

In 2013 I, Raanan Sarid-Segal, wrote a 20 page film analysis article with the purpose of submitting it for publication in some form of film analysis journal. The article was titled Stanley Kubrick and the Legacy of German Expressionism. I was the sole author, and though the article was analytical in nature, it was not based on other works. The article argued my position that the film work of legendary director Stanley Kubrick owes itself in both style and theme to the artistic movement known as German Expressionism. I made this argument by systematically examining most, but not all, of Kubrick's films and cataloging moments that clearly drew upon techniques associated with film noir and it's German Expressionist predecessors. These moments ranged from the use of light in iconic scenes from A Clockwork Orange, to the acting styles presented in The Shining, to set design choices in Dr. Strangelove: Or How I Learned to Stop Worrying and Love the Bomb. It has yet to be published.

The article proceeded to take these moments and compare them with scenes and images from classical silent German Expressionist movies and more recent film noir scenes. Using comprehensive analysis techniques I examined the lighting, camera angles, set design, acting styles, and direction present in these classic films.

Using The Cabinet of Dr. Caligari I was able to examine Dr. Strangelove and pick apart the style present in it as directly reflecting the content and tone present in The Cabinet of Dr. Caligari. The broader point made in this comparison was that the set design expressed the character's inner and hidden psychosis, and that this psychosis was endemic to the repressive system of control presented in each of the films. Further examples of this analysis through set design was used concerning The Shining. In my paper

I noted the use of the Overlook Hotel, the setting of The Shining, as expressive of the main character, Jack Torrance, and his deteriorating mental state. The carpet design present in the hotel is one of the more obvious examples, reflecting and expressing the character's feeling of being trapped in both a literal sense, as he is stuck in the mountains with nothing to do, and his metaphorical feeling of being trapped by his own inadequacies and resentments towards his family. This expression is further represented by the prominently featured maze and the geographical layout of the hotel hallways, which intersect in ways that subtly do not make sense or line up properly.

This sort of analysis and more was used extensively in the paper, only occasionally referring to other theories, and even then rarely explicitly. The paper consists almost entirely of original research and analysis.