

Fall, 2011

Instructor: Katherine Arens

Office: Bur 320

Hours: Tuesday 2-3:45 & by appointment

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UGS 303: Exiled to Hollywood: Immigrants in the Movie Machine

Hollywood's golden age, from the 1930s through the 1960s, was due in no small part to the presence of emigrants or refugees: actors, directors, writers, studio heads, and technical production people. That influence continues today.

This course will introduce you to some of their finest films, and to the problems faced by artists in exile then and now, as they try to recoup careers and reputations, and deal with media, publicity, stereotyping, and language barriers. Case studies here will favor especially "Austria in Hollywood." From Klaus Maria Brandauer through Arnold Schwarzenegger, from *The Sound of Music* to *Sunset Boulevard*, *Ninotchka* to *Eyes Wide Shut* -- these are the figures, texts, and films that create, transcend, exploit, and perpetuate international images of their homelands. Yet within the culture industries, this exemplary immigrant community offered an unparalleled source of film industry talent and critical intelligence, contributing an urbane, witty tone to the Hollywood film, joining entertainment to sophisticated social criticism.

These films will also be used to introduce how to "read" plays, films, and media and think critically about their content -- especially what it means to cross cultural lines, to import and export culture across political and social boundaries. Topics to be addressed include:

- adaptations (book to play to film to remakes)
- conventions and stereotyping
- film genres
- directors, esp. Ernst Lubitsch & Billy Wilder
- famous faces: how celebrity works

Readings:

Neal Gabler. *An Empire of Their Own: How the Jews Invented Hollywood*. New York: Anchor Books, 1988. ISBN 0-385-26557-3

Otto Friedrich. *City of Nets: A Portrait of Hollywood in the 1940s*. Berkeley: U of California P, 1997 [orig. 1986] ISBN 0-520-20949-4

Recommended:

Cornelius Schnauber, *Hollywood Haven: Homes and Haunts of the European Emigres and Exiles in Los Angeles*. (Trans. Barbara Zeisl Schoenberg.) Riverside, CA: Ariadne, 1997; # ISBN: 1572410426

Other Readings on the Class Blackboard Site

*This course is designed to fulfill the 6 requirements for a signature course:

<<http://www.utexas.edu/ugs/sig/propose/requirements>>

*This course uses as its Gem the Fine Arts Library's media collections and PCL's general collections; see <<http://www.utexas.edu/ugs/sig/propose/requirements/gems>>.

* This class will use +/- grading.

Assignments and grading:

- "Introduce yourself profile " Wiki page: 5% of final grade
- Daily Quizzes = 10 % (2 points each: one for taking it, one for correctness)
- Attendance at university lecture = 2 points, counted as one of the Daily Quizzes
- Film Worksheets ("Précis") = 2 x 5 % = 10 %
- Group project, posted online = 10 %
- Individual film review (growing out of group project) = 15 %
- Oral presentation in discussion section = 5%
- Midterm = 15 %
- Final = 30 % (15% for essay test; 15% for individual project submission)

LEARNING OUTCOMES

BY THE END OF THIS CLASS YOU WILL/WILL BE ABLE TO:

- Locate and use significant University resources, including
 - the "Gem" that is the Perry-Castañeda Library, its online bibliographic resources, and its reference librarians
 - University resources for hardware, software, IT connectivity and repair
 - the media library in the Fine Arts Library
 - guest and special lectures arranged by university entities
 - UT offices for student assistance on writing and other academic and personal issues (tutoring, SSD)

- Learn academic norms for key presentation skills
 - Identify and use style manuals for paper presentation.
 - Construct bibliographies in proper professional form using NoodleBib or an identified style manual
 - Use a wiki page online to present group work.
 - Construct and deliver an oral presentation based on an original argument
 - Construct and use a short PowerPoint in an oral presentation
 - Transform an oral presentation into a written academic paper
 - Complete a professionally presented academic paper with footnotes, bibliography, and normal typographic and formatting conventions

- Learn key academic skills useful beyond this class
 - How to design a research strategy reflecting specialized resources (not just general ones), transforming an idea for a paper topic into a plan for keywords and bibliographic databases
 - Using online bibliographic databases systematically to located examples of reference works, primary web and paper sources, and secondary literature by scholars on a topic.
 - How to use a précis (a focused information matrix supporting a thesis statement and a stated approach to developing an argument) for analyzing a film or essay and for synthesizing information into a draft argument suitable for academic purposes
 - How to construct arguments using visual and textual evidence for support (how to read a film, how to read a text, how to compare and contrast films and texts in various combination).
 - How to read a text or film within various horizons of expectation – that is, with relation to the context of its production (why it was made the way it was) and to its various receptions (audiences differing in time and place).
 - How to read a film or read a book in terms of its intertextuality and genre – that is, how it refers to, influences, or is influenced by works with similar structures, styles, intents, and impacts (genres)
 - Using concepts from secondary literature (work by specialized scholars) to analyze primary texts (original books, films, websites, etc.)

- Learn about how film scholars talk about films
 - about stars and celebrity
 - about adaptations (texts such as plays -> film)
 - about remakes
 - how to use basic terminology: intertextuality, horizon of expectation, basic technical terms describing the aesthetics and technology of film

- Learn about the film industry's history
 - a selection of films from the American Film Institute's top 100 list, especially in the black-and-white era
 - the outlines of Hollywood history, WW I - the 1960s, with a focus on the studio moguls
 - a selection of directors who immigrated from Central Europe
 - a selection of talent who immigrated from Central Europe
 - a selection of films made to capitalize on popular genres
 - a selection of films made to comment on then-current political situations

UGS 303: EXILED TO HOLLYWOOD
PRACTICAL INFORMATION:

CLASS AND CLASSROOMS:

Cell phones must be turned off in class and kept out of sight in backpacks or pockets; computers and other electronic devices may not be used in the lecture classroom or discussion sessions. If a student uses electronic devices for and creates a disturbance for the professor or other students, s/he will be asked to leave for the remainder of that class.

ALL SECTIONS MEET TTH 9:30-11 in BUR 208.

Attendance is compulsory (see information on daily quizzes).

In addition, each has a small group Friday meeting that is **COMPULSORY**:

Unique	Day	Time	Location
		TA = MELISSA WARAK	MWARAK@MAIL.UTEXAS.EDU OFFICE: BUR 382 OFFICE HOURS: Tues 11-12 and by appointment 471-5665
64095	F	12:00 - 1:00	BUR 234
64105	F	1:00 - 2:00	BUR 234
64115	F	2:00 - 3:00	RLM 5.120
		TA = CARLOS AMADOR	carlosamador@mail.utexas.edu OFFICE: BUR 362 OFFICE HOURS: Fri 10:30-11:30 232-6381
64100	F	12:00 - 1:00	BUR 232
64110	F	1:00 - 2:00	RLM 6.114
64120	F	2:00 - 3:00	RLM 5.122

FINALS are given at times established *by the University* and posted as part of the course schedule. THESE TIMES ARE NOT NEGOTIABLE.

See < <http://registrar.utexas.edu/schedules/119/finals> > to plan your finals week.

For a class at TTh 9:30–11:00 am, this semester, the final is on Friday, December 9 , 2:00-5:00 pm. All project parts of your class final assignments are due by 2 PM on DECEMBER 9 turned in at BUR 320. The online portion of your final must also be completed by the same time and date.

WEB PRESENCE:

- Class Website for group project: <<http://wikis.la.utexas.edu/austria/>>. You will receive login directions at your listed email; please watch for them and deal with your passwords appropriately.
- Class gradebook is on the class' Blackboard site, the link to which can be found in "My Classes" under UT Direct.
- Many Class Readings are PDFs on the Blackboard site under "Class Documents"

ACADEMIC ASSISTANCE

- Academic Assistance is provided by the UT Learning Center, in Jester Center, Room A115A. It offers help with college-level writing, reading, and learning strategies. It is free to all currently enrolled students.

- See: <<http://www.lib.utexas.edu/services/assistive/policy.html>> for requesting help in using the main library (PCL) or the Fine Arts Library (for films).

STUDENTS WITH DISABILITIES

The University of Austin provides upon request appropriate academic accommodations for qualified students with disabilities. For more information, contact the Office of the Dean of Students at 471-6259, 471-6441 TTY. Any student with a documented disability who requires academic accommodations should contact the Service for Students with Disabilities as soon as given to your TAs to receive accommodations. You **must** be registered with the Students with Disabilities Services to request any accommodations for tests, assignments, or other assistance and work with that office to arrange them with your instructors. See: <<http://www.utexas.edu/diversity/ddce/ssd/index.php>>.

SYLLABUS AND ASSIGNMENTS:

All requirements have been given to you in writing, in the package including this sheet. If you don't read it and miss something, it's not our problem. **NO LATE WORK ACCEPTED**; see the conditions for making up work for medical and other leaves are listed in the next section.

RELIGIOUS HOLIDAYS AND OTHER ABSENCES

- By UT Austin policy, you must notify the instructor and TA of your pending absence at least fourteen days prior to the date of observance of a religious holy day. If you must miss a class, an examination, a work assignment, or a project in order to observe a religious holy day, you will be given an opportunity to complete the missed work within a reasonable time after the absence.
- The same applies to official university obligations like Club or Varsity sports, which usually provide documentation of planned away games at the start of each semester.
- Documentation from a physician is required for medical absence; arrangements for work to be made up must be made promptly.
- In no case should the work be completed more than 2 weeks after the absence.
- Other absences (e.g. family events) must be arranged for at least **TWO WEEKS IN ADVANCE** and missed work must be turned in at the **NEXT CLASS SESSION** after the one you missed. Submission before you leave is of course encouraged.

CHEATING AND PLAGIARISM

All students fall under the UT Honor Code:

The core values of the University of Texas at Austin are learning, discovery, freedom, leadership, individual opportunity, and responsibility. Each member of the University is expected to uphold these values through integrity, honesty, trust, fairness, and respect toward peers and community. < <http://registrar.utexas.edu/catalogs/gi09-10/ch01> />

Cheating and other forms of scholastic dishonesty, including plagiarism, will be reported to the Dean of Students. Cheating on tests or plagiarism on papers will mean an F for the assignment, with no makeup possible. If you engage in any form of scholastic dishonesty more than once, you will receive an automatic F for the course.

If you are unsure about the exact **definition of scholastic dishonesty**, you should consult the information about academic integrity produced by the Dean of Students Office: <http://deanofstudents.utexas.edu/sjs/acint_student.php>.

Plagiarism means using words or ideas that are not your own without citing your sources and without indicating explicitly what you have taken from those sources. If you are unsure about what constitutes plagiarism, consult:

<<http://www.lib.utexas.edu/services/instruction/learningmodules/plagiarism/>>

What does "**citing your sources**" mean? It means providing appropriate footnotes and bibliographic entries. See

<<http://www.lib.utexas.edu/services/instruction/learningmodules/citations/>>. To make correct citations, researchers often use bibliographic software like UT's "Noodlebib" <<http://www.lib.utexas.edu/noodlebib/>> or Zotero <<http://www.zotero.com>>.

ADDITIONAL INFORMATION ON CHEATING:

The Student Judicial Services Website provides official definitions of plagiarism and cheating:

- Definitions of plagiarism and other forms of scholastic dishonesty, based on Section 11-802d of UT's *Institutional Rules on Student Services and Activities*:
< http://deanofstudents.utexas.edu/sjs/scholdis_plagiarism.php >
- The University's Standard of Academic Integrity and Student Honor Code (from Chapter 11 of the University's *Institutional Rules on Student Services and Activities*):
< http://deanofstudents.utexas.edu/sjs/acint_student.php >
- Consequences of scholastic dishonesty:
< http://deanofstudents.utexas.edu/sjs/scholdis_conseq.php >
- Types of scholastic dishonesty: unauthorized collaboration, plagiarism, and multiple submissions: < http://deanofstudents.utexas.edu/sjs/scholdis_whatish.php >

BEHAVIOR CONCERNS ADVICE LINE (BCAL)

If you are worried about someone who is acting differently, you may use the Behavior Concerns Advice Line to discuss by phone your concerns about another individual's behavior. This service is provided through a partnership among the Office of the Dean of Students, the Counseling and Mental Health Center (CMHC), the Employee Assistance Program (EAP), and The University of Texas Police Department (UTPD). Call 512-232-5050 or visit < <http://www.utexas.edu/safety/bcal> >.

SUMMARY OF RESOURCES FOR LEARNING & LIFE AT UT AUSTIN

The University of Texas has numerous resources for students to provide assistance and support for your learning.

- Sanger Learning and Career Center: <http://lifelearning.utexas.edu/>
- Undergraduate Writing Center: <http://uwc.utexas.edu/>
- Counseling & Mental Health Center: <http://cmhc.utexas.edu/>
- Career Exploration Center: <http://www.utexas.edu/student/careercenter/>
- Student Emergency Services: <http://deanofstudents.utexas.edu/emergency/>

EMERGENCY EVACUATION POLICY

Occupants of buildings on the UT Austin campus are required to evacuate and assemble outside when a fire alarm is activated or an announcement is made. Please be aware of the following policies regarding evacuation: Familiarize yourself with all exit doors of the classroom and the building. Remember that the nearest exit door may not be the one you used when you entered the building.

If you require assistance to evacuate, inform your TA in writing during the first week of class. In the event of an evacuation, follow my instructions or those of class instructors. Do not re-enter a building unless you're given instructions by the Austin Fire Department, the UT Austin Police Department, or the Fire Prevention Services office.

Q DROP POLICY AND OTHER SIGNIFICANT DATES

- Texas law limits the number of course drops for academic reasons to six. Senate Bill 1231 says:
Beginning with the fall 2007 academic term, an institution of higher education may not permit an undergraduate student a total of more than six dropped courses, including any course a transfer student has dropped at another institution of higher institution of higher education, unless the student shows good cause for dropping more than that number.
- Note that the dates for dropping courses and changing grades are indicated in the University Academic Calendar: < <http://registrar.utexas.edu/calendars/> >. You are responsible for these dates; instructors have NO control over them.

Fall, 2011 Syllabus

UGS 303: Exiled to Hollywood: Immigrants in the Movie Machine

Week 1: August 25

TH Introduction to the Course:

- logistics, texts, films, requirements
- course objectives: how to research, how to argue, how to make cases about data from "culture industries"
- Hollywood Immigrants, the media industries, and culture transfer

RECOMMENDED BACKGROUND:

Chapter 6: Straubhaar and La Rose, *Media Now* (on film as media)

<http://www.ac.wvu.edu/~culture/Valsiner.htm> = defining culture transfer

SPECIAL NOTE: You may have a quiz on the syllabus on Friday as part of your first section. Be sure you read it carefully and know what is going on in the class, including the names of your instructors. Bring questions about requirements,

FR Practical Topic:

What is academic research?: defining primary and secondary literature

Definition of learning objectives; other requirements and tips; attending university lectures

READ: Richard Dyer, *Stars*, Chap. 6: "Stars as Specific Images"

SKIM: Graeme Turner, Frances Bonner and P. David Marshall, "Producing Celebrity," in Marshall, ed. *The Celebrity Culture Reader*, 770-798

(NOTE: "read" = class and quiz focus; "skim" = important second examples -- read at least the first page and a couple of sample pages so you know what it's about, to be used in lectures)

PART I: Exporting Actors and Celebrity: Casting, Marketing, & Career

Week 2: August 30, September 1

TU The Case of the "Gubernator": How to Use Celebrity

Pumping Iron

Conan the Barbarian

READ:

- Christy, "The Great Life" (Schwarzenegger on *Conan*)
- Busch. "Mass Appeal"
- Woodman, "Meet Mr. Iron Will"
- Hibbert, "Take Me to Your Lederhosen"

CLASS DISCUSSION: *Pumping Iron* turned Arnold into a celebrity; *Conan* into a star. Speculate on what these roles showed to the audiences about "who is Arnold," and "why is he special?" Speculate on Arnold's calculations -- what was he doing to be famous? (Use Dyer and Turner et al. definitions of stars and celebrities as ground for your speculations.)

TH From Terminator to Gubernator

True Lies

READ AND VIEW:

- <http://www.youtube.com/user/GovSchwarzenegger> (listen to a couple of his speeches)
- <http://www.facebook.com/joinarnold> (what's his image here?)
- <http://www.joinarnold.com/>
- <http://www.schwarzenegger.com/> (where his old image used to be)
- Ball, "Arnold Schwarzenegger museum opens in Austrian hometown"
- Bruck, "Letter from California: Supermoderate!"
- "Historians Dispute Schwarzenegger's Convention Comments"

- "Briefmarke: Arnie zum 'Aufpicken'" (Arnie has a stamp!- picture)
- "Zum Ablecken: Arnie jetzt als Briefmarke"
- Seeßen. "Arnold Schwarzenegger"

CLASS DISCUSSION: What does celebrity bring to politics--- compare his presentations as "Arnold" and as "the governor" (a before-and-after comparison).
-- what from his movie images carries over into his political images?

FR Practical Topic:

How to build a case -- how to do an analytic précis based on comparison of data

Comparison of the Schwarzenegger images from politics and the media:

- <http://www.joinarnold.com/>
- <http://www.facebook.com/joinarnold>

Week 3: September 6, 8

TU Celebrity Culture and International Cultural Capital

READ: Essays from Marshall, ed. *The Celebrity Culture Reader*:

- John Street, "The Celebrity Politician: Political Style and Popular Culture," 359-370
- Chris Rojek, "The Psychology of Achieved Celebrity," 609-617
- P. David Marshall, "New Media - New Self: The Changing Power of Celebrity," 634-644

CLASS DISCUSSION: "Cultural capital" refers to a kind of power and influence that anyone with social status and visibility can exert or use to make things happen; come prepared to give some examples of what can happen when a star moves beyond the movie industry.

TH Klaus Maria Brandauer: Leading Man Becomes the Character Actor

Mephisto
Never Say Never Again
Out of Africa

READ:

- Thomas, "Brandauer's Career Accelerates"
- Jaehne. "Talking Heads: Out of Austria" (Interview w/ KMB)

CLASS DISCUSSION: Brandauer is Austria's equivalent of a great Shakespearean actor. *Mephisto* was an Academy-Award-winning film that established him as an international star of sorts. Brandauer then gets a key small role in a Meryl Streep-Robert Redford extravaganza, and a seriously silly role as one of the great Bond villains. If you were his agent, how would you market him? What kind of career will he have subsequently in the US?

FR Practical Topic: How to use theoretical models -- how to do a synthetic précis

DISCUSSION: First Précis assignment pre-view: working through two précis worksheets

PART II: "Translation," "Adaptation," and "Remakes": Boundary-Crossings -- Where Scripts Come From

Week 4: September 13, 15

TU The Politics of Adaptation

READ: Lefevere, *Translation, Rewriting, and the Manipulation of Literary Fame*
Chapter 1, "Prewrite"; Chapter 2: "The System: Patronage"

CLASS DISCUSSION: "Translation" or adaptation (especially with remakes) requires awareness of a *source* and a *target* -- two frames of reference, each including a culture's sense of stereotype, genre, etc., and an audience with a specific set of viewing habits. The challenge for an adaptor is to make the source material fit

the target. What kinds of issues must be dealt with in moving materials across national, audience, language, or time boundaries?

PRÉCIS 1 DUE: Schwarzenegger

TH Hookers Entertainers with Heart: One Theme, Three Generations

Irma La Douce

Sweet Charity

Moulin Rouge

(and never forget *Gigi*, the musical off a French short story)

CLASS DISCUSSION: What kind of stereotype do these women play, and why do hookers need to play in musicals? Compare Shirley McLaine and Nicole Kidman. What other elements of *Moulin Rouge* are borrowed from Wilder's *Irma*? (Look particularly at the visual and dance styles.)

FR Practical Topic: how to structure a comparative argument with clips/texts

Brainstorming on what can be compared in films (technical/stylistic issues, content, representations). Think of Lefevre's notions of *rewriting* for a target audience.

Discussion of group project

Week 5: September 20, 22

TU Case Study: Urban Decadence, Vienna 1900 and Manhattan 1990

READ: Arthur Schnitzler, "Dream Story"

CLASS DISCUSSION: What does the novella say about the relations between men and women? What's relevant to today in this novella? What seems dated?

TH The Remake: Changing Audiences and Nations

Kubrick, *Eyes Wide Shut* (note: parts very r-rated; fast forward is good)

CLASS DISCUSSION: Argue for or against *EWS* as successful adaptation. Consider Kubrick's preservation of the original's themes; what had to be changed to make the topic work for today's audience.

(Note that Schnitzler has been adapted repeatedly. The most familiar case is his play *Reigen* (Hands Around, La Ronde, or Rondeley), which turned into Max Ophüls' classic film, *La Ronde* (1950), Tom Stoppard's *Dalliance* (1986), and David Hare's *The Blue Room* (1998), which starred Kidman on Broadway.)

FR Practical Topic: how to compare--building a précis on intermediality

NOTE: Bring Schnitzler text to class; come prepared with a scene from the novella that you think was or wasn't in the film. Again, think of what the changes tell us about the target audience.

GROUP PROJECT PHASES 1 & 2 DUE

Week 6: September 27, 29

TU The Plot Thickens: Adaptations

SKIM: Oxenford, *A Day Well Spent*

READ: Thornton Wilder, *Merchant of Yonkers* and *Matchmaker* (plays)

CLASS DISCUSSION: Wilder did not get his material directly from Oxenford, he got it off of Johann Nestroy's *Einen Jux will er sich machen* (translated as *A Night Out*, or *He Wants to Have a Lark*, premiered 1842 in Vienna and published 1844). The matchmaker figure emerges in Nestroy as somewhat more important than in Oxenford. What changes are necessary to update a play over a century? Check particularly what stands in the way of the marriages, as keys to social values of the target audiences.

TH Film Showing: Wilder, *The Matchmaker* (dir. Anthony, with Shirley Booth)

FR Practical Topic; From comparison to research

Debrief on project pages: what difficulties did you have in doing the project.

DISCUSSION: Compare Wilder's two versions of one text, and speculate on what information one needs to understand changes.

NOTE: Come to class with at least one example of a significant change between the Wilder plays. Compare *Merchant* 54-58 with *Matchmaker* 298-301; *Merchant* 171-174 with *Matchmaker* 395-396 -- why were the changes made? Class discussion will focus on what kinds of research one might need to do to understand what the changes mean for the audience.

GROUP PROJECT PHASES 3, 4, & 5 DUE

Week 7: October 4, 6

TU *Merchant of Yonkers to The Matchmaker to Hello, Dolly*

The Matchmaker (film)

Hello, Dolly

READ:

- <http://www.imagi-nation.com/moonstruck/albm69.html>
- Dunne, "Dolly's Dilemma"
- Hirschorn, "In the Picture"
- Kelly, "Directing Dolly"

CLASS DISCUSSION: These are two theater pieces transformed into films (one play, one musical). Compare the characterizations especially of the matchmakers, Streisand and Booth, especially in light of casting decisions and the need for "bankable" stars.

TH The Dark Side of Adaptation: From Play to Musical

Liliom (dir. Fritz Lang, another Austrian!!)

Carousel

READ:

- Ferenc Molnár, *Liliom*
- http://www.germanhollywood.com/metrop_1.html
- [http://en.wikipedia.org/wiki/Carousel_\(musical\)](http://en.wikipedia.org/wiki/Carousel_(musical))
- <http://www.theatrehistory.com/american/musical013.html>

CLASS DISCUSSION: This is another set of adaptations, but this time it's one play, one film of the play, and then a musical. Compare the scenes of the male-female relationships in them.

FR Practical topic: PREPARE FOR EXAM

Review particularly concepts of celebrity, cultural capital, adaptations and audience.

INDIVIDUAL FILM REVIEW DUE (FIRST SHORT ESSAY)

Week 8: October 11, 13

TU Exam 1: Midterm

PART III: The Culture of an Industry: How Hollywood Responds to History

TH Setting the Stage: The Producers Who Made Hollywood

SKIM: *An Empire of Their Own*, Chapters 1- 5 (on the movie moguls)

NOTE: read enough so that you get a sense of who these people are and how they operated; you need to know these people because Hollywood changes in response to World War II, which helps explain what happens to filmmaking and the directors when they get there. You need to KNOW these names, what studios they ran, and what issues they represent.

FR Practical topic: factoring in goals and audience

Defining *horizon of expectation*

READ: "Horizon of Expectation," "Reader-Response Theory"

SKIM Essays from Grant, ed., *The Film Genre Reader III*. Read enough so that you can define for yourself what a "genre film" is -- how you recognize it and why one cares about that designation.

- Edward Buscombe, "The Idea of Genre in the American Cinema" 12-26,
- Rick Altman, "A Semantic/Syntactic Approach to Film Genre" 27-41
- Judith Hess Wright, "Genre Films and the Status Quo," 42-50

DISCUSSION: what elements of genre films are encompassed in the idea of "horizon of expectation"? Can the "horizon of expectation" differ between film-maker and viewer? How does the viewer change after WW I? WWII?

Week 9: October 18, 20

TU Forced into Exile: Hollywood between Two World Wars

READ:

- *An Empire of Their Own*, Chapter 6 (and skim or dip into Chapter 7 so that you get a sense of their life styles)
- *City of Nets*, Chapters 2 and 3 (on the politics of refugees, their political situations, and the culture they generated)

RECOMMENDED BACKGROUND

Schnauber, *Hollywood Haven*

CLASS DISCUSSION: What happened in Hollywood with WW II? How did its culture change?

TH How Europe Became Unwelcome in Hollywood

READ:

- *An Empire of Their Own*, Chapter 9 (dip into Chapter 8 so you can identify the "rabbi to the stars")
- *City of Nets*, Chapters 8 and 9 (political problems and backlash)

CLASS DISCUSSION: Generations, the field of cultural production, and domestic politics: how Europe became unwelcome in the US

FR Practical topic: cultural-historical representation & culture transfer

CLASS DISCUSSION: Make a mental map of what happened between the two generations of Hollywood immigrants -- Hollywood up to the Great Depressions (early 1930s), and Hollywood around World War II (late 1930s to the 1950s). Bring in examples from *Empire of Their Own* and *City of Nets* that point to the "before and after" situations for the filmmakers -- and for the whole identity of Hollywood, within its own community and in the US.

Next week's films will show you film clips that show the film styles of the different parties involved: pre- and post- WW II, as well as Europe versus the US. These films are evidence for the different audience's horizons of expectation -- what film contents were *supposed* to look like and what stories an audience expected.

PART IV: Cinema and Culture Clash: What Europe Brought to Hollywood

Week 10: October 25, 27

TU Europe's World War II: *The Third Man*

READ: excerpts from Drazin, *In Search of The Third Man*

Kemp, "Retrospective: *The Third Man*"

McFarland, "The Third Man: Context, Text and Intertextuality"

CLASS DISCUSSION: *The Third Man* is one of the great thriller movies. What images of Europe and Vienna does it provide to the US? Who are "good guys" and "bad guys," and why?

TH Hollywood's WW II: Austrian Film Stereotypes: Before and After WW II
The Great Waltz (Bio-Pic of Johann Strauss, II, the "Waltz King")
The Sound of Music (Austrians and Germans: packaging Nazis)
READ: "Where are they now?: *The Sound of Music*"
<http://www.theatrehistory.com/american/musical010.html>
CLASS DISCUSSION: These films are set in Hollywood's Vienna, the capital of Austria.
What representations of Austria (or Europe in general) exist? How do they
change before and after the Second World War?

**FR Practical topic: Reading in Historical Contexts -- why you need to factor in
"horizons of expectation"**
DISCUSSION: what does it mean to read *from context* -- what kinds of changes
did these professionals make when they left Europe? Think of their target
audiences, appropriate source materials, what kinds of cultural capital they had
or lost. Come in which some ideas of what kinds of problems they had entering
Hollywood, and what problems existing Hollywood (including an older generation
of immigrants) had in coping with them. How can these problems lead you to
bibliography sources?
*****HAVE YOU STARTED YOUR FINAL PAPER YET? Don't miss the last library
research aid sessions Oral presentations start next week.**

**PART V: Ernst Lubitsch, European Stylist, and Billy Wilder, Meta-Director Making Europe
American: Making Politics by Using a Horizon of Expectation**

Week 11: November 1, 3

TU Between the Wars: Imagining Enemies

Lubitsch, *Ninotchka*

CLASS DISCUSSION: Lubitsch is famous for the elegance and wit of his cinema
technique -- how telling gestures, a light touch, and sly cuts that trick the
audience can be used to make extreme points. As you watch the clips, watch for
examples of "the Lubitsch touch," the way Lubitsch *shows* or *suggests* serious
outcomes without *saying* them outright -- a good idea to get around censorship,
but also so as to challenge the audience. He managed to bring European
filmmaking quality to US comedy.

PRÉCIS 2 DUE: Comparing stereotypes, *Third Man* to *Sound of Music*

TH : "The Lubitsch Touch" as WW II Satire

Lubitsch, *To Be or Not To Be*

SKIM: Melehy, "Lubitsch's *To Be or Not to Be*"

Gemünden, "Space out of Joint: Ernst Lubitsch's *To Be or Not to Be*"

REC. BACKGROUND READING:

Pratt, "'O, Lubitsch, Where Wert Thou?'"

CLASS DISCUSSION: Here, the "Lubitsch touch" focuses on how to use comedy in the
midst of political tragedies (the Nazi era and Soviet-era political repression).
What does the audience "learn" about politics from these clips? Think too how
Ninotchka is supposedly about World War I, but seems to show us Stalin's
Russia from WW II.

FR Practical topic: oral presentations start

Week 12: November 8, 10

TU From European Genre to American Parable: Reading Intertextually

Lubitsch, *Merry Widow*

Marx Brothers, *Duck Soup*

CLASS DISCUSSION: how staging and camera angles are set by genres *in their
historical horizons of expectation*. These two films are in a long tradition of
staged operettas and musicals. Lubitsch has turned a stage genre (parodied by

the Marx Brothers in one of their most famous movies) into a very specific kind of film by using his "touch" with a camera. We'll look at "staging" in the films.

OPTIONAL BACKGROUND READINGS:

- Isaacs, "Lubitsch and the Filmed-Play Syndrome"
- On Lehar and *The Merry Widow*
 - <http://www.aeiou.at/aeiou.encyclop.l/1371666.htm>
 - <http://www.musicals101.com/widowhist.htm>
 - <http://www.musicaltheatreguide.com/composers/lehar/index.html>
- On Emperor Franz Joseph (the Emperor of the film)
 - http://www.aeiou.at/aeiou.encyclop.f/f677824.htm;internal&action=_setlanguage.action?LANGUAGE=en

OPTIONAL BACKGROUND VIEWING FOR THIS AND NEXT CLASS:

Early Musical Greats: Nelson Eddy and Jeanette McDonald
Sweethearts
New Moon
Rosemarie

Meta Comments: *Kiss Me, Kate*

- TH** **Billy Wilder's Tribute to Lubitsch and the Operetta: An American in Vienna**
Scenes from Nelson Eddy and Jeanette MacDonald: Pre-War Musical Stars (Madonna, Lady Gaga, and Jennifer Hudson, all rolled up into one)
Wilder, *Emperor Waltz*: Swinging the Operetta
READ: Harmetz, "At 73, Billy Wilder's Bark Still has Plenty of Bite," and "Seven Years Without Directing"
RECOMMENDED: Website links to the classical operetta on Broadway
CLASS DISCUSSION: Billy Wilder supposedly hated his own *Emperor Waltz*, one of the few he made in color. We're going to compare the ballroom scenes as part of a single tradition, used differently by the two directors. How do the scenes set up the romantic conflicts, and establish the main characters? Side issue: lighting and framing scenes. Wilder took on US filmmaking styles, but translated European issues into the US context.

FR **Practical topic:** oral presentations

PART VI: You Can't Go Home Again: Billy Wilder Remakes Europe in the US

Week 13: November 15, 17

TU **Sex, Lies, and Politics: Sending Up the US and Its Industries**

One, Two, Three (note: from a play by Ferenc Molnár)

READ:

- Sikov. *On Sunset Boulevard*, 25. Selling It

CLASS DISCUSSION: How does this picture bridge the gap between Europe and America? What stereotypes are at play? How are the Cold War and the "Coca-Colonization" of Marshall Plan Europe dealt with?

TH **The Meta-Picture: Transacting Hollywood History**

Sunset Boulevard

READ: Finish excerpts from Sikov, *On Sunset Boulevard*

CLASS DISCUSSION: Wilder knew his Hollywood history, and so peopled this film with luminaries from older generations of filmmaking, especially in figures like Gloria Swanson, Erich von Stroheim, Cecil B. de Mille, and the card-playing comedians. Up for discussion: what looks and sounds modern or old-fashioned in the film? Consider this film with respect to *City of Nets*, and as a "film noir," as well as to the history of Hollywood.

FR **Practical topic:** oral presentations

Week 14: November 22 (November 24 = Thanksgiving)

TU Hollywood Pushes Wilder: The Wilder Lubitsch Touch and Marilyn Monroe
Some Like It Hot

READ: Excerpts from Sikov, *On Sunset Boulevard*
(the rest of the pdf file, especially Chapter 23)

CLASS DISCUSSION: This film was made after the Production Code went in, censoring the contents of movies with respect to sex and violence. How far did Wilder actually go? That is, what images did he craft for Monroe and Lemmon particularly, and how "American" are they?

TH Thanksgiving

Week 15: November 29, December 1

TU Everything Old is New Again -- Remakes: Scripts and the New Hollywood
Ace in the Hole
Mad City

CLASS DISCUSSION: Costa-Gavras remade this classic Wilder script about the effects of publicity, even though "Ace in the Hole" was the very last of the Wilder films to be re-released, arguably because it is the nastiest movie Wilder ever made. Compare the careerist newsmen.

TH Some Conclusions: The Persistence of Europe in Hollywood

CLASS DISCUSSION: Final exam preparation: what still remains of the Austrian and European heritage in Hollywood? Consider styles, genres, influential directors, and a cultural locus. Who from Europe is "immigrating" today?

FR Final meetings: test review and tips

**FINAL PROJECT AND ONLINE ESSAY TESTS
DUE BY THE START OF THE OFFICIAL EXAM PERIOD
AS INDICATED IN THE UNIVERSITY COURSE SCHEDULE.**

= 2 PM on FRIDAY, DECEMBER 9

**UGS 303:
Exiled to Hollywood: Immigrants in the Movie Machine**

ASSIGNMENTS

GENERAL NOTE:

Each type of assignment and exam has its own description below or appended to this page. Please read them through carefully, because they constitute the contract that the instructor is making with you -- they are the basis for your grades. Except for the group project (which is to be posted on the class wiki site at <http://wikis.la.utexas.edu/austria/>), all written assignments must be submitted in hard copy at the start of the class period when they are due. Neither the professor nor the TAs will accept emailed assignments. Exams may be online at the class Blackboard site (accessible over your UTDirect page).

Make sure you have updated your email with the University (also through UT Direct); make sure you pick up your email and/or set your listservs on digest so that your email account does not fill up. The instructor is not responsible for emails rejected because your box is full, or lost because you've failed to update your address; emails are official UT correspondence and are considered valid notifications if sent to the address you provide, whether received or not.

All assignment grades will be posted on the E-Gradebook off the CLIPs pages through UTDirect. The grades will be posted as points or percentages, with each assignment's point totals indicated. Check your grades often; protests will only be entertained within one week of grade postings. The final grade will be weighted as below, combining the individual elements posted. This class will use +/- grading.

The instructors (professor and TAs) answer email during business hours (M-F 8-5). Do not expect responses before class, in less than 24 hours, or on weekends. Email must be used politely, as the equivalent of a phone call, not as an on-demand message board. This is particularly important for online quizzes and projects; if you are unsure about the technology, start early so that problems may be addressed in a timely fashion.

OVERVIEW OF GRADING:

- "Introduce yourself profile " Wiki page: 5% of final grade
- Daily Quizzes = 10 % (2 points each: one for taking it, one for correctness)
- Attendance at University lecture or alternate departmental lecture = 2 points, counted as one of the Daily Quizzes
- Film Worksheets ("Précis") = 2 x 5 % = 10 %
- Group project, posted online = 10 %
- Individual film review (growing out of group project) = 15 %
- Oral presentation in discussion section = 5%
- Midterm = 15 %
- Final = 30 % (15% for essay test; 15% for individual project submission)

- Deductions:
 - Any late assignments will be docked one letter per day late; not accepted at all after the next class period (T/TH lecture) without proof of medical or equivalent emergency (e.g. doctor's note).
 - Any rescheduling of due dates must be done a MINIMUM of 14 days before the work is done. These are the standards that University athletes are held to; all students can do the same.
 - No work may be submitted by email unless prior arrangements are made.

- Work submitted without page numbers, without your name on each page, and/or not stapled will automatically have a deduction of three points off its grade.

Conversions:

"A" = 95; "B" = 85; "C" = 75; "D" = 65; "F" = below 60. A plus (+) raises the grade by two points; a minus (-) lowers a grade by three points.

Readings and Reading Assignments:

The readings listed on the syllabus are drawn from various sources. Many of them are very short articles from newspapers and popular magazines; a few are scholarly articles; two books (mass market) are assigned virtually complete. Some readings marked "background" are included on the syllabus, if you want to read more about the topic.

Reading assignments are due THE DAY THEY ARE LISTED on the syllabus.

As to purchase: see the **list of readings** included with the syllabus for indications as to what books are *required* and which *recommended*. If a reading is indicated on that list as "Electronic Reserve," it is in the "Class Documents" folder on the BlackBoard site as a .pdf for downloading and reading; the title of the pdf is given in that list, as well. Any readings marked as pertaining to your Friday sessions **MUST** be brought to class.

Supplementary information for reading is available on the class website: links to information pages for each film, to film terminology, and to various web sources.

Films on Syllabus and Other Required Film Viewings:

Many film clips will be shown in class for reasons of comparisons. You are responsible for reading all about them on the Internet Movie Data Base and Wikipedia (the film list on the class website, under the "films" link, has hotlinks to one data page; the IMDB has more, so click around once you get there).

You are responsible for knowing the following data on each film (which may be part of a day's quiz; see below):

- release date
- full title
- director
- country of origin, if not US
- major awards won (if any)
- lead actors (the main 4-6)
- basic setting and synopsis (what year, what events, what country)
- viewing the online trailer, if it exists.

The class sessions will assume that you know the "who, what, where, when" of the films to be discussed each day.

Over the course of the semester, **you will be responsible for viewing a minimum of 9 (nine) of the listed films all the way through and for knowing their facts well (see the distribution list below).**

Some films are compulsory; in some areas, you will have to make choices about what areas you "master" as part of your written assignments or exam preparation.

The vast majority of the films are available in the University's media collection (in the FINE ARTS LIBRARY); all are currently available commercially at discount prices (and at sites like Amazon.com, often used, very cheap), and so can be ordered quickly (DO IT NOW, IF YOU INTEND TO BUY). **I Luv Video** (2915 Guadalupe, 512-236-0759) and **Vulcan Video north** (29th & Guadalupe) have most of the films for rent; most are available on **NETFLIX, AMAZON**, or other streaming options. You are responsible for planning your own viewing times and patterns, so that all the written assignments can be turned in on time.

A study guide to films is part of your syllabus: "How to Study a Film." It outlines what information you need to know *first* to orient yourself into discussions about wars. Take it as a

checklist for the *minimum* you need to do to qualify as "knowing about" a particular film for daily class quizzes, for the online short tests, and for the midterm and final.

Viewing Assignments

Aside from in-class clips, this class will require you to SCHEDULE YOUR OWN FILM VIEWING as preparation for written assignments or tests. In most cases, the choice is for you to go see the full version of something excerpted in class. Most of these films are available commercially; don't forget that Amazon.com has used DVDs for sale, and that online streaming is possible for a lot of them. ALSO, all of the class films are available in the Film Collection in the Art Library. Make your decisions and schedule popcorn night for your dorm or roommate or friends! Most of these are popular, prize-winning films of their day, and so are still extremely watchable.

DISTRIBUTION OF FILMS THAT YOU HAVE TO VIEW AND PREPARE ON YOUR OWN FOR GRADED CLASS ASSIGNMENTS:

- FOR PRÉCIS 1:
 - ONE film starring either Schwarzenegger, or Brandauer (as example of how they negotiate their star images)
 - FOR GROUP PROJECT:
 - ONE film for the group project, from the list below.
 - FOR MIDTERM:
 - ONE SET of adapted materials (text plus one film): pick either
Dream Story plus *Eyes Wide Shut*
OR
Day Well-Spent plus *Matchmaker* (Wilder) plus *Hello, Dolly!*
OR
Liliom (Molnar) plus *Carousel*
 - ONE PAIR of films sharing a theme, genre, or style: pick either
Irma La Douce AND (*Sweet Charity* OR *Moulin Rouge*)
OR
one Schwarzenegger or Brandauer film, and some parallel that you explain as a genre film (from class or not -- so a Stallone film would work as an action film parallel to a Schwarzenegger film)
 - FOR PRÉCIS 2:
 - TWO FILMS:
Sound of Music
Third Man
 - FOR FINAL:
 - ONE film by Ernst Lubitsch: pick either
To Be or Not To Be
OR
Ninotchka
 - ONE film by Billy Wilder: pick either
Sunset Boulevard
OR
One, Two, Three
OR
Some Like It Hot
-

Daily Quizzes and University Lecture:

Many days, the class will start with a pop quiz. These will consist of one or two questions, usually multiple choice, true/false, or a brief fill in the blank. The topic can be facts from readings, data on films, or something discussed in an earlier class. These quizzes will introduce the item type in any fact-based online quizzes. What do you need to know? See the description above about what you need to know about a film before we talk about it in class; for a reading, the major who, what, where, and when that it introduces -- some big picture item.

No makes ups; no taking the day's quiz late (it will be OVER by 3-5 minutes into class). Don't come late. Quizzes are worth 2 points each: one for taking it and writing your name on the card, and one for getting the answer(s) right.

Attendance at University Lecture series or another lecture sponsored by a Program, Center, or Department (which includes the Union Speaker Series) (1 event) is compulsory. See <http://www.utexas.edu/ugs/uls> for information on the University Lectures organized by Undergraduate Studies. You will have two choices that will be posted online afterwards.

Document your attendance by turning in 100 words assessing the lecture from your point of view; include as the header: your name, the name of the speaker, the title of the lecture, the sponsor and location (the header does *not* count in your 100 words). If you miss the UGS-sponsored events, they will be available online. All written proof due within 7/8 days of the lecture date; no late work accepted. This must be turned in to your TA in hard copy; it is your responsibility to get this done.

Film Précis:

A précis ('pray-see) is an assignment grid that helps you make an informed and consistent analysis of a text (book or film). You will have to turn in **two** one-page précis worksheets in the course of the class, on assigned topics. They will help you with your group project and with the essay tests in the course, because they show you how you might structure arguments about how cultural divides are crossed. You may do the first of these précis worksheets with a partner. Turn in one project with both your names on it. Your partner must be in the same Friday section as you are.

Attached to the assignments, find a general description of what a précis does, and two précis worksheets for you to copy as the basis for your assignments. A précis is about a page long. Focus on the matter at hand and continuity are rewarded, not length or wordiness.

Each précis must be typed (use a table for layout!); they must be submitted in hard copy. No funny fonts. No inflated font sizes. Due dates indicated on syllabus. Your précis worksheets will not receive a letter grade, just 1-5 points each toward your final grade (for the 5% each is worth).

The general description of précis are intended to help you construct the original précis that is part of your final assignment for the course.

Group Project: From Film Watching to Film Review

The first part of this project will be done in a small group of 3 students and posted online at the class wiki site: <<http://wikis.la.utexas.edu/austria/>>.

Shortly after the start of the semester, you will receive an email with a temporary login to this site. Respond to it, change your password, and you will be able to edit the wiki. You will need the links on the left-hand menu that say "create profile" and "create wiki page."

PHASE 1) Set up your group and introduce yourself to your group by filling out your profile page. Explain who you are (only public data, please), and what you are interested in with respect

to film. If you need help with the wiki, visit the LAITS lab on the second floor of Mezes Hall. Student tech consultants are available there to help you.

PHASE 2) PRERESEARCH PHASE: Pick a film

In consultation with your group, pick a film by a classic director from Austria (or its political precursor, the Austro-Hungarian Empire), choosing from the following list:

- Michael Kertesz/Curtiz
- Otto Preminger
- Fritz Lang
- Georg Wilhelm Pabst

Use IMDB and Wikipedia to orient yourself to your choices -- find out who these people are, and what kinds of films they made. Pick one that all of your group thinks is worth watching. You should also check availability on Netflix, the University Library's website, Amazon.com or Moviesunlimited.com -- non-availability is not an excuse for project lateness. Ebay is a source of some rarities, if you want to buy.

Start your project page by establishing a new wiki page with your group's names as a header (joe-anne-miguel or william-carlos-leah). Then use the text box on that page to set up your project, starting with a header on this film, in proper bibliographic format. Working together, write 100-150 words justifying your choice of director and film. Why have you chosen it, and what do you hope to find?

Post this material on your group's web page, and prepare to watch the movie.

PHASE 3) PLANNING YOUR MOVIE REVIEW

Watch your film, and in discussion with your group, decide why it is an interesting case -- why it is particularly worth watching (or not). For example, is the film worth watching

- in terms of its source material (historical event, current events, another film [when it's a remake], a piece of literature)? This probably means you'll want to evaluate the film as it serves a particular audience'
- in terms of the talent/celebrities involved? This probably means that you'll discuss how the entertainment industry and its infrastructure influenced the origin and marketing of the film; and/or
- in terms of the genre or cinematographic style issues involved? This probably means you're making an aesthetic argument about how the film was put together by the director, or how it fits together with other films of the same type.

Use the "how to study a film" handout attached to this syllabus for other ideas. Once you have discussed what the film offers, then turn to planning your initial research on the film.

PHASE 4) DESIGNING YOUR RESEARCH

Use your discussion to plan your initial research -- to move beyond the preliminaries you have located on sites like Wikipedia and find the material that will help you write an informed film review.

To write a film review, you need to decide what you want to review it for -- the script, the stars, the history behind it . . . ?? You are probably looking for two or three small issues about that perspective that you will have to research. Add to your statement about what film you've chosen an outline of what kinds of information would help you make your case. What do you need to know more about, to treat your chosen film the way you want to? Do you need information on the director? On history? On film history? On the making of the film? On the stars? On film genres? Make a list, and annotate each group of facts you need -- explain why those facts promise to help you enjoy or explain the film. There is no real right answer, there is a *choice* to be made and followed up on.

The final problem you'll face, and that you need to explain as part of the project page, is where you can find that information -- go read the "Guide to Library Research" provided with this syllabus. Note that you may *NOT* use a general internet search to do that, nor can you use *Article First* or a *Google Scholar* search through the library -- they are for general orientation, and

overlook a lot of specialized and scholarly information that can help you understand what is going on in your chosen topic. This class requires that you use a SPECIALIZED database -- real research tools, not pre-selected short sets.

So now, for each of the (sets of) items in your research list, ADD a note about where you can find that information (in which reference sources and data bases), and some preliminary thoughts about HOW you'll look for it (key words or topics that you'll use to mine the databases for interesting treatments of the information you need), and what you hope to find.

This means you will need to look at the PCL's Library Online Database page (<<http://www.lib.utexas.edu/indexes/index.html>>) and figure out which ones you need to use beyond the suggestions on the Research Guide. You must log in off that library page for free access, or the sources may try to charge you. See also the research guide provided with your syllabus.

For information on films, the AFI catalogue (<http://afi.chadwyck.com/home>) has information on many films (cast, crew, synopses) -- it is a good online reference book (better than Wikipedia because it is by and for film specialists).

There are also various indices that have *secondary literature* on films -- scholarly articles and books on the topics in the film. For history, Historical Abstracts serves that purpose; for literature, MLA Bibliography and ABELL. But there are also historical newspaper collections that could allow you to check how an event in a movie was originally represented, and image collections, etc. The current newspaper index Lexis-Nexis is an interesting source for movie and book reviews from the US and around the world (and in more than English).

PHASE 5) DOING BASIC RESEARCH

For the final part of your group project, after the annotated list of information you need to find, your group needs to actually go and do some basic research to establish a starting bibliography of sources for your film review project. Each member of the group needs to use the bibliographic sources you have identified and contribute the following to the group project (added by each member by name):

- 3 online sources (websites, etc.) that might be usable sources, along with an assessment of each one's credibility. Use the "source evaluation handout" in your class package for the issues you might want to address.
- 1 or 2 dictionaries or encyclopedias (online is OK, but ones that have paper correlates are better) that might help
- 3 scholarly articles that might be useful for the project, along with an explanation of why you think they are useful (hint: read the abstract and/or look at the keywords)
- one set of sources from the popular media that might be helpful, and why (journalism, fan sites, newspapers, etc.).
- Work together to sort out which ones seem most interesting and suitable to illuminate your film, and post the final list of bibliography sources on your group project page on the class wiki. That posting of sources must be in Chicago Style. If you don't know what Chicago Style is, see < <http://www.lib.utexas.edu/students/citing/index.html> > for general information or < <http://www.lib.utexas.edu/noodlebib/> > to use Noodlebib.

At the conclusion of Phase 5, send your TA an email with an assessment of how your group worked together. If there are radical differences in those assessments, an individual's credit for the project may be adjusted.

- If you are lost on what this process of research means, and want to get oriented before you have to do it again for your solo final project, consult a librarian during one of the open sessions for our course (or other times) : times for this semester will be announced.

Our library and our librarians are the GEMS of the university we are using in this class.

First Short Essay: Individual Film Review

As you share the preliminary work of research and analysis with your group, you will write your own film review based on your discussion and the research you have targeted.

That review will be a critical film review of 400-500 words, aiming at recommending for or against that film for a particular audience or as a specific kind of achievement/disaster. Thus you need to start with a clear thesis statement and introductory paragraph (indicating what kind of a review you are writing, for whom, and with an idea of how you will argue it), and references to at least three of the pieces of secondary literature you located as a group (one from each category), in proper format.

FORMAT FOR FILM REVIEW

- Double spaced, 1 inch margins all round.
- 11 or 12-point type, Arial, Geneva, Times or Times New Roman
- Your name and a page number on EVERY PAGE (top right or bottom center or right -- use "header" or "footer"). Pages must be stapled together.
- All citations (footnotes or endnotes, and bibliography) must be in Chicago Style. (Is this STILL a mystery? See < <http://www.lib.utexas.edu/students/citing/index.html> > for general information or < <http://www.lib.utexas.edu/noodlebib/> > to use Noodlebib. That means you have some decisions about the relation of notes to in-text citations and to the bibliography, too -- one layer more difficult than just making a bibliography list.

Oral Presentation in Friday Section

These presentations will be as a 2-3 minute address to the discussion topic of the day or to one of the films sampled during the week. Formats will vary, but each student must do one presentation each semester, as well as participating in the general discussion. That presentation will be a work-in-progress presentation, showing to your peers what you are working on for your final paper, and how far you've gotten in the research and thinking process.

Each presentation must be done with use of a PowerPoint (usually not more than 5 slides for a two minute presentation), and your goal is to communicate why your project is worth doing and how you're going about it. You will receive feedback on your effectiveness in speaking and organization. Since this is a process that will take three class periods, all these projects will not look the same -- later presenters should be aware that, since it's getting closer to the due date, you should really be more tightly organized than those who present earlier.

Don't forget that your group project was a walk-through on how to plan and execute the research for a project based on film. Follow the steps, and it will be easier than you think.

TECHNICAL ISSUES: UT makes standard software pages and OS's available to you for very very reduced rates; **USE THEM**, your computers will NOT work on campus if you don't. Check out the Campus Computer Store for information and upgrade (< <http://www.utexas.edu/its/products/> >).

For this presentation you have to use PowerPoint. You may NOT plug your own computer into the projector (takes too long to reset), but rather you **MUST** bring the presentation on a memory stick or a CD to plug into the computer, or have it on your UT WebSpace for a quick download (see < <http://www.utexas.edu/its/webpace/index.php> > for a description on the free storage and webpage space that UT provides you for issues like this).

You will have to be sure that any pictures you use work on both PC and MAC platforms, and that any film clips that you drop into your PowerPoint run on both, as well. For help on these issues, see < <http://www.utexas.edu/its/helpdesk/> >. Consulting and short courses are available.

Midterm

The in-class midterm will be a short essay examination with a choice of questions in two general areas:

1) ADAPTATIONS: your goal is to take a chain of evidence and be able to explain differences between versions and why those differences exist -- in terms of context, audience, historical change, and the like. Use the case studies started in class, and view the film all the way through.

2) CELEBRITY AND STARDOM: a case study on how one star negotiated his or her way into and up through Hollywood --what they needed to "handle" in order to become certain kinds of presences on the US scene. This involves comparing their archetypical roles, strengths and weaknesses, with what the audiences need to hear or know

Bring a new blue book to the exam. A "correct" answer must necessarily include a bibliographic entry on any film it refers to (as in précis header); answers that use as examples only those clips shown in class will lose points -- you are expected to draw in other examples from films you have seen.

Final Paper

As part of your final, submit your own personal project based on research you have done and the work done in the class. The topic will be a case study: take one film, and discuss it in terms of its intertextuality and/or genre. That means that you have to take up the film as an adaptation of prior conventions -- either as a comment on an earlier film (just as *Emperor Waltz* comments on earlier operettas, including Lubitsch), as an adaptation from another medium, as an evolution of a director's program over a prior film within his own oeuvre, as a comment on a historical situation (just as *Sunset Boulevard* comments on classic Hollywood), or as a star vehicle (commenting on or using a star's image). The goal of the analysis of your chosen case (the "why should I care about this") will be to argue why the film was made -- e.g. to answer to a new audience, or a situation, or a director's vision, or for a studio to capitalize on a star's image -- and its success or failure in achieving that goal.

Each option will require somewhat different kinds of research -- be sure you figure that out (and remember that librarians are of enormous help in that), what data bases you need to consult to find real scholarly/secondary literature, and where you can find data on history, literature, or films. Remember the "order of things" on research that you modeled from the group project.

- If you are lost on research, and want to get a start on your final project, consult a librarian during one of the open sessions for our course (times will be announced).

You may use a film we discussed in class, as long as it was made before 1970 (or is a remake of a film made before 1970, such as *Mad City* as a remake of *Ace in the Hole*, or *You've Got Mail* as a remake of *Shop Around the Corner*). The film does NOT have to be by one of the directors from Austria-Hungary that you focused on for your group project, but you will get a bonus of 2 points on your essay grade if you pick something by one of these directors, or a film by any director starring the Marx Brothers, Errol Flynn, or Jeannette MacDonald.

FORM OF THE PROJECT:

The first part of that project is a précis that sets up your analysis -- what you are trying to argue, how, and the examples. You may leave the implication/conclusion very sketchy, even as a set of bullet points that indicate "why I care" or "what needs to be addressed, once one considers this material). After that, you will turn the précis into a short paper (5-7 pp.).

The focus, logic and goal that you write in your précis (setting up and organizing the paper) are the material for your introduction -- a coherent paragraph or two that is the *introduction* to your project. The matrix part of your précis should turn into the body of your paper, following the logic you stressed there (often an issue/implication or compare/contrast logic, depending on

the project). The conclusion bullet points need to be extended into a conclusion that resembles the conclusion of a real academic paper, tying together the pieces of your interpretation.

The physical format of the project is as it was for the short writing project. You will be expected to have a bibliography of 6-8 sources, including both online-only and online-paper sources, and scholarly and popular sources. Footnotes or endnotes are acceptable (again, check out the format guides about whether or not notes need a bibliography), and don't forget to cite the films you talk about as well.

Grading: An "A" project or essay (95) will balance off analysis of facts from the films' context, structure, and technique with analysis, and it will be, presented clearly, correctly, and grammatically, and with all the features described. A "B" project (85) will be weaker in this balance, sometimes overlooking obvious connections and taking a less consistent point of view for analysis. A "C" (75) presentation is perfunctory, not attempting consistently to balance off facts, representation, and technique, or develop a point of view; it may be missing sections. "D" and "F" presentations show greater defects in these areas. Defective formal/bibliographic issues will cost you up to a letter grade (10 points for mechanics like spelling, punctuation, bibliographic format, etc.). If the logic of the précis does not match the paper, you will lose up to a letter grade (up to 10 points).

Online Final Exam

The final exam is a two- to three-hour essay and short answer examination that will be available about a week before the official examination date, with the login over the class Blackboard site.

This essay examination involves the readings from *City of Nets* and *Empire of Their Own*, as well as the films you were asked to prepare and the theoretical points we were referring to all semester (reception, intertextuality, genre, celebrity, etc.). It will require you to outline how actual history (e.g. the Second World War) impacted the film industry (individuals, professionals, film content, or any other aspect of the profession), and to place elements of at least four films that you have studied into the historical contexts you refer to, as examples.

There will be a choice of questions, including ones on history/film history and ones on films. The Wilder and Lubitsch films that you have chosen will be addressed in at least one question, and it is expected that you can adduce at least two other films from the latter part of the course, as well as the films you prepared for your midterm.

TECHNICAL NOTE ON THE FINAL

When you log into the exam site on Blackboard, you will have two hours to complete your essay. YOU MAY NOT PAUSE THE QUIZ OR LOG IN AGAIN. There will be a practice login, for you to check your computer connection and to learn where the buttons are -- do NOT do this test on any computer whose connection is bad or where the cat can sit on your keyboard (the new version of "the dog ate my homework"). Remember that there are many reliable computer labs on campus, some open 24/7.

If your computer freezes or your connection is lost, you will NOT be allowed back into the test, unless the professor can verify that you have a significant start on your work (that is, you have done the work and have been using save/submit properly, not just that you have looked at the questions and now want to go figure out how to answer them). If you have lost significant work (proved by work saved in the computer) AND you are doing the test more than 48 hours BEFORE the official exam date and time, email the professor (not the TA), who will adjudicate. If your work is not there in the computer, you will have to come to the official exam time and place and complete an alternate version of the test, one which may not include optional choices. There is no other appeal possible. READ THE DIRECTIONS ON THE COMPUTER. LEARN TO USE YOUR COMPUTER -- a *sine qua non* for surviving in college and professional settings.

Half the campus uses BlackBoard examinations, and 95% of the students manage to complete them without technical glitches. Get familiar with your computer and with campus IT resources early in the semester.

It is recommended that you take BlackBoard training when it is offered early in the semester. There aren't many buttons, but they can freeze you out if you use them wrong. DO NOT EVER USE THE BACK ARROW ON YOUR BROWSER -- that is a guarantee to lose your exam. BE SURE YOU CHECK OUT WHAT BUTTONS EXIST ON THE PAGE BEFORE YOU TRY ONE -- "submit" is not the same as "save."



Format for Precis (for original précis/final project)

There is a difference between a text's facts and the strategy used to present those facts. A "precis" (*pray-see*) reflects this difference. It is designed to reflect the structure of a text's argument, not just a set of notes on the text's contents. A precis is one typed page long.

No matter what type, a precis has three sections:

1) A statement about the text's **FOCUS**. This is the main issue that the text addresses.

***You write* a concise statement (1-2 sentences) of that focus.

Likely alternatives:

- issues or problems
- representative concerns of a group, or its interlocked set of beliefs
- institutions/systems
- events and their characteristics or repercussions

E.G.: "The structure of the mind and how it relates to behavior in the social world."

What not to do: Do not include journalistic commentary, or examples, or evaluations -- just state what the topic is.

2) A statement of **LOGIC** and **GOAL** (its **Intent**), which will introduce a **CHART WITH HEADINGS** encompassing the text's data in two parallel columns of notes (usually with page references to the reading).

***You write* a sentence describing the logic pattern (E.g., "By examining the sources of _____, the author shows the consequences of _____"; "In order to _____, the text correlates the _____ and _____ of social behaviors.")

Typical verbs indicating such logic: compare, contrast, link causally, cause, follow from . . .

***After that, you write* two column headings creating classes of information which the author systematically correlates with each other. Under these headings, you typically add three or four examples which fit the content of the text into its form.

Typical categories of information:

- characteristics of a model, role, event
- stages in an event or process
- sources, conditions, or restrictions on a contexts
- participants or interest groups
- effects, impact, consequences
- goals, purposes to be realized.

3) A paragraph (ca. 3 sentences) indicating the **IMPLICATIONS** of or **CONCLUSIONS ABOUT** the information pattern. This is **not** a description of the information pattern or focus, but rather an extension of the covert statement implied by the information and pattern. **That is**, what is this text/precis *good for*, especially as seen from the outside? In setting the argument up this way, what is being hidden, asserted, or brushed aside? What is new or old-fashioned about the correlations made? Who would profit most by this arrangement?

Analytic, Synthetic, and Interpretive Precis: Three Rhetorical Genres

While the precis format given on the previous page applies to all types of analysis, it may nonetheless be used for several other purposes, reflecting different purposes for the writer and reader.

An *analytic precis* aims at recreating the focus, strategy/goal (intent), and information of *one particular text*. You, as the writer, intrude only at the level of evaluation (in the implications). Your job is to present and assess the claims made by a particular text as text-generated criteria, and then to specify the (outside) contexts in which those claims are valid, dangerous, useful, etc.

A *synthetic precis* sets up a comparison/contrast between two (or more) texts. Its focus is the/an issue shared by the two texts. However, it is up to you, the writer, to specify (as the strategy/goal statement) on which grounds and to what end the comparison will be carried out. The information pattern will be drawn from the text; the implication is again provided by you, in terms of "why do this comparison."

An *interpretive precis* uses one text to read another (applies one systematic strategy to a text). That is, you pretend to be the writer of one text, and read another as s/he would; at the conclusion, you step out of the role-play, and evaluate the relation between the two points of view. It places a still higher burden on you as writer: you must specify the focus (the interpretive issue that the precis will address, and the strategy/goal of how you will explicate that issue -- all before you start. The information pattern will often be arranged as an "issue/example" format, with the issues drawn *systematically* (i.e., in recognizable form) from the strategy text and the examples *also systematically* drawn from the text to be interpreted. An interpretation will not be successful if either text is treated willfully (e.g., against the spirit of its internal organization). Your implication is, again, directed at explaining why you bothered to set up this interpretation this way -- what it is good for.

[A *creative precis* exists, as well-- usually as an outline for an original essay. The writer uses it as an organizer for rhetorical strategy and for information generally drawn from many sources, without particular address to the argumentation of those sources.]

How do I turn these into essays, and what kinds of essays are they?

An analytic precis turns into something like a good book review or proposal evaluation -- the introduction introduces the central issue and the rhetorical tactic that the source text (issue, or party) uses, together with the writer's goal of bothering to explain these. The body of the paper fleshes out the execution of the text's logic, and presents interim evaluations that set up the big evaluation that is the conclusion of the piece.

A synthetic precis resolves a conflict in the favor of one party or another, or shows how the two positions are totally compatible (despite their seeming differences in terminology). The introduction for its essay version must state the basis for the comparison, and the strategy through which the comparison is stated. It will end with a hint as to why this comparison is illustrative or important. The body of the paper must contain a balanced presentation of comparable points (each comparison introduced in terms of the more general overview). The conclusion must decide which side wins -- in terms of a stated set of outside needs/problems that the information addresses.

An interpretive precis applies a point of view to a text explicitly. The introduction to the essay version must state which systematic point of view will be applied to what issue (who you are playing, and why), why that point of view was chosen, how the point of view will be applied (strategy/goal of the evaluation), and hint at what the goal of the particular interpretation will be. The body of the paper must contain a running *dialogue* between the p.o.v. and the textual information -- it must move stepwise through the p.o.v. and re-interpret the text's data through that lens -- no matter your individual preferences as writer. You will therefore have two levels of critique in the paper: first, a decisive critique of one writer from the p.o.v. of the chosen role, and second, your suggestions about what bringing these two other voices together has achieved. You must interject a decisive critique of both p.o.v.'s as part of the work's final implications (only correctives can be hinted at as it goes along, or foreshadowings of a larger objection that will be dealt with in detail after the immediate analysis is concluded -- don't subvert the voice you're playing at being until you're through).

[A creative precis will set up an op/ed piece or any literary essay, like Robert Benchley's -- the writer is only responsible for the fictive universe set up by the precis, even in the implication. And the implications disappear -- there is no outside, except in the mind of the readers.]

UGS 303: Exiled to Hollywood - Films

- "Carousel." Dir. Henry King. USA: 20th Century Fox, 1956. 128 min. DVD 2470.
<http://www.imdb.com/title/tt0049055/combined>
http://en.wikipedia.org/wiki/Carousel_%28film%29
- "Conan the Barbarian." Dir. John Milius. USA: Universal Studios, 1981. 129 min. DVD 2501. <http://www.imdb.com/title/tt0082198/combined>
http://en.wikipedia.org/wiki/Conan_the_Barbarian_%28film%29
- "Duck Soup." Dir. Leo McCarey. USA: Paramount, 1933. 68 min. VIDCASS 3463.
<http://www.imdb.com/title/tt0023969/combined>
http://en.wikipedia.org/wiki/Duck_Soup_%281933_film%29
- "Eyes Wide Shut." Dir Stanley Kubrick. USA: Warner Brothers, 1999. 159 min. DVD 2363. <http://www.imdb.com/title/tt0120663/combined>
http://en.wikipedia.org/wiki/Eyes_wide_shut
- "The Emperor Waltz." Dir. Billy Wilder. USA: Paramount Pictures, 1948. 106 min. DVD 2278. <http://www.imdb.com/title/tt0040317/combined>
<http://www.tcm.com/tcmdb/title.jsp?stid=74045>
- "The Great Waltz." Dir. Julian Duvivier. USA: Metro-Goldwyn-Mayer, 1938. 104 min. VIDCASS C-450 copy
<http://www.imdb.com/title/tt0030202/combined>
<http://www.tcm.com/tcmdb/title.jsp?stid=15778>
- "Hello, Dolly!" Dir. Gene Kelly. USA: 20th Century-Fox, 1969. 146 min. VIDCASS 808.
<http://www.imdb.com/title/tt0064418/combined>
http://en.wikipedia.org/wiki/Hello,_Dolly!_%28film%29
- "Irma La Douce." Dir. Billy Wilder. USA: Metro-Goldwyn-Mayer, 1963. 147 min. DVD 1994. <http://www.imdb.com/title/tt0057187/combined>
http://en.wikipedia.org/wiki/Irma_La_Douce
- "Kiss Me, Kate." Dir. George Sidney. USA: MGM, 1949. 109 min. DVD 2781 Fine Arts Library <http://www.imdb.com/title/tt0045963/combined>
http://en.wikipedia.org/wiki/Kiss_Me_Kate_%28film%29
- "Lilom." Dir. Fritz Lang. France: Kino Video, 1934. 118 min. DVD 2552.
<http://www.imdb.com/title/tt0025397/combined>
<http://en.wikipedia.org/wiki/Liliom>
- "Mad City." Dir. Costa-Gavras. USA: Warner Brothers, 1997. 114 min. DVD 2653.
<http://www.imdb.com/title/tt0119592/combined>
http://en.wikipedia.org/wiki/Mad_City_%28film%29
- "The Matchmaker." Dir. Joseph Anthony. USA: Paramount, 1958. 103 min. VIDCASS 10,549. <http://www.imdb.com/title/tt0051913/combined>
http://en.wikipedia.org/wiki/The_Matchmaker_%28film%29
- "Mephisto." Dir. István Szabó. Hungary: Mafilm, 1981. 144 min. DVD 2010.
<http://www.imdb.com/title/tt0082736/combined>
http://en.wikipedia.org/wiki/Mephisto_%281981_film%29
- "The Merry Widow." Dir. Ernst Lubitsch. USA: Metro-Goldwyn-Mayer, 1934. 99 min.
<http://www.imdb.com/title/tt0025493/combined>
http://en.wikipedia.org/wiki/The_Merry_Widow_%281934_film%29
- "Moulin Rouge." Dir. Baz Luhrmann. USA: 20th Century Fox, 2001. 127 min. DVD 570.
<http://www.imdb.com/title/tt0203009/combined> |
http://en.wikipedia.org/wiki/Moulin_Rouge!

"Never Say Never Again." Dir. Irving Kershner. USA: Warner Brothers, 1983. 134 min. DVD 2293. <http://www.imdb.com/title/tt0086006/combined>
http://en.wikipedia.org/wiki/Never_say_never_again

"New Moon." Dir. Robert Z. Leonard. USA: MGM, 1940. 105 min. <http://www.imdb.com/title/tt0032840/combined>
http://en.wikipedia.org/wiki/New_Moon_%281930_and_1940_films%29

"Ninotchka." Dir. Ernst Lubitsch. USA: MGM, 1939. 110 min. VIDCASS 5844. <http://www.imdb.com/title/tt0031725/combined>
<http://en.wikipedia.org/wiki/Ninotchka>

"One, Two, Three." Dir. Billy Wilder. USA: MGM, 1961. 115 min. DVD 1992. <http://www.imdb.com/title/tt0055256/combined>
http://en.wikipedia.org/wiki/One,_Two,_Three

"Out of Africa." Dir. Sydney Pollack. USA: Universal Studios, 1985. 150 min. DVD 188. <http://www.imdb.com/title/tt0089755/combined>
http://en.wikipedia.org/wiki/Out_of_Africa_%28film%29

"Pumping Iron." Dirs. George Butler and Robert Fiore. USA: White Mountain Films, 1977. Reprint, 25th-Anniversary Edition (2002). 85 min. DVD 2515. <http://www.imdb.com/title/tt0076578/combined>
http://en.wikipedia.org/wiki/Pumping_Iron

"Rose Marie." Dir. W.S. Van Dyke. USA: MGM, 1936. 113 min. VIDCASS 1685. <http://www.imdb.com/title/tt0028207/combined>
http://en.wikipedia.org/wiki/Rose_Marie_%281936_film%29

"Some Like It Hot." Dir. Billy Wilder. USA: MGM, 1959. 120 min. DVD 899. <http://www.imdb.com/title/tt0053291/combined>
http://en.wikipedia.org/wiki/Some_like_it_hot

"The Sound of Music." Dir. Robert Wise. Beverly Hills, CA: 20th Century-Fox, 1965. 174 min. VIDCASS 5065. <http://www.imdb.com/title/tt0059742/combined>
http://en.wikipedia.org/wiki/The_Sound_of_Music_%28film%29

"Sunset Boulevard." Dir. Billy Wilder. USA: Paramount Pictures, 1950. 110 min. DVD 1333. <http://www.imdb.com/title/tt0043014/combined>
http://en.wikipedia.org/wiki/Sunset_Boulevard_%28film%29

"Sweet Charity." Dir. Bob Fosse. USA: Universal Pictures, 1969. 149 min. DVD 2448. <http://www.imdb.com/title/tt0065054/combined>
http://en.wikipedia.org/wiki/Sweet_Charity_%28film%29

"Sweethearts." Dir. W. S. Van Dyke. USA: Metro-Goldwyn-Mayer, 1938. 114 min. UNCAT MEDIA VIDCASS C-456 V COPY <http://www.imdb.com/title/tt0030817/combined>
http://en.wikipedia.org/wiki/Sweethearts_%28film%29

"The Third Man." Dir. Carol Reed. United Kingdom: British Lion Film Corp., 1949. Reprint, Criterion Collection 64. 104 min. DVD 1333. DVD 295. <http://www.imdb.com/title/tt0041959/combined>
http://en.wikipedia.org/wiki/The_Third_Man

"True Lies." Dir. James Cameron. USA: 20th Century Fox, 1994. 144 min. DVD 2550 <http://www.imdb.com/title/tt0111503/combined>
http://en.wikipedia.org/wiki/True_lies

"To Be or Not To Be." Dir. Ernst Lubitsch. USA: United Artists, 1942. 99 min. VIDCASS 4499. <http://www.imdb.com/title/tt0035446/combined>
http://en.wikipedia.org/wiki/To_Be_or_Not_to_Be_%281942_film%29

Readings

Required and Ordered:

Neal Gabler. *An Empire of Their Own: How the Jews Invented Hollywood*. New York: Anchor Books, 1988. ISBN 0-385-26557-3

Otto Friedrich. *City of Nets: A Portrait of Hollywood in the 1940s*. Berkeley: U of California P, 1997 [orig. 1986] ISBN 0-520-20949-4

Recommended and Ordered

Cornelius Schnauber. *Hollywood Haven: Homes and Haunts of the European Emigres and Exiles in Los Angeles*. Trans. Barbara Zeisl Schoenberg. Riverside, CA: Ariadne, 1997; # ISBN: 1-57241-042-6; F 867 L89 J5813 1997 PCL Stacks

On Electronic Reserve (required):

Bethany Ball. "Arnold Schwarzenegger museum opens in Austrian hometown." *BBC News Europe*, 30 July 2011. Online at: <<http://www.bbc.co.uk/news/world-europe-14352384>>; see also the links to the Museum: <<http://www.arnieslife.com/>> and the video at <<http://www.telegraph.co.uk/news/newsvideo/celebrity-news-video/8673445/Arnold-Schwarzenegger-museum-opens-in-Austria.html>>

Anita M. Busch. "Mass Appeal: The Marketing-Savvy Schwarzenegger Effectively Mixes Action and Comedy." *The Hollywood Reporter*, 326, #11 (9 March 1993): S8, S10, S16, S18, S20 = Arnie-Mass.pdf

"Briefmarke: Arnie zum 'Aufpicken.'" ORF.at. 24 August 2003 [Austria's Schwarzenegger stamp]. <<http://magazin.orf.at/stmkmagazin/immergutdrauf/tipps/stories/16164>. Accessed 24 August 2004 = arnieORFstamp.pdf

Connie Bruck. "Letter from California: Supermoderate! -- The New Governor Dazzles the Celebrity-Struck Legislators of Sacramento." *The New Yorker*, 28 June 2004: 68-87 = BruckSuper.pdf

George Christy. "The Great Life" (Schwarzenegger on *Conan*). *Hollywood Reporter*, 268, #8 (18 August 1981): 27 = ChristyARNOLD-conan.pdf

Robert Dassanowsky-Harris. "Billy Wilder's Germany," Pt. 1. *Films in Review*, 41: 5 (May 1990), p. 292-97 = dass-wilder.pdf

---. "Billy Wilder's Germany," Pt. 2. *Films in Review*, 41: 6/7 (June/July 1990), p. 352-55 = dass-wilder.pdf

Charles Drazin. *In Search of the Third Man*. New York: Limelight Editions, 2000. ISBN 0-87910-294-2 = drazin3rd.pdf
-2. "Bombed About a Bit"
-7. "You'll Never Teach These Austrians to Be Good Citizens"
-8. The Fourth Man
-10. From Fool to Hero
-13. The Heart of the Matter

John Gregory Dunne. "Dolly's Dilemma." *Life*, 14 February 1969. <http://barbara-archives.com/MagazineArchives/Streisand_life_magazine69.html> Accessed 6 September 2004 = dolly1969Life.pdf

Richard Dyer. *Stars*. New Edition. London: British Film Institute, 1998. ISBN 0-85170-643-6 (pbk) = dyer-stars.pdf
-6. Stars as Specific Images

Gerd Gemünden. "Space out of Joint: Ernst Lubitsch's *To Be or Not to Be*." *New German Critique*, # 89 (Spring-Summer 2003): 59-80 = gemundenLUBITSCH.pdf

- Barry Keith Grant, ed., *The Film Genre Reader III*. Austin, TX : U of Texas Press, 2003
 ***Available online through the PCL catalogue at <http://catalog.lib.utexas.edu>
 -2. Edward Buscombe, "The Idea of Genre in the American Cinema" 12-26,
 -3. Rick Altman, "A Semantic/Syntactic Approach to Film Genre" 27-41
 -4. Judith Hess Wright, "Genre Films and the Status Quo," 42-50
- Alijean Harmetz. "At 73, Billy Wilder's Bark Still has Plenty of Bite." *New York Times*, 29 June 1979, C12 =
 harmetz-bark.pdf
- "Seven Years Without Directing, and Billy Wilder is Feeling Lucky." *New York Times*, 3 October 1988,
 C21 = harmetz-7years.pdf
- Tom Hibbert. "Take Me to Your Lederhosen." *Empire* (London), #87 (September 1996): 64-72 =
 lederhosen.pdf
- Clive Hirschorn. "In the Picture: Clive Hirschorn Describes the Making of *Hello, Dolly!*" *Radio Times*, 235,
 #3059 (26 June-2 July 1982): 12 = makeDolly.pdf
- "Historians Dispute Schwarzenegger's Convention Comments." *CNN Online*. Friday, 3 September 2004.
 <<http://www.cnn.com/2004/ALLPOLITICS/09/05/>>. Accessed 6 September 2004 =
 Arnie&History.pdf
- "Horizon of Expectation" =horizon.pdf
- Neil D. Isaacs. "Lubitsch and the Filmed-Play Syndrome." *Literature/Film Quarterly*, 3, #4 (Fall, 1975): 299-
 308 = isaacs-lubitsch.pdf
- Karen Jaehne. "Talking Heads: Out of Austria" (Interview with Klaus Maria Brandauer). *Stills*, 25 (March
 1986): 10 = jaehne-brandauer.pdf
- Gene Kelly. "Directing Dolly." *Action*, 4, #2 (March/April 1969): 8-10 = directDolly.pdf
- Philip Kemp. "Retrospective: *The Third Man*." *Sight and Sound* (April 1994): 54-55 = retro3rdman.pdf
- André Lefevere. *Translation, Rewriting, and the Manipulation of Literary Fame*. New York: Routledge, 1992
 = Lefevere-Translation.pdf
- P. David Marshall, ed. *The Celebrity Culture Reader*. New York and London: Routledge, 2006. ISBN 0-
 415-33792-5 (pbk) = marshallcelevcult.pdf
 -19. John Street, "The Celebrity Politician: Political Style and Popular Culture," 359-370
 -20. Jeffrey J. Williams, "Academostars: Name Recognition," 371-388 (optional)
 -34. Chris Rojek, "The Psychology of Achieved Celebrity," 609-617
 -36. P. David Marshall, "New Media - New Self: The Changing Power of Celebrity," 634-644
 -41. Graeme Turner, Frances Bonner and P. David Marshall, "Producing Celebrity," 770-798
- Brian McFarland. "The Third Man: Context, Text and Intertextuality." *Metro: Media and Education
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- Hassan Melehy. "Lubitsch's *To Be or Not to Be*: The Question of Simulation in Cinema." *Film Criticism*, 26,
 #2 (Winter 2001): 19-40 = melehylubitsch.pdf
- Ferenc Molnár. *Liliom: A Legend in Seven Scenes and a Prologue. The Plays of Ferenc Molnár*, New
 York: Macy-Masius/The Vanguard Press, 1929. 94-143 = Molnar-Liliom.pdf
- David B. Pratt. "'O, Lubitsch, Where Wert Thou?': *Passion*, the German Invasion and the Emergence of the
 Name 'Lubitsch.'" *Wide Angle*, 13, #1 (Jan. 1991): 34-70 = pratt-olubitsch.pdf
- Arthur Schnitzler. *Dream Story*. Trans. Otto P. Schinnerer. Los Angeles: Green Integer, 2003. ISBN 1-
 931243-48-4 = *Traumnovelle (Dream Novella)* = Dream Story. Trans. J.M.Q. Davies. London:
 Penguin, 1999; PQ 2638 N5 T7213 1999 PCL Stacks = schnitzler-dream.pdf

Ed Sikov. *On Sunset Boulevard: The Life and Times of Billy Wilder*. New York: Hyperion, 1998. = sikov-sunset.pdf
-5. Taking Off
-8. Coupled
-17. *Sunset Boulevard*
-18. *Ace in the Hole*
-23. *Some Like It Hot*
-25. Selling It (on *One, Two, Three*)

Joseph Straubhaar and Robert LaRose. *Media Now: Understanding Media, Culture, and Technology*. Fourth Edition. Belmont, CA: Thompson/Wadsworth, 2004; ISBN 0-534-62019-1= straubhaar.pdf
-Chapter 6: Film and Home Video

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"Where Are They Now?: *The Sound of Music*." *Empire* (London), 79 (January 1996): 54-55 = sound-where.pdf

Thornton Wilder. *The Merchant of Yonkers: A Farce in Four Acts*. New York: Harper & Brothers, 1939. 812 W645M PCL Stacks = wilder-yonkers.pdf

---. *Three Plays: Our Town, The Skin of Our Teeth, The Matchmaker*. New York, Harper, 1957. 812 W645 C1 PCL Stacks = wilder-matchmaker.pdf
NOTE: *Matchmaker* is based on Johann Nestroy, *Einen Jux will er sich machen* (Vienna, 1842) which was based on John Oxenford, *A Well Spent Day* (1836); Tom Stoppard, *On the Razzle*, is a further adaptation (*Rough Crossing* [orig. 1985] and *On the Razzle* [orig. 1981]. London, Boston: Faber and Faber, 1991; PR 6069 T6 R65 1991 Fine Arts Library). The Oxenford text is on electronic reserve.

Sue Woodman. "Meet Mr. Iron Will" (on *Pumping Iron*). *Screen International*, #107 (Saturday, 1 October 1977): 15 = IronWill.pdf

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<http://wcm.krone.at/krone/C00/S32/A7/object_id_20444/hxcms> Accessed 24 August 2004. = arnieSTAMP.pdf

Of Other Interest: Materials that almost made it into the class readings because they are useful

Cahiers du Cinema, Special Issue on Ernst Lubitsch [in French]. 198 (February 1968) = Cahiers-Lubitsch.pdf

Charmian Carr, with Jean A. S. Strauss. *Forever Lies!: A Memoir of The Sound of Music*. New York: Penguin, 2000. ISBN 0-14-029840-1

Cameron Crowe. *Conversations with Wilder*. New York: Alfred A. Knopf / Random House, 1999. [Great insight into movie-making as an industry process]

Julia Antopol Hirsch. *The Sound of Music: The Making of America's Favorite Movie*. Lincolnwood, IL: Contemporary Books, 1993. ISBN 0-8092-3837-3

Ulrike Kammerhofer-Aggermann and Alexander G. Keul, eds. *The Sound of Music zwischen Mythos und Marketing*. Salzburger Beiträge zur Volkskunde, Bd. 11. Salzburg, Austria: Salzburger Landesinstitut für Volkskunde, 2000.

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Paul McDonald. *The Star System: Hollywood's Production of Popular Identities*. London: Wallflower, 2000. ISBN 1-90336-402-7

James Monaco, Nick Drjuchin (Illustrator), David Lindroth (Illustrator). *How To Read a Film: Book* (3rd ed.). Harbor Electronic Publishing; 2000 (or any other edition); ISBN: 0-96697-449-2

Arthur Schnitzler. *Reigen* (1903) = *Hands Around* (1920) = *La Ronde* (film, 1950) = David Hare, *The Blue Room: Freely Adapted from Arthur Schnitzler's La ronde* (1998); PR 6058 A678 B58 1998 PCL Stacks; = Tom Stoppard, *Dalliance* (1986); PR 6069 T6 D34 1986 PCL Stacks

Georg Seeßlen. "Arnold Schwarzenegger, der Barbar, der Fremde, der Amerikaner" [in German]. *Film*, 13, # 8 {August 1996}: 20-31

UGS 303: Exiled to Hollywood: Immigrants in the Movie Machine

FILM PRÉCIS 1 (ANALYTIC PRECIS): Film Data and its Implications

This précis sets up the kind of analysis that Dyer does about Jane Fonda in the essay you read from *Stars*: how a celebrity image is read and how it develops over a career. Take up the archive of documentation on Arnold Schwarzenegger that you've read and seen and figure out Arnold's star type.

HEADER: Include your name and the date; the film titles, directors, dates, countries, and studios (in the form: *Title*. Dir. NAME. Country: studio, date.); URLs and titles of websites used, with date consulted.

FOCUS: Arnold Schwarzenegger's carefully crafted image as a star and politician.

LOGIC AND GOAL: By changing his roles, Arnold adds a layer to his public persona and to his star power (issue and implication logic), which allow him to (finish the thought by defining what you think his goal is).

Arnold's Role Type (give example with details)	What That Role Says to the Public (what the details suggest)

SIGNIFICANCE/IMPLICATION OF PATTERN: (Hint: consider the *order* in which he crafted the images as evidence of his plans to move on to bigger things! Address his evolution in 1-2 paragraphs).

NOTE: for the chart, use the TABLE feature in MS-Word -- "Table=> insert table=> 2 columns and four rows" to start. If you need more rows, put your cursor at the end of the text in the bottom right cell, and hit tab. You'll get a new row.

FILM PRÉCIS 2 (SYNTHETIC PRECIS): COMPARISONS/CONTRASTS
EXAMPLE: Stereotypes of Austria in *Third Man* and *Sound of Music*

HEADER: Include your name and the date; the film titles, directors, dates, countries, and studios (in the form: *Title*. Dir. NAME. Country: studio, date.)

FOCUS: What the image of "Austria" is for the Hollywood audiences in two films, 20 years apart, both showing people implicated in a historical situation.

LOGIC and GOAL: By comparing aspects of each film, the biases of the film and the audience toward which it is directed reveal themselves. The contrast shows [what about the US audience's expectations about "Europe" and its sameness/difference to the US]

First Incarnation: <i>The Third Man</i>	Second Incarnation: <i>The Sound of Music</i>
<p>EXAMPLE 1: classes/types of people: -foreigners (Harry Lime) -Austrians with no families -old people in the apartment houses, and in the art talk = people outside of the mainstream . . .</p> <p>EXAMPLE 2: setting . . .</p> <p>ADD TWO OR THREE MORE EXAMPLES: be sure to refer to <i>specifics</i> in the film (scenes, names, framing, lighting . . . ; see the class handout on how to read films)</p>	<p>EXAMPLE 1: -army/navy officers -upper class Austrians (the VON Trapps) and Germans (the countess) -lower class Austrians (Rolf, Nazis) . . .</p> <p>EXAMPLE 2:</p>

SIGNIFICANCE OF PATTERN/IMPLICATION (address in 1-2 paragraphs what these choices tell us about the filmmakers' possible political agendas and his/her assessment of the audience -- what kind of country does Austria look like in each, how old-fashioned, or conservative?)

(HINT: Address issues like: What kind of place is Austria in each film? Who looks like they're "in charge"; who are victims of circumstance? What values drive their actions; what is the audience supposed to think about those "values"? Remember that *Third Man* was made right after the Second World War, and that *The Sound of Music* was made in an era of "family values" and when the country was moving into the Vietnam War, and under threat by hippies and other subversives.)

How to Study a Film

To study a film (like studying any text, in the electronic media or in print), you have to study both its content (the source materials and probable audiences, its scenario or story-board, its story theme and the stereotypes on which it relies, its strategy of story-telling, its strategy for characterization) and its technical form, its cinematography.

To study the content of a film:

Films represent events, participants, and motivations. The source material (history, fiction, any real event) will influence how the film is made, because it often comes with a *horizon of expectation*-- what the audience already knows about the material, and what expectations they will bring to the film being watched and understood.

The film itself is a representation of that material built up as an independent story to be told, combining conventional elements, easily comprehensible to its audience, and innovative ones, which the audience has to be "taught" to understand. The source material is shaped into a story, or *scenario*, by the writer and director, often in the form of a formal *treatment* and/or a *storyboard*, which then gets *broken down* into scenes and elements, out of which a *script* and a *shooting script* (with shot instructions) are developed.

Each film works with conventional elements that make it "well-told" for its audience -- certain "obligatory scenes" that define the film's *genre*. If a scenario has the hero die, then it is almost obligatory for the film to show that death. Similarly, there are expectations about what heroes and villains, lovers and warriors, look like, act, speak, and react that are obligatory -- these are expectations that the audience will bring to the film. Many times, these expectations, these stereotypes, need to be "rewritten" by the film, and so they need to be quoted in order to be refuted in the course of the film.

So it is important to track:

- what's in and what's out: what adaptation in the source materials were made (how accurate is the history, how is the star's persona factored in, where did the material come from)
- what stereotypes are being used as "quick identification tags" for the viewers
- what stereotyped scenes, locations, sets, etc. are being used to orient the viewers, and what elements *violate* this set of obligatory story elements -- are the *genre conventions* upheld, rewritten, or violated.

Taken together, these choices will indicate who the audience is: a film has to operate from the familiar into its own space, its own story. In cases where the film is a landmark, it also often creates its own *story grammar*, a new way of telling stories that can be used by further filmmakers.

To make a case about the message of a film, it is useful to track sets of these elements from the opening sequences, a turning point or climax sequence, and the final sequences (denouement or resolution sequence).

To study the cinematography of a film:

The message of the film depends not only on *what* is represented, but also on *how*

it is represented. There is a set of obligatory shots and sequences, traditions of shooting, lighting, sound effects, and framing, and genre conventions (what differentiates a "special effects" film from other adventure films, for example). That is, there is a set of *technical grammars* that convey meaning just as surely as the content does, and that draw in film history in their own ways.

Pay attention to:

- a. camera movement: is the camera handheld, a steadicam, or on a dolly, boom, or vehicle? When does it pan, tilt, zoom in or out, track, or change its depth of field and focus?)
- b. framing and composition of camera shots (angle, lighting, depth of field -- how much is in focus --, color choices, how wide or narrow, close-up or far away the shot is, who or what plays in the center or the periphery)
- c. lens and film selection: is the film clear or grainy, black and white or color, hand tinted? Do the lenses distort, or zoom? Is the format academy or television mask, video, widescreen, cinemascope, or a format that pays a tribute to something in history?
- d. editing: who gets frame time? What rhythms are made, what is shown or not shown? What kinds of cuts, fades, or superimpositions are made, and do they speed up the action, slow it down, make the viewer nervous, . . . ?
- e. lighting: what color and light schemes are associated with which people, locales, or events? Do they reinforce or enhance the mood, "say" something that foreshadows something not evident? Does it work for or against the frame, any particular character?
- f. foley, other sound, music: do they work *with* or *against* what is being shown or told overtly? Does the sound *comment on* the action (e.g. a satirical song, or a dramatic swell of music when something important is happening)?
- g. point of view: does the perspective from which the story is told technically weight or tilt attention toward some particular part of the story?
- h. special effects: these can work for or against any of the other grammars, because they are completely flexible, completely able to manipulate.

Note that the equivalent study for literary texts goes under the name of "narratology," the study of how a literary text is organized.

SOURCE ANALYSIS WORKSHEET: Finding and Evaluating Secondary Sources¹

1. Setting the stage: Before you start your search

Identify your topic and the requirements for quantity (how many), quality (scholarly? popular? opinion-based? research based?), and type (book, article, website?) of secondary sources that your project requires (usually part of the assignment directions).

2. Finding and Collecting Sources:

- Where do you go to look for sources on this topic? Why?
- How do you search? What keywords do you use?
- Skim your results (key words, titles, abstracts): do you get what you expect, what seems useful? If not, change your key words until you do.

3. Assessing Your Collection: Choose the most likely results you got, and start sorting to get the number you need. How do your sources stack up in terms of:

- Currency:
 - Is the information current or historical?
 - Is it current enough for your research?
- Authority:
 - Who wrote it? What are their qualifications/
 - Who published it? Are they reputable? Credible?
 - Is it scholarly or non-scholarly?
- Accuracy:
 - Does the information seem accurate?
 - Do the authors document their sources of information?
 - Do the author cite a range of sources?
- Perspective/ bias?
 - What position does this source take? If it is biased, is it pro or con?
 - Is it based on fact or opinion, and how do you know that?

4. Choosing Your Sources and Documenting Them

- Provide source information
 - Type
 - Citation (check which format)
- Briefly explain why you chose these sources

¹ "Primary sources" refers to documentation of an event, person, place, thing (etc.) that stems from its immediate context -- documentation (texts, news, pictures, video, etc.) that is exactly contemporaneous with the event. "Secondary sources" refers to scholarly or professional sources that present work on or with primary sources to present an overview, synthesis, analysis, etc. of the primary source materials, and which thus argue points of view about the event, person, place, thing, etc. Primary sources can come from popular or professional providers of all sorts; secondary sources generally originate from experts.