996)  
Nationalism and ideology in film  
The Blockbuster  
Film genre: Alien invasion/disaster film  
Roland Emmerich: Master of the blockbuster (?)  
| Reading Assignment: Notes on Disaster Films (on BB) |
| Week 13 | Screening: *Grizzly Man* (Herzog, 2005)  
Germany & Hollywood: Working both sides of the pond  
Auteurs in Hollywood (art meets popular)  
Film genre: Documentary/essay film  
Werner Herzog: A reluctant émigré  
| Reading Assignment: Davidson “The Veil between: Werner Herzog’s American TV Documentaries” (on BB) |
| Week 14 | Screening: *The International* (Tykwer, 2009)  
In-class screening: excerpts from *The Tourist* (von Donnersmark, 2010)  
Forth wave immigrants: A new generation  
Globalization in film production & reception  
Stars and locations: making films transnational  
Hans Zimmer: Conquering Hollywood through music  
Film Genre: Spy Thriller |
Reading Assignments (available on Blackboard)


