FROM BERLIN & LONDON TO HOLLYWOOD

The course will discuss the commercial, cultural, political, and aesthetic relationships between German, British, and American film making as it developed over the course of the twentieth century. We will discuss how filmmakers from Austria, Great Britain and Germany became influential in the shaping of genres and styles that became synonymous with Hollywood film making.

The course will be organized more or less chronologically and begin with the impact of Expressionism and European art cinema on Hollywood productions of the twenties and thirties. Three questions will be guiding us throughout the semester: a) What are the genres that were created and developed in the early years of Hollywood film making and how did European-born directors participate in their formation (e.g. Hitchcock’s notion of suspense – and the advance of slasher / horror movie; Lang’s interest in science fiction, Siodmak’s promotion of film noir and Sirk’s advances of the melodrama)?

b) How did Hollywood navigate the leeway it allowed for political interventions and how did European directors use this space to comment on the rise of National Socialism in Germany?  
c) How did Hollywood develop as a business and an industry and how did this commercialization impact the making of films in the US?

Comparative viewings of the German and the Hollywood productions of individual film makers will allow us to analyze differences as well as commonalities within the bi-cultural oeuvres of directors like Charlie Chaplin, F.W. Murnau, Ernst Lubitsch, Billy Wilder, Fritz Lang, Alfred Hitchcock, [Hans Detlef] Douglas Sirk, and others.

Course work (percentage of final grade):

- Regular participation in class discussion: 20%
- Oral report with outline for class: 25%
- Four film worksheets: 25%
- Final paper (due at the end of exam period): 30%

The topic and format of the oral report (no longer than 15 minutes) and of the final paper (circa 12 pages) has to be discussed with me ahead of time: Please make ample use of my office hours! Readings ( and bibliographies) are posted on our Latte site. Good point of departures are http://www.lib.berkeley.edu/MRC/filmstudies/index.html; especially the bibliography on directors listed under: http://www.lib.berkeley.edu/MRC/directorbib.html

In preparation for each film, you will need to inform yourself about background information (cast, crew, etc.) by visiting http://www.imdb.com/ or http://www.allmovie.com/. Familiarize yourself with analytic terminology via http://flg.ccnmtl.columbia.edu/ http://www.nyfa.edu/students/resources/film-glossary.php
Syllabus

August 27  Introduction

Week 2

September 1  Film:  
F.W. Murnau, *The Last Laugh* (1924, Germany)
Readings:  
*Murnau Biography on TCM (Turner Classic Movies)*

September 3  Film:  
F.W. Murnau, *Sunrise* (1927, US)
Readings:  


Week 3

September 8  Film: Fritz Lang, *Metropolis* (1927, US)
Readings:  
On "Metropolis" by Murnau Stiftung

September 10  No class: Monday Schedule

Week 4

September 15  No class: Rosh Hashanah

September 17  Film: Fritz Lang, *Metropolis* (cont.)
Readings:  
Andreas Huyssen, “The Vamp and the Machine” in *New German Critique* 24/25 (1981/2) 221-237 (JSTOR)

Week 5

Readings:  
*Off-World: The Blade Runner Wikia*

September 24  Film: Fritz Lang, *M* (1931, Germany)

**Week 6**

**September 29**  **No class:** Monday schedule

**October 1**  **Film:** Alfred Hitchcock, *The Man Who Knew Too Much* (1934, UK)

**Readings:**
- [The Hitchcock Zone Wiki](http://example.com)

**Week 7**

**October 6**  **Film:** Alfred Hitchcock, *The Man Who Knew Too Much* (1956, US)

*Please note: this is not the same film as the previously viewed one*

**October 8**  **Film:** Alfred Hitchcock, *Psycho* (1960)

**Readings:** tba

**Week 8**

**October 13**  **Film:** Slatan Dudow, *Kuhle Wampe or To Whom Does the World Belong?* (1932, Germany)

**Readings:**

**October 15**  **Film:** Charlie Chaplin: *Modern Times* (1936)

**Readings:** [Chaplin, Biography](https://example.com)

**Week 9**

**October 20**  **Film:**
Charles Chaplin, *The Great Dictator* (1940, US)

**Readings:**

**October 22**  **Film:** Ernst Lubitsch, *To Be or Not to Be* (1942, US)

**Readings:**
- "Ernst Lubitsch" in [TCM](https://example.com)

**Week 10**
October 27  **TBA / Catch-up**

October 29  **Film:**

**Readings:**


**Week 11**

November 3  **Film:**
Detlev Sirk, *La Habanera* (1937, Germany)

November 5  **Film:**
Detlev Sirk, *La Habanera* (continued)

**Readings:**

**Week 12**

November 10  **Film:**

**Readings:**


November 12  **Film:**
Rainer Werner Fassbinder, *The Marriage of Maria Braun* (1979, Germany)

**Readings:**


**Week 13**
November 17  **Film:**

**Readings:**

November 19  **Film:**
Gerhard Klein, *Berlin, Corner Schönhauser* (1957, East Germany)

**Readings:**

**Week 14**
November 24  **Film:**
Wim Wenders, *Wings of Desire* (1987, Germany)

**Readings:**

November 26  **No class:** Thanksgiving Break

**Week 15**
December 1  **Film:** Brad Silberling, *City of Angels* (1998, US)

December 3  **Film:** Tom Tykwer, *Run, Lola Run* (1998, Germany)

**Readings:**


**Week 16**
December 8  Conclusions