

# HIST2608 FILM AND HISTORY

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Teaching team: in order of appearance after the first week:

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## **TUTOR:**

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- LECTURE:** Monday 9.00am-12.00, Goddard, Room 212  
**NB:** The lecture time includes both the lecture and the weekly film screening. Students are expected to attend all lectures and all screenings.
- TUTORIALS:** To be arranged in Week 1.

### **OBJECTIVES:**

This course examines the ways in which film, especially feature films, can be used as historical sources. After a general and theoretical introduction, the course will examine specific case studies to investigate how film can be used to explore the cultural, political and social history of particular societies in important transitional periods. The case studies include: Soviet cinema from the Revolution to Stalinism; German cinema from the Weimar Republic to the Nazi dictatorship; American cinema.

The objectives of HIST2608 therefore include:

- to develop an understanding of film as a source for understanding cultural, political and social history
- to promote an understanding of film as a product of specific historical and social conditions
- to develop skills in the critical analysis of film as visual evidence for the historian
- to promote an awareness of the discourse of interpretation in the field of film and history

With reference to the 'Graduate Attributes' stated in UQ's Handbook of University Policies and Procedures, HIST2408 seeks to develop the following attributes among students completing the course:

#### **In-depth knowledge of the field of study**

- By participating in lectures, the reading program, tutorial discussions and the assessment activities of the course, students will develop a comprehensive and well-founded knowledge of the field of film and modern history at an advanced level.

#### **Effective communication**

- By the submission of written work for assessment students will develop their ability to collect, analyse and organise historical information and ideas and to convey those ideas clearly and fluently in written forms.

#### **Independence and creativity**

- The ability to work and learn independently will be developed by the various activities and assessment tasks of the course, particularly the reading program, tutorial discussions and research essay.
- Independent thinking will be encouraged in tutorial discussions.

### **Critical judgment**

- The ability to define and analyse problems will be developed by the various research and analytical tasks set by the course.
- Critical judgment will be encouraged in tutorial discussions.

### **Ethical and social understanding**

- An appreciation of the philosophical and social contexts of the historical discipline will be developed by the various discussions and practical tasks of the course.
- An understanding of other cultures and times will be developed by the major activities of the course, through study of different national cinemas in their specific historical contexts.

### **ASSESSMENT:**

Students will be required to research and write one long assignment of 2,500 words, counting for 50% of the final grade, to be submitted on **Monday, 11th October**.

There will be a formal examination at the end of the semester worth 40%. Students will be required to answer questions on films from two different case studies.

Tutorials constitute an essential component of this course and tutorial participation will count for 10%.

All essays must be submitted with full references and an attached bibliography, both presented in accordance with a recognized manual of style. Failure to follow a scholarly referencing system (indicating all quotations and other references correctly, and supplying an accurate bibliography of works used, etc.) will incur penalties, as will errors of grammar, spelling and punctuation. In particular, students should be aware of policies concerning plagiarism, i.e. using other writer's work without sufficient acknowledgement, which is regarded as a serious academic offence. This can include the use of another writer's words without quotation marks or appropriate referencing. Unacknowledged close paraphrasing, or the unacknowledged appropriation of another writer's ideas with minor changes to wording, can also be considered to be plagiarism. Correct references should always be provided when citing ideas, arguments, quotations or statistical or other data found in a particular source. Students may be asked to resubmit inadequately referenced work.

### **ASSIGNMENT**

Either:

Choose one film from those screened. In what ways does this film assist historical analysis of the period concerned? (In your answer, you may discuss issues such as politics, ideology and propaganda, social conditions and conflicts, gender roles, etc.).

Or:

Choose one film from those screened and one other that you have seen from the same country and period (see lists of additional films below). Compare and contrast the way in which these two films might assist historical analysis of the period concerned.

### **ASSESSMENT CRITERIA:**

Assessment criteria will be in accordance with History Department expectations for advanced level courses.

Students can expect to PASS (4) if they satisfy the basic learning requirements for the course including knowledge of essential aspects of film in historical context. To gain a CREDIT (5) students must show that they are capable of doing more than drawing together the ideas of others: they must demonstrate some analytical skills and research initiatives. To gain a DISTINCTION (6) students must demonstrate an understanding of deeper and more complex aspects of the subject, and show a capacity for original evaluation and interpretation. More extensive reading and some understanding of historiographical debate is also necessary. To gain a HIGH DISTINCTION (7) students need to demonstrate considerable originality and sophistication in their approach. Their work must excel in research, critical analysis, writing style and historiographical understanding.

(3) is a FAIL: work has failed to reach the basic level of competence necessary for a Pass; or some work is incomplete. Students will be awarded a FAIL (2) if they do not satisfy the basic requirements of the course. Students who have submitted some work, but of a totally unsatisfactory standard, will be awarded a SERIOUS FAIL (1).

### **LECTURE AND SCREENING PROGRAMME**

Week 1 (24 July)	Introduction. Feature films and historical analysis.
<b>SOVIET CINEMA</b>	
Week 2 (31 July)	Russia 1900-1917: Tsarist legacy: <i>Battleship Potemkin</i> (d. Sergei Eisenstein)
Week 3 (7 August)	1917 October Revolution: <i>The End of St. Petersburg</i> (d. Vsevolod Pudovkin)
Week 4 (14 August)	The Soviet Avant-Garde: <i>The Man with the Movie Camera</i> (Dziga Vertov)
Week 5 (21 August)	After the USSR: <i>Russian Ark</i> (Aleksandr Sokurov)
<b>GERMAN CINEMA</b>	
Week 6 (28 August)	<i>Nosferatu</i> (d. F.W. Murnau)
Week 7 (4 September)	<i>The Blue Angel</i> (d. Josef von Sternberg)
Week 8 (11 September)	<i>M</i> (d. Fritz Lang)
Week 9 (18 September)	<i>Kolberg</i> (d. Veit Harlan)
<b>MID-SEMESTER BREAK</b>	
<b>AMERICAN CINEMA (THE WEST IN FILM)</b>	
Week 10 (2 Oct.)	<i>The Searchers</i> (John Ford, 1956)
Week 11 (9 October)	<i>The Good, the Bad, and the Ugly</i> (Sergio Leone, 1966)
Week 12 (16 October)	<i>Unforgiven</i> (Clint Eastwood, 1992)
Week 13 (23 October)	Conclusions and exam revision

## **TUTORIAL PROGRAMME:**

Tutorials will provide essential continuity in this course. All students will be expected to participate in discussion. Topics and readings are listed below.

### **SOVIET CINEMA**

#### **Week 2 (31 July)      *Battleship Potemkin***

Reading:

Richard Taylor, *The Battleship Potemkin* (London, 2000) Ch 2.

Richard Taylor (ed), *The Eisenstein Reader* (London, 1998), Ch 5

#### **Week 3 (7 August)                      *The End of St. Petersburg***

Pierre Sorlin, *The Film in History* (Oxford, 1980), Ch 7.

Dmitry Shlapentokh, Vladimir Shlapentokh, *Soviet Cinematography 1918-1991* (New York, 1993), Ch 7.

#### **Week 4 (14 August)                      *The Man with the Movie Camera***

David Gillespie, *Early Soviet Cinema: Innovation, Ideology and Propaganda* (London, 2000), Ch 4.

Roberts, Graham, *Forward Soviet! History and Non-fiction Film in the USSR* (London, 1999) Ch 4 (esp pp.85-91)

#### **Week 5 (21 August)                      *Russian Ark***

David Gillespie, Elena Smirnova, 'Alexander Sokurov and the Russian soul' *Studies in European Cinema*, Vol 1 No 1, 57-65.

Julian Graffy, Review of *Russian Ark*, *Sight and Sound*, No 4 (2003), 52-53.

## GERMAN CINEMA

### Week 6 (28 August)                      *Nosferatu*

Reading:

Thomas Elsaesser, *Weimar Cinema and After*, London, 2000, Ch.3 (Murnau)

Judith Mayne, "Dracula in the Twilight: Murnau's *Nosferatu* (1922)" in Eric Rentschler, ed., *German film & literature: adaptations and transformations*, New York, 1986

### Week 7 (4 September)                      *The Blue Angel*

G. Koch, "Between two worlds: von Sternberg's *The Blue Angel* (1930)", in Eric Rentschler, ed., *German film & literature: adaptations and transformations*, New York, 1986

S.S. Praver, *The Blue Angel*, London, 2002, esp. Ch. 2, 4 & 6

### Week 8 (11 September)                      *M*

Tom Gunning, *The Films of Fritz Lang: Allegories of Vision and Modernity*, London, 2000, Ch.7

Anton Kaes, *M*, London, 2000, Ch.3

### Week 9 (18 September)                      *Kolberg*

Peter Paret, "*Kolberg* (Germany, 1945): As Historical Film and Historical Document", in John Whiteclay Chambers II and David Culbert, eds., *World War II, Film, and History*, New York/ Oxford, 1996

David Welch, *Propaganda and the German Cinema, 1933-1945*, Oxford, 1989, pp.216-237

## MID-SEMESTER BREAK

## AMERICAN CINEMA

### **Week 10 (2 Oct.) *The Searchers* (John Ford, 1956)**

Donald Worster, "Beyond the Agrarian Myth," in *Under Western Skies: Nature and History in the American West* (New York: Oxford University Press, 1992)

Bodie Theone and Rona Stuck, "Navajo Nation meets Hollywood: An Inside Look at John Ford's Classic Westerns," *American West*, Sept./Oct, 1983: 38-44

### **Week 11 (9 Oct.) *The Good, the Bad, and the Ugly* (Sergio Leone, 1966)**

Patricia Nelson Limerick, *The Legacy of Conquest: The Unbroken Past of the American West* (New York: W.W. Norton, 1987), Introduction and Chapter 1.

Richard Robertson, "New Directions in Westerns in the 1960s and 1970s," *Journal of the West*, 1983 22(4): 43-52

### **Week 12 (Oct. 16) *Unforgiven* (Clint Eastwood, 1992)**

Cohen, H. "Men have Tears in them": The Other Cowboy Hero." *Journal of American Culture* 21 (4): 57-78 Winter, 1998  
<http://www.blackwell-synergy.com/links/doi/10.1111/j.1542-734X.1998.00057.x/abs/>

Lee Clark Mitchell, "Violence in the Film Western" in J. David Slocum, Ed., *Violence and American Cinema* (New York: Routledge, 2001)

### **ADDITIONAL FILMS (all available in library)**

#### SOVIET UNION

*Aelita* (d. Yakov Protozanov)

*Alexander Nevsky* (d. Sergei Eisenstein)

*Arsenal* (d. Aleksandr Dovzhenko)

*Chapaev* (d. Georgi and Sergei Vasiliev)

*Chess Fever* (d. Vsevolod Pudovkin)

*Earth* (d. Aleksandr Dovzhenko)

*End of St. Petersburg* (d. Vsevolod Pudovkin)

*The General Line* (d. Sergei Eisenstein)  
*Ivan the Terrible* (d. Sergei Eisenstein)  
*Storm over Asia* (d. Vsevolod Pudovkin)  
*Mother* (d. Vsevolod Pudovkin)  
*October* (d. Sergei Eisenstein)  
*Strike* (d. Sergei Eisenstein)  
*Three Songs about Lenin* (d. Dziga Vertov)  
*We are from Kronstadt* (d. Efim Dzigan)

GERMANY (Weimar to Nazi period)

*The Cabinet of Dr. Caligari* (d. Robert Wiene) 1920  
*Siegfried* (d. Fritz Lang) 1924  
*The Last Laugh* (d. F.W. Murnau) 1924  
*Faust* (d. F. W. Murnau) 1926  
*Metropolis* (d. Fritz Lang) 1926  
*Berlin: Symphony of a City* (d. Walter Ruttmann) 1927  
*Pandora's Box* (d. G.W. Pabst) 1929  
*Diary of a Lost Girl* (d. G. W. Pabst) 1929  
*White hell of Pitz Palu* (D. Arnold Fanck and G. W. Pabst) 1929  
*The Blue Angel* (d. Josef von Sternberg) 1930  
*The Threepenny Opera* (d. G. W. Pabst) 1931  
*Mädchen in Uniform* (d. Leontine Sagan) 1931  
*Kuhle Wampe* (d. Slatan Dudow) 1932  
*The Blue Light (Das blaue Licht)* (d. Leni Riefenstahl) 1932  
*The Testament of Dr. Mabuse* (d. Fritz Lang) 1933  
*Hitlerjunge Quex* (d. Hans Steinhoff) 1933  
*Der Schimmelreiter* (d. Curt Oertel and Hans Deppe), 1934  
*Triumph of the Will* (d. Leni Riefenstahl) 1938  
*Zu neuen Ufern* (d. Detlef Sierck) 1937  
*Olympia* (d. Leni Riefenstahl) 1938  
*Tiefland* (d. Leni Riefenstahl) 1945

UNITED STATES: WESTERNS

John Ford  
Stagecoach (1939)  
My Darling Clementine (1946)  
Fort Apache (1948)  
She Wore a Yellow Ribbon (1949)  
Rio Grande (1950)  
The Man Who Shot Liberty Valence (1962)

Sergio Leone  
Fistful of Dollars (1964)

For a Few Dollars More (1965)  
Once Upon a Time in the West (1968)  
Fistful of Dynamite (1971)  
Lonesome Gun (1973)

Clint Eastwood

High Plains Drifter (1973)  
The Outlaw Josey Wales (1976)  
Bronco Billy (1980)  
Pale Rider (1985)

Other Westerns

Destry Rides Again (George Marshall, 1939)  
The Ox-Bow Incident (William A. Wellman, 1943)  
Red River (Howard Hawks & Arthur Rosson, 1948)  
Winchester '73 (Anthony Mann, 1950)  
High Noon (Fred Zinnemann, 1952)  
Shane (George Stevens, 1953)  
The Big Country (William Wyler, 1958)  
Rio Bravo (Howard Hawks, 1959)  
The Magnificent Seven (John Sturges, 1960)  
Hud (Martin Ritt, 1963)  
El Dorado (Howard Hawks, 1966)  
The Wild Bunch (Sam Peckinpah, 1969)  
Butch Cassidy and the Sundance Kid (George Roy Hill, 1969)  
Little Big Man (Arthur Penn, 1970)  
Blazing Saddles (Mel Brooks, 1974)  
Dances with Wolves (Kevin Costner, 1990)  
Last of the Mohicans (Michael Mann, 1992)

ADDITIONAL READING

GENERAL

Ferro, Marc, *Cinema and History*, Detroit, 1988  
Monaco, James, *How to read a film*, New York, 2000  
Rosenstone, Robert A., *Visions of the Past. The Challenge of Film to our Idea of History*,  
Cambridge MA, 1996  
Short, K.R.M., "Introduction: Feature Films as History", in idem, ed., *Feature Films as  
History*, London, 1981

SOVIET CINEMA

Gillespie, David, *Russian Cinema* (Harlow, Longman, 2003)

- Goodwin, James, *Eisenstein, Cinema and History*, Urbana, 1993
- Kenez, Peter, *Cinema and Soviet Society, 1917-1953*, Cambridge, 1992
- Leyda, Jay, *Kino: A History of the Russian and Soviet Film*, London, 1983
- Roberts, Graham, *Forward Soviet! History and Non-fiction Film in the USSR*, London, 1999
- Shlapentokh, Dmitry, *Soviet cinematography 1918-1991*, New York, 1993
- Taylor, Richard (ed.), *The Eisenstein Reader*, Indianapolis, 1998
- Taylor, Richard, *Film Propaganda: Soviet Russia and Nazi Germany*, London, 1979.
- Taylor, R., Christie, I., (eds.), *Inside the Film Factory: New Approaches to Russian and Soviet Cinema*, London, 1994
- Taylor, R., Spring, D., *Stalinism and Soviet Cinema*, London, New York, 1993
- Tsvian, Yuri, *Early Cinema in Russia and its Cultural Reception*, Chicago 1998
- Widdis, *Visions of a New Land: Soviet Film from the Revolution to the Second World War* New Haven, 2003
- Youngblood, Denise J., *Movies for the Masses: Popular Cinema and Soviet Society in the 1920s*, Cambridge, 1992
- Youngblood, D.J., *Soviet Cinema in the Silent Era, 1918-1935*, Austin, 1991
- Youngblood, D. J., *The Magic Mirror: Movies and Modernity in Russia, 1908-1918*, Madison, 1999

## GERMAN CINEMA

### General reference

- Elsaesser, Thomas, with Wedel, Michael, *The BFI companion to German cinema*, London, 1969

### Weimar Republic

- Budd, Mike, *The cabinet of Dr. Caligari: texts, contexts, histories*, New Brunswick. N.J., 1990
- Eisner, Lotte H., *Fritz Lang*, London, 1976
- Eisner, Lotte H., *The haunted screen: expressionism in the German cinema and the influence of Max Reinhardt*, London, 1969
- Eisner, Lotte H., *Murnau*, Berkeley, CA, 1973
- Elsaesser, Thomas, *Weimar cinema and after: Germany's historical imaginary*, London/ New York, 2000
- Elsaesser, Thomas, *Metropolis*, London, 2000
- Kracauer, Siegfried, *From Caligari to Hitler: a psychological history of the German film*, Princeton, 1947 (a classic)
- Kreimeier, Klaus, *The Ufa Story: A History of Germany's Greatest Film Company, 1918-1945*, Berkeley CA, 1999
- Monaco, Paul, *Cinema and society: France and Germany during the Twenties*, New York, 1976

- Murray, Bruce, *Film and the German left in the Weimar Republic: from Caligari to Kuhle Wampe*, Austin, Texas, 1990, pp.216-224
- Mueller, Roswitha, *Bertolt Brecht and the theory of media*, Lincoln, Nebraska, 1989, Ch.3
- Petro, Patrice, *Joyless streets: women and melodramatic representation in Weimar Germany*, Princeton, NJ, 1989
- Rentschler, Eric, ed., *German film & literature: adaptations and transformations*, New York, 1986
- Roberts, Ian, "Caligari Revisited: Circles, Cycles and Counter-revolution in Robert Wiene's *Das Cabinet des Dr. Caligari*", *German Life and Letters*, Vol.57, 2, April 2004
- Saunders, Thomas J., *Hollywood in Berlin: American cinema and Weimar Germany*, Berkeley CA, 1994.
- Schoenbaum, David, "Brecht's *Kuhle Wampe*: An Expression of Communism in the Weimar Republic", *Film and History* 1972 2(2), pp.11-17.
- Tatar, Maria M., *Lustmord: sexual murder in Weimar Germany*, Princeton, N.J., 1995.
- Willett, John, *Art and politics in the Weimar period: the new sobriety, 1917-1933*, New York, 1978
- Willett, John, "Brecht and the motion pictures", in idem, *Brecht in Context*, London/ New York, 1984

### "Third Reich"

- Baird, Jay W., *To die for Germany: heroes in the Nazi pantheon*, Bloomington, Ind., 1990
- Bonnell, Andrew, "Melodrama for the Master Race: Two Films by Detlef Sierck (Douglas Sirk)", *Film History*, 10, 2, 1998, pp.208-218
- Bonnell, Andrew, "Leni Riefenstahl: Sources and Debates", in *Teaching History* (NSW), Vol.35, 2, June 2001, pp.16-22; Vol.35, 3, September 2001, pp.4-10
- Burleigh, Michael, "Selling Murder: the killing films of the Third Reich", in idem, *Death and Deliverance. "Euthanasia" in Germany, 1900-1945*, Cambridge/ New York, 1994
- Downing, Taylor, *Olympia*, London, 1992
- Fox, Jo, *Filming women in the Third Reich*, Oxford ; New York, 2000
- Hake, Sabine, *Popular Cinema of the Third Reich*, Austin, TX, 2001
- Hull, David, *Film in the Third Reich: a study of the German cinema, 1933-1945*, Berkeley CA, 1969
- Leiser, Erwin, *Nazi cinema*, London, 1974
- New German Critique*, 74, 1998 (Special issue on Nazi Cinema)
- Reeves, Nicholas, *The power of film propaganda: myth or reality?* London; New York, 1999
- Reimer, Robert C., ed., *Cultural History through a National Socialist Lens*, Rochester NY and Woodbridge, Suffolk, 2000
- Rentschler, Eric, *The ministry of illusion: Nazi cinema and its afterlife*, Cambridge, MA, 1996

- Schulte-Sasse, Linda, *Entertaining the Third Reich: illusions of wholeness in Nazi cinema*, Durham, 1996.
- Spector, Scott, "Was the Third Reich Movie-Made? Interdisciplinarity and the Reframing of 'Ideology'", *American Historical Review*, Vol.106, 2001, pp.460-484.
- Taylor, Richard, *Film propaganda: Soviet Russia and Nazi Germany*, London/ New York, 1979

#### Additional Reading—American Westerns

- Koepnick, Lutz P., "Unsettling America: German Westerns and Modernity," *Modernism/Modernity* 1995 2(3): 1-22. <http://muse.jhu.edu/journals/modernism-modernity/v002/2.3koepnick.html>
- Christopher Frayling, *Spaghetti Westerns: Cowboys and Europeans from Karl May to Sergio Leone* (Boston: Routledge and Kegan Paul, 1981).
- Gerald D. Nash, "European Images of America: The West in Historical Perspective," *Montana* 1992 42(2): 2-16.
- Alexandra Keller, "Historical Discourse and American Identity in Westerns since the Reagan Administration," *Film and History*, 2003 33(1): 47-54
- Steven Mintz, "Western Films: A Bibliography," *Film & History*," 1996 26(1-4): 78-80
- Ronald L. Davis, "Paradise among the Monuments: John Ford's Vision of the American West," *Montana* 1995 45(3): 48-63.
- Archie P. McDonald, "John Wayne: Hero of the Western," *Journal of the West* 1983, 22(4): 56-63
- George N. Fenin & William K. Everson, *The Western: From Silents to the Seventies* (New York: Grossman, 1973)
- Brian Garfield, *Western Films: A Complete Guide* (New York: Rawson Associates, 1976)
- Christopher Frayling, *Sergio Leone: Something to do with Death* (London: Faber & Faber, 2000)
- Richard Slotkin, *Regeneration through Violence: The Mythology of the American Frontier, 1600-1860* (Middletown, Conn.: Wesleyan University Press, 1973)