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:

Recommended:

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 NOT use +/- grading.

Assignments and grading:
- "Introduce your group " Wiki page: 5% of final grade
- Daily Quizzes = 10% (2 points each: one for taking it, one for correctness; includes attendance at University Lecture series (2 events).
- Film Worksheets = 2 x 10% = 20%
- Group project, posted online = 20% (any section submitted late will be a 3% deduction)
- Midterm = 20%
- Final = 25% (15% for essay test; 10% for individual project submission)
UGS 303: EXILED TO HOLLYWOOD
OTHER INFORMATION:

CLASS AND CLASSROOMS:
Cell phones must be turned off in class; computers may be used only for note-taking. If a student uses electronic devices for non-class related activities and creates a disturbance s/he will be asked to leave for the remainder of that class.

ALL SECTIONS MEET TTH 9:30-11 in Calhoun 100
Attendance is compulsory (see information on daily quizzes).
In addition, each has a small group Friday meeting that is COMPULSORY:

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FINALS are given at times established by the University and posted as part of the course schedule. THESE TIMES ARE NOT NEGOTIABLE.
For a class at TTH 9:30-11:00 am, this semester, the final is on Friday, December 11, 9:00am–12:00 noon. All parts of your class final assignments are due by NOON on DECEMBER 11.

WEB PRESENCE:
• Class Website for group project: <http://laits.utexas.edu/wiki/austria>
• Class gradebook is on UT Direct; we are NOT using the Blackboard gradebook.
• Class online tests and quizzes: Blackboard
• 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 A332A. 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 you need 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 possible to request an official letter outlining authorized accommodations. These letters must be given to your TAs to receive accommodations. See: <http://www.utexas.edu/diversity/ddce/ssl/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
• Students can make up work missed because of a religious holiday as long as they provide the instructor with documentation at least one week before the holiday occurs.
• The same applies to official university obligations like Club or Varsity sports.
• Documentation from a physician is required for medical absence; arrangements for work to be made up must be made promptly, and 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 upon return.

CHEATING AND PLAGIARISM

Cheating and other forms of scholastic dishonesty, including plagiarism, will be reported to the Dean of Students. Cheating on tests or plagiarism on papers is 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"

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_whatis.php
FALL 2009
UNIVERSITY LECTURE SERIES

Designed to create a campus-wide conversation, the University Lecture Series gives first-year students an opportunity to interact with leading members of our faculty—scholars, scientists, and civic leaders who are nationally and internationally renowned. All students, faculty, alumni, staff and community guests are invited, but the events will be aimed at entering first-year students.

This year, UGS is hosting two large lectures along with five smaller, related events. Signature Course students are required to attend at least one large or small event. The large lectures can be viewed online within 72 hours after each lecture. For more information on the small events, please email Cindy Wilson, cindy.wilson@austin.utexas.edu.

The State of the Economy
Tom Gilligan, Dean, Red McCombs School of Business
September 21 - 7pm Bass Concert Hall

Smaller, Related Events:
Alternative Solutions to the Financial and Economic Crisis
Michael Brandl, Department of Finance
Monday, September 28 at 7pm
We find ourselves at a unique point in history. The economic and financial market changes we put into place today will have dramatic impacts for the next several decades. We must choose our path carefully. What are the options before us? What choices must be made? These are the issues Professor Brandl will cover in his presentation and discussion.

Invisible Global Market: Marketing to the Other 86%
Vijay Mahajan, Department of Marketing Administration
Thursday, October 1 at 7pm
Most Global businesses focus on marketing to the wealthiest 14% of the world's population: the developed world. But the market in the developed world is over-saturated, over-competitive, and aging. This presentation will focus on how to unleash growth and profitability by serving the other 86%.

How to Spot a Tyrant: Lessons from Theater
Paul Woodruff, Dean, School of Undergraduate Studies
With Scenes Produced and Performed by the Department of Theater and Dance
September 22 - 7pm Bass Concert Hall

Smaller, Related Events:
Howl, Howl, Howl! Does Father Always Know Best?
Elizabeth Richmond-Garza, Department of English, College of Liberal Arts
Wednesday, September 16 at 7pm
King Lear is a huge play and a painful one. It asks us to think hard about how we treat our parents and how we wish to be treated in turn as we grow old. In certain periods the world seems especially violently chaotic, and at the same time parents and children feel out of touch. These two fears combined in Shakespeare's day and perhaps also come together in ours. Whenever King Lear is popular, as it is today, it speaks to us about terror and about whether our families can ease our anxieties. This multimedia presentation will trace through image and film how a play from almost exactly four hundred years ago remains unforgettable and therapeutic for all generations even today.

King Lear (ticketed event) - Actors from the London Stage
September 30, October 1 & 2, and at Winedale October 3

Measure for Measure (ticketed event) - Austin Shakespeare.
September 10 - 27
Fall, 2009 Syllabus
UGS 303: Exiled to Hollywood: Immigrants in the Movie Machine

Week 1: August 27
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.wwu.edu/~culture/valsiner.htm = defining culture transfer

FR Practical Topic:
What is academic research?: defining primary and secondary literature
Syllabus questions; attending university lecture series
READ: Richard Dyer, Stars, Chap. 6: "Stars as Specific Images"

PART I: Exporting Actors and Celebrity: Casting, Marketing, & Career
Week 2: September 1, 3
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: Why would a grown man do this? Speculate on Arnold's calculations -- what was he doing to be famous? (Use Dyer and Turner et al. Essays as ground for your speculations.)

TH From Terminator to Gubernator
True Lies
READ:
- http://www.schwarzenegger.com/
- http://www.germanhollywood.com/arnoldS.html
- 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"
- Seelb.: "Arnold Schwarzenegger"
CLASS DISCUSSION: What's different from his earlier personae? What does celebrity bring to politics--- a before-and-after comparison.

FR Practical Topic:
How to build a case -- how to do an analytic précis based on comparison of data
Comparison of the Schwarzenegger images on:
- http://www.schwarzenegger.com/
- http://gov.ca.gov/news-room
- http://www.joinarnold.com/
Week 3: September 8, 10
TU Celebrity Culture and International Cultural Capital
• John Street, "The Celebrity Politician: Political Style and Popular Culture," 359-370
• Chris Rojek, "The Psychology of Achieved Celebrity," 609-617
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?

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
Week 4: September 15, 17
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 the filmmaking 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 Lefevere's notions of rewriting for a target audience.
  Preliminary discussion of group project

Week 5: September 22, 24
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 Ophuls' 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.
  Questions on group project?

Week 6: September 29, October 1
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)
  GROUP PROJECT PHASES 1 & 2 DUE

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. Class discussion will focus on what kinds of research one might need to do to understand what the changes mean for the audience. Discussion of the idea

Week 7: October 6, 8
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 Musicals
Liliom (dir. Fritz Lang, another Austrian!!)
Carousel

READ:
- Ferenc Molnár, Liliom
- http://www.germanhollywood.com/metrop_1.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 descriptions of the male-female relationships in them.

FR  Practical topic: PREPARE FOR EXAM
Review particularly concepts of celebrity, cultural capital, adaptations and audience.

Week 8: October 13, 15
TU Exam 1: Midterm

PART III: "Mit Schlag": Adapting Creampuffs from the Austrian Theater

TH  From Vienna to Early Broadway to the Big Screen: Adapting Genre

*NOTE: NO quiz today -- the material is not very popular, and I don't want to be accused of torture in the name of cultural literacy about dead white males licking contemporary cool (wink). NONETHELESS, I'd like you to get to know these names, as an introduction to one set of film genres: the filmed operetta or musical. Your introduction to the terminally uncool forms of music that made millions of people hum along between 1890 and the 1940s. Precursors to the music video? They were the equivalents of musicals by Elton John and Andrew Lloyd Weber, Rogers and Hammerstein, etc., in making BIG money on Broadway and in film versions.

READ (for Friday): Essays from the Film Genre Reader III listed below.

BACKGROUND READING:
- Early Musical Greats: Nelson Eddy and Jeanette McDonald
  - Sweethearts
  - New Moon
  - Rosemance

Meta Comments: Kiss Me, Kate

READ AROUND IN websites on operetta, stars, and major composers
- Operetta: http://www.aeiou.at/aeiou.encyclop.o/c444055.htm
- Broadway versions: http://www.musicals101.com/

Nelson Eddy and Jeanette MacDonald
- http://www.maceddy.com/
- http://www.reeljewels.com/eddy/
- http://www.dandugan.com/maytime/
- http://www.musicals101.com/who6c.htm#MacDonald
- http://www.musicals101.com/who2d.htm#Eddy
Johann Strauss:
- http://www.aeiou.at/aeiou.encyclop.s/s910222.htm;internal&action=_setlanguage
  _action?LANGUAGE=en

Rudolf Friml
- http://info.net/cal/tf6.html#Friml

Victor Herbert
- http://info.net/cal/th8.html#Herbert

Sigmund Romberg
- http://info.net/cal/tr5.html

CLASS DISCUSSION: Hollywood consumes lots of material, and so it borrowed from
Broadway, just as Broadway borrowed from the classical Viennese operetta.
These genres came over to Broadway before World War I as the start of the
American musical, with European-born or -trained composers like Victor Herbert
(Babes in Toyland), Rudolf Friml, and Sigmund Romberg (Desert Song, Student
Prince). What looks to you like modern musicals, and what doesn’t?

**FR**

Practical topic: genre and genre films

READ: Essays from Grant, ed., *The Film Genre Reader III*

- 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

CLASS DISCUSSION: film stereotypes and their relation to film genres; we start
from what "genres" do Schwarzenegger films belong to, and what are his image
changes

**PART IV: The Culture of an Industry: World War II and Hollywood**

**Week 9: October 20, 22**

**TU**

Classic Images: *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**

Austrian Film Stereotypes: Before and After WW II

*The Great Waltz* (Bio-Pic of Johann Strauss, II, the "Waltz King")

*The Emperor Waltz"* ("an American in Vienna")

*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: All three of 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?

BACKGROUND READING: *Empire of their Own*, Chaps. 1-5, passim (= skim)

**FR**

Practical topic: factoring in goals and audience

Defining horizon of expectation
READ: "Horizon of Expectation," "Reader-Response Theory"

DISCUSSION: what elements of films respond to "horizon of expectation"? Can the "horizon of expectation" differ between film-maker and viewer?

GROUP PROJECT PHASES 3 & 4 DUE

Week 10: October 27, 29
TU Forced into Exile: Hollywood between Two World Wars
READ:
- City of Nets (Chapter 1)
- An Empire of Their Own, Part 2 (Chapters 6, 7 - studio lifestyles)

RECOMMENDED BACKGROUND: An Empire of Their Own, Chapters 1-5 (on studio heads)

CLASS DISCUSSION: What does it mean to migrate for a person working in a cultural field? What kinds of identity politics can you engage in?

TH How Immigration Lead to Politics: The WW II Backlash
READ:
- City of Nets, Chapter 2-6 (on the politics of refugees, their political situations, and the culture they generated)

RECOMMENDED BACKGROUND
- Schnauber, Hollywood Haven

CLASS DISCUSSION: How a culture of immigration generated the most American of stereotypes

FR Practical topic: cultural-historical representation & culture transfer
CLASS DISCUSSION: what is means to read from context -- what kinds of changes these professionals made 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 these problems lead you to bibliography sources.

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

Week 11: November 3, 5
TU Austria and the Politics of the Second World War: Victims
READ:
- An Empire of Their Own, Chaps. 8 and 9 (two generations of immigrants)
- City of Nets, Chapters 8, 9, 10, 11 (political backlash)

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

PART V: Ernst Lubitsch, Stylist, and Billy Wilder, Meta-Director: Adaptations and Cultural Boundaries

TH Film showing: Lubitsch, To Be or Not to Be

FR Practical topic: Films out of and in time
Building a reading from context, using the précis, with To Be or Not to Be as a case study

GROUP PROJECT PHASE 5 DUE

Week 12: November 10, 12
TU Adapting Europe for the Rubes: "The Lubitsch Touch" as Satire
- Ninotchka
- To Be or Not to Be

READ:
- Melehy, "Lubitsch's To Be or Not to Be"
• Gemünden, "Space out of Joint: Ernst Lubitsch's To Be or Not to Be"

BACKGROUND READING:
• Pratt, "O, Lubitsch, Where Wert Thou?"

CLASS DISCUSSION: Lubitsch is famous for the elegance and wit of his cinema technique -- how telling gestures and a light touch can be used to make extreme points. These two films 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 comedies?

TH What Directors Do: Adapting Visual Grammars
Lubitsch, Merry Widow
Wilder, Emperor Waltz

READ:
• Isaacs, "Lubitsch and the Filmed-Play Syndrome"
• On Lehar and The Merry Widow
  ▪ http://www.aeiou.at/aeiou.encyclop/ll/371666.htm
  ▪ http://www.musicals101.com/widowwhist.htm
• On Emperor Franz Joseph (the Emperor of the film)
  ▪ http://www.aeiou.at/aeiou.encyclop/f/f677824.htm; internal&action=setlanguage.action?LANGUAGE=en

CLASS DISCUSSION: What elements do or do not look like US movies to you? How literal are these cameras?

FR Practical topic: making arguments from style, "intertextuality"
CLASS DISCUSSION: researching directors
READ: Harmetz, "At 73, Billy Wilder's Bark Still has Plenty of Bite," and "Seven Years Without Directing"

DISCUSSION TOPIC: Using Lexis-Nexis to find reviews and articles

Week 13: November 17, 19

TU Sex, Lies, and Politics: Sending Up the US and Its Industries
One, Two, Three (note: from a play by Ferenc Molnár)

READ:
• Dassanowsky-Harris, "Billy Wilder's Germany" (both parts)
• 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 Making Marilyn
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?

FR Practical topic: arguments from the Industry
READ (REREAD!): Excerpt from Straubhaar
DISCUSSION: how to realize the film industry and the origin of a film

Week 14: November 24

TU 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. Even more interesting, however, is the way in which the visual styles surrounding the characters alters. 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."

TH  Thanksgiving

Week 15: December 3, 5
TU  Everything Old is New Again -- Remakes: Scripts with Legs
    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 CLOSE OF THE OFFICIAL EXAM PERIOD AS INDICATED IN THE UNIVERSITY COURSE SCHEDULE.
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. All written assignments must be submitted in hard copy at the start of the class period when they are due, if they are not on-line assignments. Neither the professor nor the TAs will accept emailed assignments.

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 UT Direct. 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 NOT 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 GRAADING:
- "Introduce your group " Wiki page: 5% of final grade
- Daily Quizzes = 10 % (2 points each: one for taking it, one for correctness)
  Attendance at University Lecture series (1 event) will be counted in the total points for quizzes. See http://www.utexas.edu/ugs/uls (and the handout attached to this syllabus) for information. Document your attendance by getting a signed slip or by turning in 100 words assessing the lecture from your point of view; if you miss the event, they will be available online.
- Film Worksheets ("Précis") = 2 x 10 % = 20 %
- Group project, posted online = 20 % (any section submitted late will be a 3% deduction)
- Midterm = 20 %
- Final = 25 % (15% for essay test; 10% for individual project submission)

Conversions:
"A" = 95; "B" = 85; "C" = 75; "D" = 65; "F" = below 60. A plus (+) or minus (-) can raise or lower a grade from 2 to 5 points.

Readings:
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.

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 4-5)
- basic setting and synopsis (what year, what war, 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 9 (nine) of the listed films all the way through (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 (which is moving from UGL to the FINE ARTS LIBRARY -- check location); 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. 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.

Beyond Reading Assignments: Viewing Assignments
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
  (Merry Widow OR Sweethearts) AND (Rose Marie OR New Moon)
• FOR PRÉCIS 2 AND ONE ONLINE QUIZ:
  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:
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 the online quizzes.
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.

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.
Attatched 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.
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:

Most of this project will be done in a small group of 3 students and posted online at the class wiki site: <http://laits.utexas.edu/wiki/austria/>. For how to edit a wiki (and the necessary passwords), see the "Project Pages" handout attached to these assignments.

PHASE 1) Introduce your group by first name and last initial. Make a wiki page dedicated to your group and your project. Explain who you are and what phase of the class or of films you are interested in. Use the Wiki information page to explain what you have to do. 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 project

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
- Joe May

Use IMDB and Wikipedia to orient yourself to your choices. Start your project page 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.

PHASE 3) DESIGNING YOUR PROJECT

Watch your film, and decide what kind of project you want to design, thus setting up what kinds of research you need to do. Decide on what kind of project you want to do with the film. Do you want to discuss the film, for example,

- 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 discuss how an original representation or understanding came to be a particular movie for 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.
- 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 films of the same type.

Once you do that, write a paragraph or two (ca. 150 words total) introducing your project and put it on your group's wiki project page. Make sure that you introduce the film and the kind of project you are undertaking. Use the "how to study a film" handout attached to this syllabus for other ideas.

PHASE 4) DESIGNING YOUR RESEARCH

Once you have designed your project, you have to design your research. What you have done as preliminaries on Wikipedia can't be used as research sources.

Add to your project introduction a list of what kinds of information you'll need to 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? You are probably looking for two or three areas of research that you will have to follow up on. Describe each briefly, and why you need that information.

Now you also need to go and figure out where to find that information. 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.
So: for each of your areas of research, identify HOW YOU WILL FIND THE INFORMATION YOU NEED. That means you will need to look at the PCL's Library Online Database page (<http://www.lib.utexas.edu/indexes/indexes.html>) and figure out which ones you need to use. You must log in that library page for free access, or the sources may try to charge you.

For film, the AFI catalogue (http://afi.chadwyck.com/home) has information on many films (cast, crew, synopses) -- it is a good online reference book. There are also various indices that have secondary literature on films -- scholarly articles and books on the topic. 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 and book reviews from the US and around the world (and in more than English).

The last thing you have to do for this part of your project, therefore, is to add to each item in your list of information a statement 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.

PHASE 5) Your group needs to establish a starting bibliography of sources for your project. Each member of the group needs to use the bibliographic sources and bring to a discussion:

- 3 online sources (websites, etc.) that might be usable sources, along with an assessment of each one’s credibility
- 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
- 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 actually are suitable, and post on your project page your joint bibliography. That posting of sources must be in Chicago Style.

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.

PHASE 6) FINAL PROJECT
As part of your final, submit your own personal project based on the research you have done with your group. That personal project will be an extended précis that sets up your version of the analysis you have started with your group. The focus, logic and goal may be run together as a coherent paragraph or two that is the introduction to your project; the matrix should present the data you look at and what it means (often an issue/implication or compare/contrast logic, depending on the project); the entries in the matrix should be footnoted as to source; the conclusion should resemble the conclusion of a real academic paper, tying together the pieces of your interpretation. Append to the précis your bibliography (in Chicago Style) for the paper you could write off this précis -- one which can rely on the group's bibliography, but probably which doesn't include all the same elements. 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. Add the entries for the film you are discussing to this bibliography.

Grading: An "A" project or essay will balance off analysis of facts from the film context, structure, and technique with its analysis, and it will be, presented clearly, correctly, and grammatically, and with all the features described. A "B" project will be weaker in this balance, sometimes overlooking obvious connections and taking a less consistent point of view for analysis. A "C" 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 (spelling, punctuation, bibliographic format, etc.)

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 their 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.

Online Final Exam and Project:
The two parts of the final project are both due by the end of the official final examination period. They may, of course, be submitted earlier.

The first part consists of a two-hour essay 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. It will require you to outline how history impacted the film industry (individuals, professionals, film content, or any other aspect of the profession), and then to place at least four films that you have studied into the historical context you explain. There will be a choice of two questions. The Wilder and Lubitsch films that you have chosen must be two of those four films.

When you log into the exam site on Blackboard, you will have one hour to complete your essay. YOU MAY NOT PAUSE THE QUIZ OR LOG IN AGAIN.

The second part is the Group Project, which you have been working on and presenting in stages, and then corrected by the time of the final, along with your individual portion of the work. Your individual project completing that group project, as described above, is due in at the official exam time.
PROJECT PAGES: Exiled to Hollywood

1) Your first assignment is to introduce your group to each other.
   Launch your web browser and go to the class wiki page:
   Wiki URL: <http://www.laits.utexas.edu/wiki/austria>

   Pop open the "Basic Editing" link from the left-hand navigation bar. Read through a few
   basic commands.

   THE MOST IMPORTANT:
   • Paragraphs: for a new paragraph, use a blank line.
   • Use \ (single backslash) at the end of a line to join the current line to the next one.
   • Use \\ (two backslashes) at the end of a line to force a line break.
   • Use \\\\ (three backslashes) at the end of a line to force 2 line breaks.
   • Use [[<<]] to force a line break that will clear floating elements.
   • -> to indent text, <- hanging text (more hyphens = bigger indent)
   • Lists: * for bulleted, # for numbered, @term:definition for definition lists
   • Emphasis: "italics", ""bold"", """"bold italics"", @@typewriter@@ (monospaced)
   ➔ NOTE THAT THESE ARE SINGLE QUOTATION MARKS DOUBLED.
   • References: [[another page]], [[http://www.example.com]], [[another page ! link text]],
     [[#anchor]]
   • Separators: !!, !!! for headings, ---- for horizontal line
   • Other: [+big+], [++]bigger+++, [-small-], [--smaller--]

2) Go to the section home page from the link in the left-hand navigation bar.
   • Find the page you find for your section.
   • Hit the "edit" link on the upper right of the page. The program will ask you for a
     password:
     o Password to edit: austriadit
     o Password to upload pictures, etc.: austriupload
     o Note the basic formatting commands at the bottom of the editing window, with
       links to more detailed editing directions.
   • Begin entering your paragraph, and experiment with formatting.
   o IF YOU DO NOT SAVE, WHAT YOU DO WILL BE LOST.
   o DO NOT USE THE BACK BUTTON, OR WHAT YOU DO WILL BE LOST.

3) Create a Link to your group's Project Page on this page.
   • Name the page 09-projectyournames (leave the 09-project as is) and give the
     link a better title on the page; this will create a page for your class Wiki Project
     for the end of the semester

**NOTE: Do not put anything that you do not have copyright permission for on this site.
Do not edit the sidebar; send the wiki wrangler a message if you think something there
needs to be changed.
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. 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).

<table>
<thead>
<tr>
<th>Arnold's Role Type</th>
<th>What That Role Says to the Public</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
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<tr>
<td></td>
<td></td>
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<tr>
<td></td>
<td></td>
</tr>
</tbody>
</table>

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]

<table>
<thead>
<tr>
<th>First Incarnation:</th>
<th>Second Incarnation:</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>The Third Man</strong></td>
<td><strong>The Sound of Music</strong></td>
</tr>
<tr>
<td><strong>EXAMPLE 1: classes/types of people:</strong></td>
<td><strong>EXAMPLE 1:</strong></td>
</tr>
<tr>
<td>- foreigners (Harry Lime)</td>
<td>- army/navy officers</td>
</tr>
<tr>
<td>- Austrians with no families</td>
<td>- upper class Austrians (the VON Trapps)</td>
</tr>
<tr>
<td>- old people in the apartment houses, and in the art talk = people outside of the mainstream</td>
<td>and Germans (the countess)</td>
</tr>
<tr>
<td>...</td>
<td>- lower class Austrians (Rolf, Nazis)</td>
</tr>
<tr>
<td><strong>EXAMPLE 2: setting</strong></td>
<td><strong>EXAMPLE 2:</strong></td>
</tr>
<tr>
<td>...</td>
<td>...</td>
</tr>
</tbody>
</table>

**ADD TWO OR THREE MORE EXAMPLES:** be sure to refer to specifics in the film (scenes, names, framing, lighting . . . ; see the class handout on how to read films)

**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 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.)
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 "précis" ('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 précis is one typed page long.

**No matter what type, a précis 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/précis 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 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 if 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 flenses 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 oped 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.]
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.
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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.  
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"Kiss Me, Kate." Dir. George Sidney. USA: MGM, 1949. 109 min. DVD 2781 Fine Arts  
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http://www.imdb.com/title/tt0032840/combined

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

http://www.imdb.com/title/tt0055256/combined
http://en.wikipedia.org/wiki/One,_Two,_Three

http://www.imdb.com/title/tt0089755/combined

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. VIDE CASS 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
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http://www.imdb.com/title/tt0030817/combined

"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.
http://en.wikipedia.org/wiki/To_Be_or_Not_to_Be_%281942_film%29

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Readings

Required and Ordered:


Recommended and Ordered

On Electronic Reserve (required):


-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


-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

***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

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 = hammetz-7years.pdf


"Horizon of Expectation" =horizon.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


-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)

Chapter 6: Film and Home Video


812 W645M PCL Stacks = wilder-yonkers.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


*Making Movies*. Special Issue of The New Yorker, 20 October 2003


