

## STRUCTURED EMPHASIS IN FILM STUDIES READING LIST

(Note: This list contains readings in critical theory but does not stipulate primary texts, that is, titles of films. Mass media texts are ephemeral, and the goal of graduate education in film studies is not to study "film classics" but rather to understand how the mass media use narrative and genre in the light of ongoing historical, technological, and institutional change. This reading list establishes a firm methodological base which will allow students to evaluate a film's style and narration from a variety of theoretical perspectives. Students are expected to use this list as the basis for the Special Field exam and to modify it as needed in consultation with their advisors.)

Selections from *Oxford Guide to Film Studies*, eds. John Hill and Pamela Church Gibson (New York: Oxford University Press, 1998): "Film Acting," Paul McDonald; "Impressionism, Surrealism, and Film Theory," Robert B. Ray; "Film and Psychoanalysis," Barbara Creed; "Feminism and Film," Patricia White; "Gay and Lesbian Criticism," Anneke Smelik; "Queer Theory," Alexander Doty; "Race, Ethnicity, and Film," Robyn Wiegman; "Early American Film," Tom Gunning; "Concepts of National Cinema" Stephen Crofts; "Modernism and the Avant-Gardes," Murray Smith

Selections from *The Classical Hollywood Cinema: Film Style and Mode of Production to 1960* (New York: Columbia University Press, 1985), David Bordwell, Janet Staiger, and Kristin Thompson: "The Classical Hollywood Style, 1917-60," "The Continuity System," "Historical Implications of the Classical Hollywood Cinema"

*Stars*, Richard Dyer (London: British Film Institute, 1979): "Stars as a Social Phenomenon," "Stars as Images"

*Mythologies*, Roland Barthes, trans. Annette Lavers (New York: Hill and Wang, 1957/1972).  
*Hollywood Genres: Formulas, Filmmakers, and the Studio System*, Thomas Schatz (Philadelphia: Temple University Press, 1981).

Selections from *Wit and Its Relation to the Unconscious*, Sigmund Freud, trans. A.A. Brill (New York: Moffat, Yard and Co., 1916; also found in *Collected Works*; sometimes entitled "Jokes and the Unconscious"): "The Technique of Wit," "The Tendencies of Wit," "Wit and the Various Forms of the Comic"

"The Uncanny," Sigmund Freud, *The Standard Edition of the Complete Psychological Works of Sigmund Freud*, edited and translated by James Strachey et al. 24 vols. 17: 217-256. (London: Hogarth Press, 1966-74)

"The Work of Art in the Age of Mechanical Reproduction," Walter Benjamin, *Illuminations*, ed. Hannah Arendt, trans. Harry Zohn (New York: Schocken Books, 1969)

"On Interpretation, Fredric Jameson, *The Political Unconscious: Narrative as a Socially Symbolic Art* (Ithaca: Cornell University Press, 1981)

"Visual Pleasure and Narrative Cinema," Laura Mulvey, *Screen* 16/3 (1975), 6-18 (widely anthologized)

"Afterthoughts on 'Visual Pleasure and Narrative Cinema'," Laura Mulvey, *Visual and Other Pleasures* (New York: Macmillan, 1989)

Selections from *Imitations of Life: A Reader on Film and Television Melodrama*, ed. Marcia Landy (Detroit: Wayne State University Press, 1991): "Russian Formalist Theories of Melodrama," Daniel Gerould; "Notes on Melodrama and the Family under Capitalism," Chuck Kleinhans; "The Anatomy of a Proletarian Film: Warner's *Marked Woman*,"

- Charles Eckert; "The Search for Tomorrow in Today's Soap Operas," Tania Modleski;  
 "A Reader-Oriented Poetics of Melodrama," Robert Allen
- Selections from *Home Is Where the Heart Is: Studies in Melodrama and the Woman's Film*, ed. Christine Gledhill (London: British Film Institute, 1987): "The Melodramatic Field: An Investigation," Christine Gledhill; "Producing and Consuming the Woman's Film: Discursive Struggle in *Now, Voyager*," Maria LaPlace; "The 'Woman's Film': Possession and Address," Mary Ann Doane
- Unthinking Eurocentrism: Multiculturalism and the Media*, Ella Shohat and Robert Stam (New York: Routledge, 1994): "From Eurocentrism to Polycentrism," "Tropes of Empire" "De Margin and De Center," Isaac Julien and Kobena Mercer, *Screen* 29/4 (1988), 2-10
- White*, Richard Dyer (New York: Routledge, 1997)
- Selections from *The Cultural Studies Reader*, ed. Simon During (New York: Routledge, 1993): "Encoding, Decoding," Stuart Hall; "On Collecting Art and Culture," James Clifford; "Entertainment and Utopia," Richard Dyer; "Axiomatic," Eve Kosovsky Sedgwick
- "The Poetic Strain of the Avant-Garde," James Peterson, *Dreams of Chaos, Visions of Order: Understanding the American Avant-Garde Cinema*, (Detroit: Wayne State University Press, 1994)
- "Mapping the Postmodern," Andreas Huyssen, *After the Great Divide: Modernism, Mass Culture, and Postmodernism* (New York: Macmillan, 1984)
- "Costume and Narrative: How Costume Tells the Woman's Story," Jane Gaines, *Fabrications: Costume and the Female Body*, eds. Jane Gaines and Charlotte Herzog (New York: Routledge, 1990)
- Selections from *Film Theory and Criticism*, fifth edition, ed. Leo Braudy and Marshall Cohen (New York: Oxford University Press, 1999): "On Editing," by Vsevolod Pudovkin, "The Dramaturgy of Film Form," Sergei Eisenstein; "The Evolution of the Language of Cinema," Andre Bazin; "On Suture," Kaja Silverman; "Basic Concepts," Sigfried Kracauer; "Broadcast TV as Sound and Image," John Ellis; "Notes on the Auteur Theory," Andrew Sarris; "From The Imaginary Signifier," Christian Metz; "Aesthetics of Astonishment: Early Film and the (In)Credulous Spectator," Tom Gunning
- Representing Reality: Issues and Concepts in Documentary*, Bill Nichols (Bloomington: Indiana University Press, 1991): "Documentary Modes of Representation," "Telling Stories with Evidence and Arguments," "The Fact of Realism and the Fiction of Objectivity"
- "S/Z and Rules of the Game," Julia Lesage, *Movies and Methods II*, ed. Bill Nichols (Berkeley: University of California Press, 1985)
- "Some Visual Motifs of Film Noir," J. A. Place and L. S. Peterson, *Movies and Methods*, ed. Bill Nichols (Berkeley: University of California Press, 1976).
- "Roseanne: Unruly Woman as Domestic Goddess." Kathleen (Karlyn) Rowe, *Screen* 31.4 (1990): 408-19.
- The Hollywood Musical*, Jane Feuer (Bloomington: Indiana University Press, 1993): "Mass Art as Folk Art," "PostScript for the 90s"
- "Her Body, Himself: Gender in the Slasher Film," Carol J. Clover, *Fantasy and Cinema*, ed. J. Donald (London: BFI Institute, 1989).
- "Film Bodies: Gender, Genre and Excess," Linda Williams, *Film Quarterly* 44.4 (1991)
- Cinema and the Invention of Modern Life*, Charney, Leo and Vanessa R. Schwartz, eds. (Berkeley: UCP, 1995)
- The Digital Dialectic*, Lunenfeld Peter (Boston: MIT Press, 2000)

- The Language of New Media*, Lev Manovich (Boston: MIT Press, 2002)
- Migrating to the Movies: Cinema and Black Urban Modernity*, Jacqueline Stewart (Berkeley: UCP, 2005)
- Make Room for TV: Television and the Family Ideal in Postwar America*, Lynn Spiegel (Chicago: University of Chicago Press, 1992)
- Watching Race: Television and the Struggle for "Blackness,"* Herman Gray (Minneapolis: University of Minnesota Press, 1995)
- The Red Rooster Scare: Making Cinema American, 1900-1910*, Richard Abel (Berkeley: UCP, 1999)
- Tube of Plenty: The Evolution of American Television*, Erik Barnouw, 2<sup>nd</sup> revised ed. (New York: Oxford University Press, 1990)
- The Genius of the System: Hollywood Filmmaking in the Studio Era, 1st revised ed.*, Thomas Schatz (New York: Pantheon Books, 1988)