

German Culture Through Film

Between the two world wars, a distinct and vibrant film culture emerged in Europe. Film festivals and schools were established; film theory and history was written that took cinema seriously as an art form; and critical writing that created the film canon flourished. This scene was decidedly transnational and creative, overcoming traditional boundaries between theory and practice, and between national and linguistic borders. This new European film culture established film as a valid form of social expression, as an art form, and as a political force to be reckoned with. By examining the extraordinarily rich and creative uses of cinema in the interwar period, we can examine the roots of film culture as we know it today.

Covering twelve high-interest feature films from Germany, this text provides a springboard for student discussion and conversation with classroom activities covering German language, grammar, vocabulary and culture.

"Fisher and Prager have assembled a significant group of essays by the emerging generation of German cinema experts in the US. The anthology is the first serious attempt to retell the history of the New German Cinema and the `consensus' cinema of the 1900s through the lens of contemporary, post-2000 films in all their diversity. Film scholars,

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students of the German cinema, and the general reading public will discover here why 'Deutsches Kino' is once again in the limelight."---Marc Silberman, chair of the Department of German at the University of Wisconsin, Madison "The Collapse of the Conventional offers a comprehensive introduction to contemporary German cinema and is bound to stimulate new debates about the legacies of New German Cinema and its politics of the aesthetic. A must for everyone interested in German cinema and Contemporary culture."---Sabine Hake, Texas Chair of German Literature and Culture at the University of Texas at Austin "Bringing together many of the most important scholars of German film, this hugely significant collection offers a fascinating and subtle account of the contours of the political in the post-Wall cinematic landscape."---Paul Cooke, professor of German cultural studies in the School of Modern Languages and Cultures, University of Leeds

The perceived lack of understanding of cultural diversity in the American learning community has led instructors to challenge assumptions and stereotypes while addressing misconceptions. Teachers of foreign languages and cultural studies, in particular, feel the need to redesign curricula and lesson plans to better serve the learning community of the twenty-first century. The common starting point resides in the paradox that exists in today's

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connected world; while global access to information makes learners aware of the infinite variety of cultural diversity, it does not, however, make them critical thinkers. For this reason, there is opportunity to reshape critical thinking within a more global perspective, while enhancing the tools to identify, interpret, and compare the different cultural models that learners encounter. The book demonstrates the theories and practical applications by which instructors use contemporary film to provide insightful readings on diverse local communities, communities that form the basis of global culture. This collection of essays will serve as a pedagogical tool and resource, offering methods and examples of a communicative approach to analyze and integrate cultural diversities, similarities, and problems in the second language curricula, methods that expose students to different cultural models while scaffolding their critical approach to multiple layers of common and specific values. This work will encourage a dialogue and long-lasting conversation on methodologies and teaching strategies rethought, reapplied, and remolded to the new learning environments.

This is the first edited volume dedicated to the study of East Asian-German cinema. Its coverage ranges from 1919 to the present, a period which has witnessed an unprecedented degree of global entanglement between Germany and East Asia. In

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analyzing this hybrid cinema, this volume employs a transnational approach, which highlights the nations' cinematic encounters and entanglements. It reveals both German perceptions of East Asia and East Asian perceptions of Germany, through analysis of works by both German directors and East Asian/East Asian-German directors. It is hoped that this volume will not only accelerate cross-cultural exchange, but also provide a wider perspective that helps film scholars to see the broader contexts in which these films are produced. It introduces multiple compelling topics, not just immigration, multiculturalism, and exile, but also Japonisme, children's literature, musical modernity, media hybridity, gender representation, urban space, Cold War divisions, and national identity. It addresses several genres—feature films, essay films, and documentary films. Lastly, by embracing three East Asian cinemas in one volume, this volume serves as an excellent introduction for German cinema students and scholars. It will appeal to international and interdisciplinary audiences, as its contributors represent multiple disciplines and four world regions. An essential work of the cinematic history of the Weimar Republic by a leading figure of film criticism First published in 1947, *From Caligari to Hitler* remains an undisputed landmark study of the rich cinematic history of the Weimar Republic. Prominent film critic Siegfried Kracauer examines German

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society from 1921 to 1933, in light of such movies as *The Cabinet of Dr. Caligari*, *M*, *Metropolis*, and *The Blue Angel*. He explores the connections among film aesthetics, the prevailing psychological state of Germans in the Weimar era, and the evolving social and political reality of the time. Kracauer makes a startling (and still controversial) claim: films as popular art provide insight into the unconscious motivations and fantasies of a nation. With a critical introduction by Leonardo Quaresima which provides context for Kracauer's scholarship and his contributions to film studies, this Princeton Classics edition makes an influential work available to new generations of cinema enthusiasts.

New essays re-evaluating Weimar cinema from a broadened, up-to-date perspective.

A historical overview of German film from the silent era to the present, presenting close readings of 14 films from five major historical periods of German cinema. Each chapter analyzes a single film, discussing filmmakers' personal styles, genre, and modes of narration, and looks at the wider contexts of film production and reception including political issues and social change. Films include a Nazi propaganda musical, Ernst Lubitsch's *Passion*, and Wim Wenders' *Paris, Texas*. Includes film credits for each film, bandw photos, and extensive notes.

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New view of the crucial role of fashion discourse and practice in Weimar Germany and its significance for women.

Kunterbunt und kurz geschrieben is an intermediate-level German reader that can be used as either the main text in a conversation course or a supplementary text in an intermediate grammar review course. James Pfrehm's innovative approach includes text and audio podcasts of German short stories that are distinctly different from canonical texts studied in upper-level courses. Some of the features of the book include topical, engaging, and often humorous modern short stories; a grammar activity in each chapter; and video podcasts of short stories created by Pfrehm. Go to yalebooks.com/kunterbunt to access the media files and exercise resources.

German Culture through Film: An Introduction to German Cinema is an English-language text that serves equally well in courses on modern German film, in courses on general film studies, in courses that incorporate film as a way to study culture, and as an engaging resource for scholars, students, and devotees of cinema and film history. In its second edition, German Culture through Film expands on the first edition, providing additional chapters with context for understanding the era in which the featured films were produced. Thirty-three notable German films are arranged in seven chronological chapters, spanning key moments in German film history, from the silent era to the present. Each chapter begins with an introduction that focuses on the history and culture surrounding films of the relevant period. Sections within chapters are each devoted to one particular film,

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providing film credits, a summary of the story, background information, an evaluation, questions and activities to encourage diverse interpretations, a list of related films, and bibliographical information on the films discussed.

Siegfried Kracauer (1889–1966), friend and colleague of Walter Benjamin and Theodor Adorno, was one of the most influential film critics of the mid-twentieth century. In this book, Johannes von Moltke and Kristy Rawson have, for the first time assembled essays in cultural criticism, film, literature, and media theory that Kracauer wrote during the quarter century he spent in America after fleeing Nazi-occupied Europe. In the decades following his arrival in the United States, Kracauer commented on developments in American and European cinema, wrote on film noir and neorealism, examined unsettling political trends in mainstream cinema, and reviewed the contemporary experiments of avant-garde filmmakers. As a cultural critic, he also ranged far beyond cinema, intervening in debates regarding Jewish culture, unraveling national and racial stereotypes, and reflecting on the state of arts and humanities in the 1950s. These essays, together with the editors' introductions and an afterward by Martin Jay offer illuminating insights into the films and culture of the postwar years and provide a unique perspective on this eminent émigré intellectual.

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Cineplex: Intermediate German Language and Culture Through Film is a communicative textbook for second-

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year German-language courses that uses engaging, authentic cultural materials: feature films from Germany. Each of the ten chapters in Cineplex focuses on a contemporary, critically-acclaimed film--on highly motivationally topics ranging from the West-German student movement to the German Democratic Republic to Turkish-German migrants to the Holocaust--that appeals to the needs of intermediate learners and their understanding of German-speaking culture. Designed for today's student, Cineplex is more than just a textbook--it is a space in which students can 'meet' the people of Germany through the big screen and experience German language and culture as it is performed in context. Features: * Vorbereitung und Hintergrund sections provide pre-viewing exercises that prepare students for a positive and effective viewing experience * Scene studies allow students to deal closely with the film through didacticized clips with pre- and post-viewing activities * Film-derived grammar exercises provides students with a thorough and traditional intermediate grammar trajectory while learning key grammar in context * Readings relate thematically to the film, ranging from poems and excerpts from literary prose to speeches and magazine articles * Ten appealing films are easily available (for links to purchase, visit focusbookstore.com) * A companion website with an auto-correcting workbook, links to film resources, and more is available on Focus Online Courseware (courses.pullins.com)

Rich in implications for our present era of media change, The Promise of Cinema offers a compelling new vision of

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film theory. The volume conceives of “theory” not as a fixed body of canonical texts, but as a dynamic set of reflections on the very idea of cinema and the possibilities once associated with it. Unearthing more than 275 early-twentieth-century German texts, this ground-breaking documentation leads readers into a world that was striving to assimilate modernity’s most powerful new medium. We encounter lesser-known essays by Béla Balázs, Walter Benjamin, and Siegfried Kracauer alongside interventions from the realms of aesthetics, education, industry, politics, science, and technology. The book also features programmatic writings from the Weimar avant-garde and from directors such as Fritz Lang and F.W. Murnau. Nearly all documents appear in English for the first time; each is meticulously introduced and annotated. The most comprehensive collection of German writings on film published to date, *The Promise of Cinema* is an essential resource for students and scholars of film and media, critical theory, and European culture and history.

German society's inability and/or refusal to come to terms with its Nazi past has been analyzed in many cultural works, including the well-known books *Society without the Father* and *The Inability to Mourn*. In this pathfinding study, Susan Linville challenges the accepted wisdom of these books by focusing on a cultural realm in which mourning for the Nazi past and opposing the patriarchal and authoritarian nature of postwar German culture are central concerns—namely, women's feminist auto/biographical films of the 1970s and 1980s. After a broad survey of feminist theory,

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Linville analyzes five important films that reflect back on the Third Reich through the experiences of women of different ages—Marianne Rosenbaum's *Peppermint Peace*, Helma Sanders-Brahms's *Germany, Pale Mother*, Jutta Brückner's *Hunger Years*, Margarethe von Trotta's *Marianne and Juliane*, and Jeanine Meerapfel's *Malou*. By juxtaposing these films with the accepted theories on German culture, Linville offers a fresh appraisal not only of the films' importance but especially of their challenge to misogynist interpretations of the German failure to grieve for the horrors of its Nazi past. "Hillman's groundbreaking study enables both serious and casual film students to approach these works with sharpened vision and improved hearing." —Klaus Phillips, *Hollins University Unsettling Scores: German Film, Music, and Ideology* examines the use of classical music in film, particularly in the New German Cinema of the 1970s and early 80s. By integrating the music of Beethoven, Mahler, and others into their films, directors such as Fassbinder, Kluge, and Syberberg consciously called attention to its cultural significance. Through this music their films could reference and, in some cases, explore an embedded cultural tradition that included German nationalism and the rise of Nazism, especially during a period when German films were gaining international attention for the first time since the 1920s. Classical music conditioned the responses of German audiences and was, in turn, reinterpreted in new cinematic contexts. In this pioneering volume, Hillman enriches our understanding of the powerful effects of music in cinema and the aesthetic and dramatic concerns of postwar German filmmakers.

Rainer Werner Fassbinder is one of the most prominent and important authors of post-war European cinema. Thomas

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Elsaesser is the first to write a thoroughly analytical study of his work. He stresses the importance of a closer understanding of Fassbinder's career through a re-reading of his films as textual entities. Approaching the work from different thematic and analytical perspectives, Elsaesser offers both an overview and a number of detailed readings of crucial films, while also providing a European context for Fassbinder's own coming to terms with fascism.

An exploration of the subject of Afro-Germans, which, in recent years has captured the interest of scholars across the humanities for providing insight into contemporary Germany's transformation into a multicultural society.

This volume explores the notion of German cinema as both a national and increasingly transnational entity. It brings together chapters that analyse the international circuits of development and distribution that shape the emerging films as part of a contemporary "German cinema", the events and spectacles that help frame and re-frame national cinemas and their discoverability, and the well-known filmmakers who sit at the vanguard of the contemporary canon. Thereby, it explores what we understand as German cinema today and the many points where this idea of national cinema can be interrogated, expanded and opened up to new readings. At the heart of this interrogation is a keen awareness of the technological, social, economic and cultural changes that have an impact on global cinemas more broadly: new distribution channels such as streaming platforms and online film festivals, and audience engagement that transcends national borders as well as the cinema space. International film production and financing further heightens the transnational aspects of cinema, a quality that is often neglected in marketing and branding of the filmic product. With particular focus on film festivals, this volume explores the tensions between the national and transnational in film, but also in the events that sit at the heart

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of global cinema culture. It includes contributions from filmmakers, cultural managers and other professionals in the field of film and cinema, as well as scholarly contributions from academics researching popular culture, film, and events in relation to Germany. .

In the last five years of the twentieth century, films by the second and third generation of the so-called German guest workers exploded onto the German film landscape. Self-confident, articulate, and dynamic, these films situate themselves in the global exchange of cinematic images, citing and rewriting American gangster narratives, Kung Fu action films, and paralleling other emergent European minority cinemas. This, the first book-length study on the topic, will function as an introduction to this emergent and growing cinema and offer a survey of important films and directors of the last two decades. In addition, it intervenes in the theoretical debates about Turkish German culture by engaging with different methodological approaches that originate in film studies.

East Germany's ruling party never officially acknowledged responsibility for the crimes committed in Germany's name during the Third Reich. Instead, it cast communists as both victims of and victors over National Socialist oppression while marginalizing discussions of Jewish suffering. Yet for the 1977 Academy Awards, the Ministry of Culture submitted Jakob der Lügner – a film focused exclusively on Jewish victimhood that would become the only East German film to ever be officially nominated. By combining close analyses of key films with extensive archival research, this book explores how GDR filmmakers depicted Jews and the Holocaust in a country where memories of Nazi persecution were highly prescribed, tightly controlled and invariably political. Without question, the East German National People's Army was a profoundly masculine institution that emphasized

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traditional ideals of stoicism, sacrifice, and physical courage. Nonetheless, as this innovative study demonstrates, depictions of the military in the film and literature of the GDR were far more nuanced and ambivalent. Departing from past studies that have found in such portrayals an unchanging, idealized masculinity, *Comrades in Arms* shows how cultural works both before and after reunification place violence, physical vulnerability, and military theatricality, as well as conscripts' powerful emotions and desires, at the center of soldiers' lives and the military institution itself.

Shell Shock Cinema explores how the classical German cinema of the Weimar Republic was haunted by the horrors of World War I and the the devastating effects of the nation's defeat. In this exciting new book, Anton Kaes argues that masterworks such as *The Cabinet of Dr. Caligari*, *Nosferatu*, *The Nibelungen*, and *Metropolis*, even though they do not depict battle scenes or soldiers in combat, engaged the war and registered its tragic aftermath. These films reveal a wounded nation in post-traumatic shock, reeling from a devastating defeat that it never officially acknowledged, let alone accepted. Kaes uses the term "shell shock"--coined during World War I to describe soldiers suffering from nervous breakdowns--as a metaphor for the psychological wounds that found expression in Weimar cinema. Directors like Robert Wiene, F. W. Murnau, and Fritz Lang portrayed paranoia, panic, and fear of invasion in films peopled with serial killers, mad scientists, and troubled young men. Combining original close textual analysis with extensive archival research, Kaes shows how this post-traumatic cinema of shell shock transformed extreme psychological states into visual expression; how it pushed the limits of cinematic representation with its fragmented story lines, distorted perspectives, and stark lighting; and how it helped create a modernist film language that anticipated film noir and

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remains incredibly influential today. A compelling contribution to the cultural history of trauma, *Shell Shock Cinema* exposes how German film gave expression to the loss and acute grief that lay behind Weimar's sleek façade.

The impact of the Cold War on German male identities can be seen in the nation's cinematic search for a masculine paradigm that rejected the fate-centered value system of its National- Socialist past while also recognizing that German males once again had become victims of fate and fatalism, but now within the value system of the Soviet and American hegemonies that determined the fate of Cold War Germany and Central Europe. This monograph is the first to demonstrate that this Cold War cinematic search sought out a meaningful masculine paradigm through film adaptations of late-Victorian and Edwardian male writers who likewise sought a means of self-determination within a hegemonic structure that often left few opportunities for personal agency. In contrast to the scholarly practice of exploring categories of modern masculinity such as Victorian imperialist manliness or German Cold-War male identity as distinct from each other, this monograph offers an important, comparative corrective that brings forward an extremely influential century-long trajectory of threatened masculinity. For German Cold-War masculinity, lessons were to be learned from history—namely, from late-Victorian and Edwardian models of manliness. Cold War Germans, like the Victorians before them, had to confront the unknowns of a new world without fear or hesitation. In a Cold-War mentality where nuclear technology and geographic distance had trumped face-to-

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face confrontation between East and West, Cold-War German masculinity sought alternatives to the insanity of mutual nuclear destruction by choosing not just to confront threats, but to resolve threats directly through personal agency and self-determination.

Anti-Heimat Cinema: The Jewish Invention of the German Landscape studies an overlooked yet fundamental element of German popular culture in the twentieth century. In tracing Jewish filmmakers' contemplations of "Heimat"—a provincial German landscape associated with belonging and authenticity—it analyzes their distinctive contribution to the German identity discourse between 1918 and 1968. In its emphasis on rootedness and homogeneity Heimat seemed to challenge the validity and significance of Jewish emancipation. Several acculturation-seeking Jewish artists and intellectuals, however, endeavored to conceive a notion of Heimat that would rather substantiate their belonging. This book considers Jewish filmmakers' contribution to this endeavor. It shows how they devised the landscapes of the German "Homeland" as Jews, namely, as acculturated "outsiders within." Through appropriation of generic Heimat imagery, the films discussed in the book integrate criticism of national chauvinism into German mainstream culture from World War I to the Cold War. Consequently, these Jewish filmmakers anticipated the anti-Heimat film of the ensuing decades, and functioned as an uncredited inspiration for the critical New German Cinema. The beginning of filmmaking in the German colonies coincided with colonialism itself coming to a standstill.

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Scandals and economic stagnation in the colonies demanded a new and positive image of their value for Germany. By promoting business and establishing a new genre within the fast growing film industry, films of the colonies were welcomed by organizations such as the Deutsche Kolonialgesellschaft (German Colonial Society). The films triggered patriotic feelings but also addressed the audience as travelers, explorers, wildlife protectionists, and participants in unique cultural events. This book is the first in-depth analysis of colonial filmmaking in the Wilhelmine Era.

The state-sponsored Deutsche Film Anstalt (DEFA) was responsible for film production in the former GDR from 1946 until 1992. This volume traces the development of DEFA and East German cinema.

In this comprehensive companion to Weimar cinema, chapters address the technological advancements of each film, their production and place within the larger history of German cinema, the style of the director, the actors and the rise of the German star, and the critical reception of the film.

'It's like being in a dream', commented Joseph Goebbels when he visited Nazi-occupied Paris in the summer of 1940. Dream and reality did indeed intermingle in the culture of the Third Reich, racist fantasies and spectacular propaganda set-pieces contributing to this atmosphere alongside more benign cultural offerings such as performances of classical music or popular film comedies. A cultural palette that catered to the tastes of the majority helped encourage acceptance of the regime. The Third Reich was therefore eager to associate itself

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with comfortable middle-brow conventionality, while at the same time exploiting the latest trends that modern mass culture had to offer. And it was precisely because the culture of the Nazi period accommodated such a range of different needs and aspirations that it was so successfully able to legitimize war, imperial domination, and destruction. Moritz Fllmer turns the spotlight on this fundamental aspect of the Third Reich's successful cultural appeal in this ground-breaking new study, investigating what 'culture' meant for people in the years between 1933 and 1945: for convinced National Socialists at one end of the spectrum, via the legions of the apparently 'unpolitical', right through to anti-fascist activists, Jewish people, and other victims of the regime at the other end of the spectrum. Relating the everyday experience of people living under Nazism, he is able to give us a privileged insight into the question of why so many Germans enthusiastically embraced the regime and identified so closely with it.

A historical survey of German films as works of art from the beginnings to the present, suitable for classroom use.

Outlining the richness of German film, *The A to Z of German Cinema* covers mainstream, alternative, and experimental film from 1895 to the present through a chronology, introductory essay, appendix of the 100 most significant German films, a bibliography, and hundreds of cross-referenced dictionary entries on directors, actors, films, cinematographers, composers, producers, and major historical events that greatly affected the direction and development of German

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cinema. The book's broad canvas will lead students and scholars of cinema to appreciate the complex nature of German film.

This text in German covers fourteen modern, high-interest films for German language acquisition. Each chapter includes portions of the screen play, vocabulary exercises, and information boxes: background on the film and the history and culture needed to better understand it.

Motion picture production, distribution, exhibition and reception has always been a transnational phenomenon, yet East Germany, situated at the edge of the post-war Iron Curtain, separated by a boundary that became materialized in the Berlin Wall in 1961, resembles nothing if not an island, a protected space where film production developed under the protection of government subsidy and ideological purity. This volume proposes on the contrary that the GDR cinema was never just a monologue. Rather, its media landscape was characterized by constant dialogue, if not competition, with both the capitalist West and socialist East. These thirteen essays reshape DEFA cinema studies by exploring international networks, identifying lines of influence beyond national boundaries and recognizing genre qualities that surpass the temporal and spatial confines. The international team of film specialists present detailed analyses of over fifty films, including fiction features, adaptations of literary classics, children's films, documentaries, and examples from genres such as music, sci-fi, Westerns and crime films. With contributions by Seán Allan, Hunter Bivens, Benita Blessing, Barton Byg, Jaimey Fisher, Sabine Hake, Nick Hodgin, Manuel Köppen, Anke Pinkert, Larson Powell, Brad Prager, Marc Silberman, Stefan Soldovieri, and Henning Wrage. Working across established disciplines & methodological divides, these essays investigate the ways in which texts,

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artists, & performers in all kinds of media have utilized sound materials in order to enforce or complicate dominant notions of German cultural & national identity.

The German Patient takes an original look at fascist constructions of health and illness, arguing that the idea of a healthy "national body"---propagated by the Nazis as justification for the brutal elimination of various unwanted populations---continued to shape post-1945 discussions about the state of national culture. Through an examination of literature, film, and popular media of the era, Jennifer M. Kapczynski demonstrates the ways in which postwar German thinkers inverted the illness metaphor, portraying fascism as a national malady and the nation as a body struggling to recover. Yet, in working to heal the German wounds of war and restore national vigor through the excising of "sick" elements, artists and writers often betrayed a troubling affinity for the very biopolitical rhetoric they were struggling against. Through its exploration of the discourse of collective illness, The German Patient tells a larger story about ideological continuities in pre- and post-1945 German culture. Jennifer M. Kapczynski is Assistant Professor of Germanic Languages and Literatures at Washington University in St. Louis. She is the coeditor of the anthology A New History of German Cinema. Cover art: From The Murderers Are Among Us (1946). Reprinted courtesy of the Deutsche Kinemathek. "A highly evocative work of meticulous scholarship, Kapczynski's deftly argued German Patient advances the current reevaluation of Germany's postwar reconstruction in wholly original and even exciting ways: its insights into discussions of collective sickness and health resonate well beyond postwar Germany." ---Jaimey Fischer, University of California, Davis "The German Patient provides an important historical backdrop and a richly specific cultural context for thinking about German guilt and responsibility after Hitler. An

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eminently readable and engaging text." ---Johannes von Moltke, University of Michigan "This is a polished, eloquently written, and highly informative study speaking to the most pressing debates in contemporary Germany. The German Patient will be essential reading for anyone interested in mass death, genocide, and memory." ---Paul Lerner, University of Southern California

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