



Nazi Cinema

Robert G. Weiner, John Cline



Nazi Cinema:

Popular Cinema of the Third Reich Sabine Hake, 2001 Too often dismissed as escapist entertainment or vilified as mass manipulation popular cinema in the Third Reich was in fact sustained by well established generic conventions cultural traditions aesthetic sensibilities social practices and a highly developed star system not unlike its Hollywood counterpart in the 1930s This pathfinding study contributes to the ongoing reassessment of Third Reich cinema by examining it as a social cultural economic and political practice that often conflicted with contradicted and compromised the intentions of the Propaganda Ministry Nevertheless by providing the illusion of a public sphere presumably free of politics popular cinema helped to sustain the Nazi regime especially during the war years Rather than examining Third Reich cinema through overdetermined categories such as propaganda ideology or fascist aesthetics Sabine Hake concentrates on the constituent elements shared by most popular cinemas famous stars directors and studios movie audiences and exhibition practices popular genres and new trends in set design the reception of foreign films the role of film criticism and the representation of women She pays special attention to the forced coordination of the industry in 1933 the changing demands on cinema during the war years and the various ways of coming to terms with these filmic legacies after the war Throughout Hake's findings underscore the continuities among Weimar Third Reich and post 1945 West German cinema They also emphasize the codevelopment of German and other national cinemas especially the dominant Hollywood model

Nazi Cinema as Enchantment Mary-Elizabeth O'Brien, 2006 The Nazi regime did not merely terrorize its citizens into submission it also seduced them by offering stability a traditional value system a sense of belonging and hope of a better standard of living Nazi cinema's popularity rested on its ability to express positive social fantasies and promote the enchantment of reality so that one would want to share in the dream at any price This is an interdisciplinary study written for scholars and students in the fields of film studies German studies history critical studies and political science that explores how cinema participated in the larger framework of everyday fascism The book examines how five film genres the historical musical the foreign adventure film the home front film the melodrama and the problem film enchanted audiences and enacted shared stories that can tell us much about how family community history the nation and the war were imagined in Nazi Germany The book analyzes thirteen motion pictures many of which are not well known to English speaking audiences *Wunschkonzert* *Die große Liebe* *Tanz auf dem Vulkan* *Damals* *Die Degenhardts* *Opfergang* *Kautschuk* *Robert und Bertram* *Verklungene Melodie* *Frauen für Golden Hill* *Das Leben kann so schön sein* *Der verzauberte Tag* and *Via Mala* Based on exhaustive research in German archives the book examines in addition to the films themselves articles from the propaganda ministry's official organ *Der deutsche Film* daily trade sheets fan magazines and even studio press packages for individual stars and films Mary Elizabeth O'Brien is Professor of German at Skidmore College Saratoga Springs New York

Nazi Film Melodrama Laura Heins, 2013-09-16 Cultural productions in the Third Reich often served explicit propaganda functions of legitimating racism

and glorifying war and militarism Likewise the proliferation of domestic and romance films in Nazi Germany also represented an ideological stance Rather than reinforcing traditional gender role divisions and the status quo of the nuclear family these films were much more permissive about desire and sexuality than previously assumed Focusing on German romance films domestic melodramas and home front films from 1933 to 1945 *Nazi Film Melodrama* shows how melodramatic elements in Nazi cinema functioned as part of a project to move affect body and desire beyond the confines of bourgeois culture and participate in a curious modernization of sexuality engineered to advance the imperialist goals of the Third Reich Offering a comparative analysis of Nazi productions with classical Hollywood films of the same era Laura Heins argues that German fascist melodramas differed from their American counterparts in their negative views of domesticity and in their use of a more explicit antibourgeois rhetoric Nazi melodramas film writing and popular media appealed to viewers by promoting liberation from conventional sexual morality and familial structures presenting the Nazi state and the individual as dynamic and revolutionary Some spectators objected to the eroticization and modernization of the public sphere under Nazism however pitting Joseph Goebbels Ministry of Propaganda against more conservative film audiences in a war over the very status of domesticity and the shape of the family Drawing on extensive archival research this perceptive study highlights the seemingly contradictory aspects of gender representation and sexual morality in Nazi era cinema *Nazi Cinema's New Women* Jana F. Bruns, 2009-04-27 This book examines the careers of three of Nazi cinema's preeminent movie actresses painting a unique portrait of mass entertainment and stardom under Nazi rule Bruns uses undiscovered sources and a new approach which integrates visual analysis within a thorough political and social context to trace how the Nazis tried to use films and stars to build National Socialism This analysis focuses on female stars an important but largely unexplored area because they were mostly responsible for Nazi cinema's spectacular commercial success and political failure Challenging earlier studies which view Nazi cinema as an effective propaganda instrument that helped turn Germans into devoted Aryan mothers and tough warriors the book shows that the Nazi regime's liaison with the cinema was ambivalent Films failed to disseminate a coherent political message and to Nazify German society However they helped the regime maintain power by diverting people's attention from the brutality of Hitler's rule and eventually from impending defeat **Ministry of Illusion** Eric Rentschler, 1996-10-01 Eric Rentschler argues that cinema in the Third Reich emanated from a Ministry of Illusion and not from a Ministry of Fear His analysis of the sophisticated media culture of this period demonstrates in an unprecedented way the potent and destructive powers of fascination and fantasy Nonfiction Film Richard Barsam, 1992-11-22 Richard Barsam has given us as comprehensive a study of the origins and development of the nonfiction mode in motion pictures as we are ever likely to have in one volume He draws on all the major written sources and many which are little known and he shares with us many eloquent descriptions of the films themselves giving us a valuable textbook Richard Dyer MacCann superb work *Historical Journal of Film Radio and Television* **The Concise Cinegraph** ans-Michael Bock,,im

Bergfelder,2009-09-01 This comprehensive guide is an ideal reference work for film specialists and enthusiasts First published in 1984 but continuously updated ever since CineGraph is the most authoritative and comprehensive encyclopedia on German speaking cinema in the German language This condensed and substantially revised English language edition makes this important resource available to students and researchers for the first time outside its German context It offers a representative historical overview through bio filmographical entries on the main protagonists from the beginnings to the present day Included are directors and actors writers and cameramen composers and production designers film theorists and critics producers and distributors inventors and manufacturers An appendix includes short introductory essays on specific periods and movements such as Early Film Weimar Nazi Cinema DEFA New German Cinema and German film since unification as well as on cinematic developments in Austria and Switzerland Sections that crossreference names around specific professional groups and themes will prove equally invaluable to researchers **Hitler and Nazi Germany** Jackson

J. Spielvogel,2016-09-16 This text is based on current research findings and is written for students and general readers who want a deeper understanding of this period in German history It provides a balanced approach in examining Hitler s role in the history of the Third Reich and includes coverage of the economic social and political forces that made the rise and growth of Nazism possible the institutional cultural and social life of the Third Reich the Second World War and the Holocaust

Cinema in Democratizing Germany Heide Fehrenbach,2000-11-09 Heide Fehrenbach analyzes the important role cinema played in the reconstruction of German cultural and political identity between 1945 and 1962 Concentrating on the former West Germany she explores the complex political uses of film and the meanings attributed to film representation and spectatorship during a period of abrupt transition to democracy According to Fehrenbach the process of national redefinition made cinema and cinematic control a focus of heated ideological debate Moving beyond a narrow political examination of Allied German negotiations she investigates the broader social nexus of popular moviegoing public demonstrations film clubs and municipal festivals She also draws on work in gender and film studies to probe the ways filmmakers students church leaders local politicians and the general public articulated national identity in relation to the challenges posed by military occupation American commercial culture and redefined gender roles Thus highlighting the links between national identity and cultural practice this book provides a richer picture of what German reconstruction entailed for both women and men

Film and Nationalism Alan Larson Williams,2002 This text examines the ways in which cinema has been considered an arena of conflict and interaction between nations and nationhood **Film Professionals in Nazi-Occupied Europe** Pavel

Skopal, Roel Vande Winkel,2021-08-23 This book analyses the film industries and cinema cultures of Nazi occupied countries 1939 1945 from the point of view of individuals local captains of industry cinema managers those working for film studios and officials authorized to navigate film policy The book considers these people from a historical perspective taking into account their career before the occupation and where relevant pays attention to their post war lives The perspectives of

these historical agents contributes to an understanding of how top down orders and haphazard signals from the occupying administration were moulded adjusted and distorted in the process of their translation and implementation This edited collection offers a more dynamic and less deterministic approach to research on the international expansion of Third Reich cinema in World War Two an approach that strives to balance the role of individual agency with the structural determinants The case studies presented in this book cover the territories of Belgium Czechoslovakia France the Netherlands Norway Poland and the Soviet Union

Nazi Films in America, 1933-1942 Harry Waldman, 2020-08-05 From 1933 until America's entry into World War II in 1941 nearly 500 Nazi films were shown in American theaters accounting for nearly half of all foreign language film imports during the period These poorly disguised propaganda films were produced by Germany's top studios and featured prominent pro German and Nazi actors directors and technicians The films were replete with overt and covert anti Jewish imagery and themes but in spite of this obvious intent to use the medium to justify Nazi ascendancy viewers and film critics from such prominent publications as the New York Times Variety the Washington Post and the Chicago Times consistently overlooked the films anti Semitic message dubbing them harmless entertainment This is the complete history of German films shown in America from the founding of the Nazi government to America's involvement in the war Summaries descriptions and discussions of these almost 500 films serve to examine the major filmmakers and distributors who kept the German film industry alive during the rule of Hitler and the Third Reich Special emphasis is placed on films directly commissioned by Joseph Goebbels head of the German Ministry for the Enlightenment of the People and Propaganda and the man directly responsible for ensuring that the anti Semitic ideology of the new regime was reflected in all films produced after January 30 1933 Rarely seen photographs and illustrations complete an in depth study of the Nazi use of this global medium

Cinema Inferno Robert G. Weiner, John Cline, 2010-07-17 *Cinema Inferno* Celluloid Explosions from the Cultural Margins addresses significant areas and eras of transgressive filmmaking including many subgenres and styles that have not yet received much critical attention This collection of essays covers both contemporary films and those produced in the last 50 years to provide a theoretical framework for looking at transgressive cinema and what that means This volume begins with a number of essays that examine the aesthetic of realism tracing it through the late Italian Neo Realism of Pasolini the early films of Melvin Van Peebles and Canadian filmmaker Guy Maddin Another section focuses on 70s Italian horror and thrillers including a substantially different examination of filmmaker Dario Argento as well as essays on critically underrepresented directors Lucio Fulci and Sergio Martino A section on New York looks at both radical independents like Troma and Andy Milligan as well as the social context from which a view of the metropolis in decay emerged Sections also cover the experimental work of the Vienna Action Group and controversial filmmaker Michael Haneke as well as films and genres too idiosyncratic and disturbing to fit anywhere else including analyses of Nazi propaganda films fundamentalist Christian scare movies and postwar Japanese youth films The final essays try to come to terms with a

mainstream flirtation with transgressive film and Grindhouse aesthetics **A Critical History of German Film** Stephen Brockmann, 2010 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 T rless 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 Stephen Brockmann is Professor of German at Carnegie Mellon University and past President of the German Studies Association

Continuity and Crisis in German Cinema, 1928-1936 Barbara Hales, Mihaela Petrescu, Valerie Weinstein, 2016 New essays examining the differences and commonalities between late Weimar era and early Nazi era German cinema against a backdrop of the crises of that time **A New History of German Cinema** Jennifer M. Kapczynski, Michael David Richardson, 2012 A dynamic event centered exploration of the hundred year history of German language film This dynamic event centered anthology offers a new understanding of the hundred year history of German language film from the earliest days of the Kintopp to contemporary productions like The Lives of Others Each of the more than eighty essays takes a key date as its starting point and explores its significance for German film history pursuing its relationship with its social political and aesthetic moment While the essays offer ample temporal and topical spread this book emphasizes the juxtaposition of famous and unknown stories granting attention to a wide range of cinematic events Brief section introductions provide a larger historical and film historical framework that illuminates the essays within it offering both scholars and the general reader a setting for the individual texts and figures under investigation Cross references to other essays in the book are included at the close of each entry encouraging readers not only to pursue familiar trajectories in the development of German film but also to trace particular figures and motifs across genres and historical periods Together the contributions offer a new view of the multiple intersecting narratives that make up German language cinema The constellation that is thus established challenges unidirectional narratives of German film history and charts new ways of thinking about film historiography more broadly Jennifer Kapczynski is Associate Professor of German at Washington University St Louis and Michael Richardson is Associate Professor of German at Ithaca College The German Cinema Book Tim Bergfelder, Erica Carter, Deniz Göktürk, Claudia Sandberg, 2020-02-20 This comprehensively revised updated and significantly extended edition introduces German film history from its beginnings to the present day covering key periods and

movements including early and silent cinema Weimar cinema Nazi cinema the New German Cinema the Berlin School the cinema of migration and moving images in the digital era Contributions by leading international scholars are grouped into sections that focus on genre stars authorship film production distribution and exhibition theory and politics including women s and queer cinema and transnational connections Spotlight articles within each section offer key case studies including of individual films that illuminate larger histories Heimat Downfall The Lives of Others The Edge of Heaven and many more stars from Ossi Oswalda and Hans Albers to Hanna Schygulla and Nina Hoss directors including F W Murnau Walter Ruttmann Wim Wenders and Helke Sander and film theorists including Siegfried Kracauer and Bela Balazs The volume provides a methodological template for the study of a national cinema in a transnational horizon

Propaganda and the German Cinema, 1933-1945 David Welch, 2001-03-23 This is the most comprehensive analysis to date of Nazi film propaganda in its political social and economic contexts from the pre war cinema as it fell under the control of the Propaganda Minister Joseph Goebbels through to the end of the Second World War David Welch studies more than one hundred films of all types identifying those aspects of Nazi ideology that were concealed in the framework of popular entertainment

Cinema in the Arab World Ifdal Elsaket, Daniël Biltereyst, Philippe Meers, 2023-01-26 Cinema in the Arab world has been the subject of varied and rigorous studies but most have focused on films as text providing in depth analyses of plot style ideologies or examination of the biographies of prominent directors or actors This innovative new volume shifts the focus on Arab cinema off screen to examine the histories politics and conditions of distribution exhibition and cinema going in the Arab world Through broadening the frame of study beyond the screen the book widens understanding of the cinema not merely as a collection of films as texts but as a site of cultural and political contestation in the Arab world Divided into two sections and guided by interdisciplinary considerations the contributors examine historical and contemporary issues of Arab cinema in terms of the experience of movie going and filmmaking They examine the networks of distribution and exhibition as well as the contested and multiple meanings that the cinema embodied through diverse historical periods and geographical locations Part I focuses on new histories of Arab cinema in terms of film production distribution exhibition and audience s experiences of cinema going Part II deals with more recent issues within scholarship on Arab cinema such as issues of politics economics ideologies as well as issues related to Arab movies international circulation and screenings at festivals Together the chapters enrich our understanding of the cinema in the Arab world showing how deeply embedded it is within its social political and economic contexts

Anti-Nazi Modernism Mia Spiro, 2012-12-31 Mia Spiro s Anti Nazi Modernism marks a major step forward in the critical debates over the relationship between modernist art and politics Spiro analyzes the antifascist and particularly anti Nazi narrative methods used by key British and American fiction writers in the 1930s Focusing on works by Djuna Barnes Christopher Isherwood and Virginia Woolf Spiro illustrates how these writers use an anti Nazi aesthetic to target and expose Nazism s murderous discourse of exclusion The three writers challenge the

illusion of harmony and unity promoted by the Nazi spectacle in parades film rallies and propaganda Spiro illustrates how their writings seldom read in this way resonate with the psychological and social theories of the period and warn against Nazism's suppression of individuality Her approach also demonstrates how historical and cultural contexts complicate the works often reinforcing the oppressive discourses they aim to attack This book explores the textual ambivalences toward the Others in society most prominently the Modern Woman the homosexual and the Jew By doing so Spiro uncovers important clues to the sexual and racial politics that were widespread in Europe and the United States in the years leading up to World War II

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a prompt between the two documents attached below and pick a topic within those two prompts below will be some advice so you can find some relevant

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name date class time value persuasion presentation a introduction i attention getting material i ll open with an attentiongetting strategy ii thematic statement the theme of my speech is tochange the minds of my listeners to my point of view on mytopic iii

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a proposition of value is one that asserts a speaker s sense of values or a writer s sense of right and wrong it discusses good and bad just and unjust the beautiful and the ugly value claims make judgments and readers need to evaluate the evidence and assumptions supporting

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key points questions of fact contrast with questions of policy which state that something should be and questions of value which state that something is good bad beautiful or worthwhile three basic types of questions of fact are historical controversy questions of

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as with any speech preparation is crucial before you put pen to paper think about what you want to achieve with your speech this will help organise your thoughts as you realistically can only cover 2 4 main points see more

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