

A Critical History of German Film (Studies in German Literature Linguistics and Culture)

Stephen Brockmann

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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 Trless* - *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*.

(T)ypical of Brockmann's work in its ambition, its eye for key details, and its nuanced appreciation of cultural texts. However, most impressive of all, given the amount of material he covers, is its readability. The volume has a wonderfully accessible style that explains while never patronizing the reader. Its tone will no doubt ensure its success with its intended audience, as well as any other reader who wishes to obtain a clear sense of German film's unique contribution to world cinema. --*Journal of Contemporary European Studies* (O)ccupies a unique position in contemporary film scholarship. . . . (W)ritten with remarkable clarity in a refreshingly jargon-free idiom (A)n indispensable volume for both students and teachers of film. . . . (T)here is no comparable study that offers such a comprehensive and even-handed overview of the landmarks of German cinema in their socio-political context, and Brockmann's volume will surely become a core text on both undergraduate and graduate film courses for many years to come. --*Modern Language* (T)he first encompassing study (of German film) to construct its account largely through extended discussion of key film works. . . . (S)ubstantially successful in illustrating broad arguments about historical development through detailed attention to the narrative texture of canonical films. . . . (T)his is a volume that can certainly be recommended as a textbook for the study of German film. --*Journal of European Studies* About the Author Stephen Brockmann is Professor of German at Carnegie Mellon University and President of the German Studies Association. He received the German Academic Exchange Service's 2007 Prize for Distinguished Scholarship in German and European Studies.