

## Term Information

Effective Term Autumn 2015

## General Information

Course Bulletin Listing/Subject Area German  
Fiscal Unit/Academic Org Germanic Languages & Lit - D0547  
College/Academic Group Arts and Sciences  
Level/Career Undergraduate  
Course Number/Catalog 2451  
Course Title Hollywood: Exiles & Émigrés  
Transcript Abbreviation Exiles inHollywood  
Course Description German cinema has played an influential role in the development of international film genres. In this class we look at examples of films made in Hollywood that bear the stamp of German influence. We also look at films made in Germany that show that influence flows in both directions. This course assumes no prior knowledge of German, German films, or film theory in general. Taught in English.  
Semester Credit Hours/Units Fixed: 3

## Offering Information

Length Of Course 14 Week, 7 Week, 4 Week (May Session), 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  
Exclusions Not open to students with credit for 671

## Cross-Listings

Cross-Listings

## Subject/CIP Code

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

## Requirement/Elective Designation

General Education course:  
Visual and Performing Arts

## Course Details

### Course goals or learning objectives/outcomes

- Students analyze, appreciate, and interpret significant works of art.
- Students engage in informed observation and/or active participation in a discipline within the visual, spatial, and performing arts.

### Content Topic List

- Early Cinema
- Expressionist Cinema
- Hollywood Mobilizes Against Nazi Germany
- Film Noir
- The German View of America in Film
- Stars of the Contemporary (Transatlantic) Screen

## Attachments

- German 2451 Syllabus Dec 16 2014 final.pdf: Syllabus  
*(Syllabus. Owner: Miller, Natascha)*
- German 2451 GE Rationale Dec 16 2014 final.pdf: GE Rationale  
*(GEC Course Assessment Plan. Owner: Miller, Natascha)*

## Comments

## Workflow Information

Status	User(s)	Date/Time	Step
Submitted	Miller, Natascha	01/05/2015 09:54 AM	Submitted for Approval
Approved	Holub, Robert Charles	01/05/2015 09:56 AM	Unit Approval
Approved	Heysel, Garrett Robert	01/08/2015 05:37 PM	College Approval
Pending Approval	Nolen, Dawn Vankeerbergen, Bernadette Chantal Hanlin, Deborah Kay Jenkins, Mary Ellen Bigler Hogle, Danielle Nicole	01/08/2015 05:37 PM	ASCCAO Approval

# German 2451

## Hollywood and Germany: Exiles and Émigrés

Instructor:  
Office:  
Office hours:  
Phone:  
Email:

Meeting times:  
Classroom:

German 2451 is a GE class which satisfies the category Visual and Performing Arts.

### Expected Learning Outcomes:

1. Students analyze, appreciate, and interpret significant works of art.
2. Students engage in informed observation and/or active participation in a discipline within the visual, spatial, and performing arts.

In line with the goals of GE Visual and Performing Arts courses, 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. As they learn about film genres and the relationship between different cultures' film histories, students will acquire the ability to be informed and critical viewers of films.

**Film Studies:** This course is approved for the interdisciplinary major (elective) or minor in film studies. For more information about film studies at OSU, go to <http://film-studies.osu.edu>.

### 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.

### Required Texts

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

\*Additional Weekly Readings posted to Carmen

\*Films streamed through <drm.osu.edu> (Must be viewed in their entirety before class)

\*NB: If you have not taken a film class previously, you may want to get an introduction to film and film analysis: I recommend Bordwell & Thompson's *Film Art: An Introduction*. (SBX; Library)

### Assignments

1. The class will be conducted as part lecture and part discussion: thus preparation and participation are highly valued components of your overall grade. Students will be required to spend roughly 5-6 hours per week viewing and reading as homework.
2. Short online quizzes must be completed prior to class on Tuesdays in weeks 2, 3, 5, 6, 7, 9, 10, 11, 13, 14). These will measure thoroughness of film viewing and grasp of basic concepts. Details to follow.
3. The response papers are due every four weeks (i.e. Thursdays of weeks 4, 8, 12) and should be 1.5-2 typed pages in length (less than 700 words). More information on what is expected from these papers will be given to you in class.
4. The date for the in-class final examination is set by the university and cannot be changed.

**Grades will be determined as follows:**

1. Preparation / Participation	10%
2. Online Quizzes (10)	40%
3. Response Papers (3)	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-	

**Attendance policy:**

If, for whatever reason, you are unable to attend a class session, you must inform me of this fact before the class. More than two absences will adversely affect your grade.

**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](#)

**DISABILITY STATEMENT** (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.

## 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:** *Waxworks* (Germany, 1924 [Excerpts]), *The Cat and the Canary* (USA, 1927) and *The Man Who Laughed* (USA, 1928)

1. Jan-Christopher Horak: "Sauerkraut & Sausages with a Little Goulash: Germans in Hollywood, 1927." *Film History*, Vol. 17, No. 2/3 (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 Unhappy Stay in Hollywood** (1881, Bielefeld – 1931, Santa Barbara)

**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. <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>

#### *Detour*:

3. 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.
4. Britton, Andrew. "Detour" in *The Book of Film Noir*. Ed. Ian Cameron. 1993. 174-183.

## 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.

## 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. Selected readings: *Film Criticism* special issue on Sirk (23/2-3, Winter-Spring 1999).
2. Selected readings: *Bright Lights* special issue on Sirk (6, 1977-78).
3. Halliday, Jon. *Sirk on Sirk: Conversations with Jon Halliday*. 1997. Pp88-95

## 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. Fassbinder on Sirk in *The Anarchy of the Imagination. Interviews, Essays, Notes*. Ed. Michael Töteberg and Leo A. Lensing. 1992: (11-15; 41-44; 77-89).
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. Recommended: *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.
2. [Excerpts] 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. Hüser, Rembert, "Herzog's Chickenshit," *Companion to Werner Herzog* (2012) pp445-66.

## 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, Armin Mueller-Stahl, Franka Potente

**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 Hager: "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](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)

**Reading:** Davidson, "Gnome is Where the Heart is," *Border Crossings*

Final Session; Review; Evaluations



## **German 2451 Hollywood: Exiles & Émigrés**

### **Rationale and Assessment for GE Visual and Performing Arts Category**

#### **Rationale**

a) **How do the course objectives address the GE category expected learning outcomes?**

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. 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 cinema. These skills give them the capacity to be informed observers of a wide variety of films.

b) **How do the readings assigned address the GE category ELOs?**

The course’s numerous secondary and critical texts support the GE ELOs in two ways. By providing students with film historical information and explications and examples of analytical approaches, they offer a foundation for the students’ own analysis and informed viewing of films. In addition, the film analyses give students models for successful analysis and helps them see how analysis of specific features can be combined to yield informed interpretations of artworks (here, films).

c) **How do the topics address the GE category ELOs?**

“Hollywood: Exiles & Émigrés” places particular emphasis on the relationship of formal style to 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 difficult and artistic. As students view, read about, and discuss these themes within this diverse filmic context, they consider how visual artworks affect and are affected by social, political, and economic conditions nationally and internationally. They learn about the methods used in film analysis and cultural studies approaches to the interpretation and evaluation of cinematic texts. Finally, they grow accustomed to being active viewers for a range of styles of film and are encouraged to analyze their own experiences and beliefs in light of (film) history and of the cinematic and visual culture that surrounds them today.

d) **How do the written assignments address the GE category ELOs?**

The three response papers require students to conduct their own analyses and interpretations of the filmic material covered in the course. The repeated nature of the assignment allows students to develop and hone their skills over the duration of the semester. The final exam will also require analysis and interpretation within the context of the knowledge about German and American film history that has been acquired during the course.

e) **How does the course aim to sharpen students' response, judgment, and evaluation skills?**

In addition to the response papers, in-class discussion will help students to refine their judgment and evaluation skills. Critical dialogue about the films' artistic choices and of the historical and artistic context in which they appear will provide students with immediate feedback about their responses to the films, and will push them to become more sophisticated and self-reflective viewers.

**Assessment plan for the course:**

- a) Direct assessment is embedded in the grading criteria for the assignments; that is, the quizzes, response papers, class participation, and final exam will be evaluated based on the goals and objectives of the course, which align with the Expected Learning Outcomes. Specifically, the course will evaluate the extent to which students' written and oral assignments indicate that they have learned to:

- understand elementary analytical methods used in the fields of film studies and cultural studies;
- engage in informed, critical analysis of films within film historical, social, cultural, and political contexts;

The instructor will assess the degree to which these objectives have been achieved in the various course assignments. In particular, the assessment will focus on students' ability (1) to express a critical understanding of the impact of artists from the German-speaking realm on the development, influence, and spread of American cinema and (2) to interpret and appreciate popular film.

As an indirect assessment measure, the attached student survey will be appended to the narrative course evaluation forms collected by Germanic Language and Literatures at the end of each semester. (See Appendix A).

- b) Since direct assessment will be based on the course assignments, whose core criteria are the ELOs, the measure of student achievement will derive from the grades on these assignments. Students' grades on the first and last of the six response papers will be compared. At least half of the students should show improvement from the first to the third paper. By the third paper, 80% of students should receive a "C" or above.

On the indirect assessments, the course will be considered successful if at least 80% of the students answer "agree" or "strongly agree" on each question on the survey in Appendix A.

- c) The department office will maintain the instructor's assessments and other comments in the course file for review by the Undergraduate Studies Committee and the department chair.

Based on the comments of the students on the narrative evaluations and the instructor's assessment of the course (which includes an evaluation of the materials and pedagogy

employed to reach the objectives of the course, as well as of student performance and comments), appropriate changes will be made to the syllabus.

## Appendix A:

### German 2451 **Hollywood and Germany: Exiles and Émigrés**

GE: Visual and Performing Arts  
Student Learning-Self-Evaluation

Please select the response that best reflects your experience in this course.

As a result of this course, I.....	Strongly agree	Agree	Disagree	Strongly disagree
...have learned to analyze, appreciate, and interpret many kinds of films.				
...have learned about film techniques and film history. As a result, I can watch and think about films not only from my personal perspective, but also with this background in mind.				
...have learned to understand ways in which historical, social, and political context impact the meaning of individual films.				

Please feel free to explain your answers: