

HS 2020 – M.A. Seminar
The American Century of the Cinematic Screen
Prof. Elisabeth Bronfen & Prof. Monika Dommann
Mittwoch 16.15 – 18.00

- (1) 16. Sept. Meet and Greet:
Race and the divided nation: Victor Fleming, *Gone with the Wind* (1939)
- (2) 23. Sept. Film theory and historical re-imagination on screen:
Gertrud Koch, “Nachstellungen – Film und Historischer Moment“**
Elisabeth Bronfen, *Specters of War*, “Introduction”* & „Unfinished Business of
the Civil War“*
- (3) 30. Sept. Oscar D. Micheaux, *Within our Gates* (1920)

THE NEW DEAL

- (4) 7. Okt. Busby Berkeley & Lloyd Bacon, *Footlight Parade* (1933)
- (5) 14. Okt. Frank Capra, *Mr. Smith Goes to Washington* (1939) &
Why We Fight: Prelude to War (1942)
- (6) 21. Okt. John M. Stahl, *Imitation of Life* (1934) & Douglas Sirk, *Imitation of Life* (1959)

THE WAR

- (7) 28. Okt. *With the Marines at Tarawa* (1944), *To the Shores of Iwo Jima* (1945), Allan Dwan,
Sands of Iwo Jima (1949) & Clint Eastwood, *Flags of our Fathers* (2006)
- (8) 4. Nov. D-Day on the silver screen: From the first news reels and *Saving Private Ryan*
(1998) to Philip Kaufmans *Hemingway & Gellhorn* (2012)

COLD WAR CULTURE

- (9) 11. Nov. The case of Sterling Hayden (e.g. John Huston, *Asphalt Jungle* (1950), John
Berry, *The Hollywood Ten* (1950), Thom Andersen & Noel Burch, *Red
Hollywood* (2013)
- (10) 18. Nov. Stanley Kramer, *Judgement at Nuremberg* (1961)

VIETNAM AND ITS AFTEREFFECTS

- (11) 25. Nov. Charles Burnett, *Killer of Sheep* (1978)
- (12) 2. Dec. Francis Ford Coppola, *Apocalypse Now* (1979) & *Apocalypse Now Redux* (2001),
Eleanor Coppola, *Hearts of Darkness: A Filmmaker's Apocalypse* (1991)
- (13) 9. Dec. Oliver Stone, *JFK* (1991)
- (14) 16. Dec. Kathlyn Bigelow, *Zero Dark Thirty* (2012)

Texts with an * will be made available on OLAT. Course format: online with in-class elements.

Preparatory Materials

- Baecque, Antoine de. *Camera Historica. The Century in Cinema*. New York: Columbia University Press 2008.
- Burgoyne, Robert. *Film Nation: Hollywoods Looks at U.S. History*. University of Minneapolis Press, 2010.
- Bronfen, Elisabeth. *Specters of War. Hollywood's Engagement with Military Conflict*. New Brunswick: Rutgers University Press 2012/ *Hollywoods Kriege*. Frankfurt: S. Fischer Verlag 2013.
- . "Internal Enmity: Hollywood's Fragile Home Stories in the 1950s and 1960s". *Cold War Film Genres*. Hg. Homer B. Petzey. Edinburgh: Edinburgh University Press 2018.
- Burns, Ken. *The War (2007) & The Vietnam War (2017)*.
- Dommann, Monika. "Nach den Sklavenschiffen. Zur Retrospektive Black Light auf dem Locarno Film Festival." *Cargo* 43, 2019. pp. 14-20.
- MacDonald Fraser, George. *The Hollywood History of the World*. London: The Harvill Press 1988.
- Rosenstone, Robert A. *History on Film. Film on History*. London: Pearson 2006.
- Sorlin, Pierre. *The Film in History. Restaging the Past*. Totowa: Barnes & Nobles 1980.
- Willmetts, Simon. *In Secrecy's Shadow. The OSS and CIA in Hollywood Cinema 1941-1979*. Edinburgh: Edinburgh University Press 2016.
- Zemon Davis, Nathalie. "Jede Ähnlichkeit mit lebenden oder toten Personen...': Der Film und die Herausforderung der Authentizität." *Bilder schreiben Geschichte: Historiker im Kino*, edited by Rainer Rother, Wagenbach, 1991. pp. 37-63.

Course Requirements

Portfolio (for all students)

Thesis Papers

All students must prepare **a thesis paper as a preliminary discussion for 10 of the seminar sessions** (500 words), to be posted on OLAT by 9 a.m. on Tuesday of the respective week. Each thesis paper should, as the title suggests, entail a thesis, but could also contain a series of questions, comments or associations. It should present an argument; indeed, it should help you practice your skills at argumentation. At the same time, it will facilitate class discussion and allow us to see in what directions you have been thinking while preparing for each session. The point is not to read out what you have written but, using what you have developed in writing, to enter into a dialog with the other members of the class. The thesis papers will count towards your portfolio and, thus, are compulsory. Please note that thesis papers that are not posted **on time** will not be counted towards your points, i.e. portfolio grade.

Short Research Essay

Students will do background research on the subject of session and compile this research in a short essay. They will be asked to speak to the content of their research in the corresponding session. It should be 2-3 pages long. A final version of the research paper should be sent as a PDFs in two weeks after the session; history students should sent it to leilavaleria.girschweiler@grc.uzh.ch, while English students to morgane.ghilardi@es.uzh.ch.

Handing in your portfolio: At the end of the semester, please compile the thesis statements you have posted and your short research essay using the template provided on OLAT. If you want to edit them, so as to reflect the class discussion and the thinking it has provoked, you are allowed to do so. It is this set of papers that will be graded. Students should send their portfolio as a PDF by **December 18, 2020**. History students should send them to monika.dommann@hist.uzh.ch, while English students should send them to morgane.ghilardi@es.uzh.ch.

Final Seminar Essay (for students of English and Cultural Analysis)

All students must hand in an essay (8000 words). The paper must be handed in by **March 1, 2021** handed in as a PDF version (incl. *Selbstständigkeitserklärung*) to morgane.ghilardi@es.uzh.ch. The essay should evolve from the materials read and viewed in this research seminar, while taking the class discussion into an original direction.

Final Seminar Essay (for students of History)

Zum Verfassen der Seminararbeiten vgl. https://www.hist.uzh.ch/dam/jcr:ffffff-e6ab-811c-0000-00001e0aa180/dommann_master_seminararbeit.pdf

1. Zunächst verfassen Sie ein Exposé (ca. 3'000–5'000 Zeichen), dieses umfasst Arbeitstitel, eine ausformulierte Fragestellung, ein vorläufiges Quellen- und Literaturverzeichnis, geplanter Aufbau der Arbeit, Zeitplan. Abgabetermine dafür ist der 31. Januar 2021 bzw. 25. November 2020 (bei Abschluss im HS 2020). Bitte im PDF-Format (Nachname_Exposé_Datum.pdf) an monika.dommann@hist.uzh.ch. Anschliessend empfiehlt sich die Anmeldung zu einer Sprechstunde zwecks Klärung von Fragen und Problemen.

2. Dann schreiben Sie die Seminararbeit. Abgabe der Seminararbeiten bis spätestens 24. Juni 2021 bzw. 20. Dezember 2020 (bei Abschluss im HS20) im PDF-Format (Nachname_Kurztitel_Datum.pdf) an monika.dommann@hist.uzh.ch.

Umfang: Text inkl. Fussnoten und Leerzeichen, aber ohne Bibliographie:
20–25 Seiten, 50'000–62'500 Zeichen.

Final Grade

The **portfolio** accounts for **40%** of your final grade, while the **final essay** account for **60%**.