

# A Critical History of German Film

Stephen Brockmann



CAMDEN HOUSE

Rochester, New York

2010

## Contents

Acknowledgments	ix
Introduction: Critical Film History and German Studies	1
<b>Part One: Early German Film History 1895–1918</b>	
1: Early German Film History 1895–1918: Historical Overview	13
2: <i>Der Student von Prag</i> (1913) and Learning to Look	29
<b>Part Two: Weimar Cinema 1919–1933</b>	
3: Weimar Cinema 1919–1933: Historical Overview	43
4: <i>Das Cabinet des Dr. Caligari</i> (1920) or Film as Hypnosis	59
5: <i>Der letzte Mann</i> (1924) or Learning to Move	71
6: <i>Metropolis</i> (1927) or Technology and Sex	81
7: <i>Der blaue Engel</i> (1930) and Learning to Talk	97
8: <i>M</i> (1931) or Sound and Terror	113
<b>Part Three: Nazi Cinema 1933–1945</b>	
9: Nazi Cinema 1933–1945: Historical Overview	131
10: <i>Triumph des Willens</i> (1935): Documentary and Propaganda	151
11: <i>Die große Liebe</i> (1942) or Love and War	167
<b>Part Four: German Cinema at the Zero Hour 1945–1949</b>	
12: German Cinema at the Zero Hour 1945–1949: Historical Overview	183
13: <i>Die Mörder sind unter uns</i> (1946): The Rubble Film	197
<b>Part Five: Postwar East German Cinema 1949–1989</b>	
14: Postwar East German Cinema 1949–1989: Historical Overview	213
15: <i>Sonnensucher</i> (1958) or Searching for the Socialist Sun	235
16: <i>Spur der Steine</i> (1966) or Traces of Repression	247

A HISTORY OF GERMAN FILM dealing with individual films as works of art has long been needed. Existing histories tend to treat cinema as an economic rather than an aesthetic phenomenon; earlier surveys that do engage with individual films do not include films of recent decades. This book treats representative films from the beginnings of German film to the present. Providing historical context through an introduction and interchapters preceding the treatments of each era's films, the volume is suitable for semester- or year-long survey courses and for anyone with an interest in German cinema.

The films: *The Student of Prague* — *The Cabinet of Dr. Caligari* — *The Last Laugh* — *Metropolis* — *The Blue Angel* — *M* — *Triumph of the Will* — *The Great Love* — *The Murderers Are among Us* — *Sun Seekers* — *Trace of Stones* — *The Legend of Paul and Paula* — *Solo Sunny* — *The Bridge* — *Young Törless* — *Aguirre, The Wrath of God* — *Germany in Autumn* — *The Marriage of Maria Braun* — *The Tin Drum* — *Marianne and Juliane* — *Wings of Desire* — *Maybe, Maybe Not* — *Rossini* — *Run Lola Run* — *Good Bye Lenin!* — *Head On* — *The Lives of Others*

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Cover image: Emil Jannings, as the doorman, being filmed on the set of Friedrich Murnau's *Der letzte Mann* (Ufa, 1924). Photograph courtesy of the Filmmuseum Potsdam.

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[www.camden-house.com](http://www.camden-house.com)  
[www.boydellandbrewer.com](http://www.boydellandbrewer.com)

ISBN 978-1-57113-468-4

