

Wilfrid Laurier University
Department of English and Film Studies

Comprehensive Area Exam: Film Theory Reading List
Created: January 2012

(1) Perception, Representation, Narration (25 text units)

- Arnheim, Rudolf. *Film as Art*. University of California Press, 1957.
- Artaud, Antonin. "Cinema and Abstraction [1927]." *Antonin Artaud: Selected Writings*. Ed. Susan Sontag. Trans. Helen Weaver. Berkeley: University of California Press, 1988. 149-150.
- Artaud, Antonin. "Cinema and Reality [1927]." *Antonin Artaud: Selected Writings*. Ed. Susan Sontag. Trans. Helen Weaver. Berkeley: University of California Press, 1988. 150-152.
- Balázs, Béla. *Theory of the Film: Character and Growth of a New Art*. New York: Dover Publications, 1970.
- Bazin, André. *What is Cinema? Vol. 1 & 2*. Trans. by Hugh Gray. Berkeley: U of California Press, 1967-71.
- Bordwell, David. "Classical Hollywood Cinema: Narrational Principles and Procedures." *Narrative, Apparatus, Ideology: a Film Theory Reader*. Ed. Philip Rosen. New York: Columbia University Press, 1986. 17-34.
- Bordwell, David. "Contemporary Film Studies and the Vicissitudes of Grand Theory." *Post-Theory: Reconstructing Film Studies*. Eds. David Bordwell and Noël Carroll. Madison, WI: University of Wisconsin Press, 1996. 3-36.
- Bordwell, David. *Narration in the Fiction Film*. Madison, WI: University of Wisconsin Press, 1985.
- Branigan, Edward. *Point of View in the Cinema: A Theory of Narration and Subjectivity in Classical Film*. Berlin New York: Mouton, 1984.
- Burch, Noël. *Theory of Film Practice*. Princeton, N.J.: University Press, 1981.
- Canudo, Riccioto. "Birth of a Sixth Art [1911]." *French Film Theory and Criticism: A History/Anthology, 1907-1939*. Ed. Richard Abel. Princeton, NJ: Princeton University Press, 1988. 58-65.
- Canudo, Riccioto. "Reflections on the Seventh Art [1923]." *French Film Theory and Criticism: A History/Anthology, 1907-1939*. Ed. Richard Abel. Princeton, NJ: Princeton University Press, 1988. 291-302.
- Carroll, Noël. "Prospects for Film Theory." *Post-Theory: Reconstructing Film Studies*. Eds. David Bordwell and Noël Carroll. Madison, WI: University of Wisconsin Press, 1996. 37-68.
- Carroll, Noël. *Philosophical Problems of Classical Film Theory*. Princeton, N.J.: Princeton University Press, 1988.
- Carroll, Noël. *Mystifying Movies: Fads and Fallacies in Contemporary Film Theory*. New York: Columbia University Press, 1988.
- Currie, Gregory. *Image and Mind: Film, Philosophy and Cognitive Science*. Cambridge: Cambridge University Press, 1995.
- Eisenstein, Sergei. "Film Form: New Problems." *Film Form*. Ed. and Trans. Jay Leyda. New York: Harcourt Brace Jovanovich, 1949. 122-149.

- Eisenstein, Sergei. *S. M. Eisenstein: Selected Works. Volume I. Writings, 1922-34*. Ed. and Trans. Richard Taylor. London: BFI, 1988.
- “Beyond the Shot [1929].”
 - “Dramaturgy of Film Form [1929].”
 - “The Fourth Dimension in Cinema [1929].”
- Eisenstein, Sergei. “Vertical Montage.” *S. M. Eisenstein: Selected Works Volume II. Towards a Theory of Montage*. Ed. Michael Glenny and Richard Taylor. Trans. Michael Glenny. London: BFI, 1994 327-399.
- Epstein, Jean. “On Certain Characteristics of Photogénie [1924].” Abel, Richard. *French Film Theory and Criticism: A History/Anthology, 1907-1939*. Princeton, NJ: Princeton University Press, 1988. 314-318.
- Epstein, Jean. “Magnification [1921].” *French Film Theory and Criticism: A History/Anthology, 1907-1939*. Ed. Richard Abel. Princeton, NJ: Princeton University Press, 1988. 235-240.
- Epstein, Jean. “The Senses I (b) [1921].” *French Film Theory and Criticism: A History/Anthology, 1907-1939*. Ed. Richard Abel. Princeton, NJ: Princeton University Press, 1988. 241-245.
- Frampton, Daniel. *Filmosophy*. London: Wallflower Press, 2006.
- Kracauer, Siegfried. *The Mass Ornament: Weimar Essays*. Ed. and Trans. Thomas Y. Levin. Cambridge, MA: Harvard University Press, 1995.
- “Cult of Distraction.” 323-328.
 - “Film 1928.” 307-322.
 - “Photography.” 47-64.
- Kracauer, Siegfried. *Theory of Film: the Redemption of Physical Reality*. Princeton, NJ: Princeton University Press, 1997.
- “Epilogue.” 285-311.
 - “Part I, General Characteristics.” 27-74.
 - “Photography: Systematic Considerations.” 12-26.
 - “The Spectator.” 157-172.
- Kuleshov, Lev. “Selections from *Art of Film*.” *Screen Reader 1*. London: The Society for Education in Film and Television, 1977. 337-350
- Mitry, Jean. “The Film Image.” *The Aesthetics and Psychology of Cinema*. Trans. Christopher King. Bloomington, IN: Indiana University Press, 1997. 29-88.
- Münsterberg, Hugo. *The Film: A Psychology Study* [1916]. New York: Routledge, 2001.
- Panofsky, Erwin. “Style and Medium in the Motion Pictures.” *Film Theory and Criticism: Introductory Readings*. 3rd Edition. Eds. Gerald Mast and Marshall Cohen. New York: Oxford University Press, 1985. 215-233.
- Plantinga, Carl. “Movie Pleasures and the Spectator’s Experience: Towards a Cognitive Approach.” *Film and Philosophy* 2.2 (1995): 3–19.
- Pudovkin, V. I. “From *Film Technique*.” *Film Theory and Criticism: Introductory Readings*. 5th Edition. Eds. Leo Braudy and Marshall Cohen. New York: Oxford University Press, 1998. 9-14
- Sontag, Susan. *On Photography*. New York: Dell Publishing, 1978.
- Turvey, Malcolm. “Seeing Theory: On Perception and Emotional Response in Current Film Theory.” *Film Theory and Philosophy*. Eds. Richard Allen and Murray Smith. Oxford: Clarendon Press, 1997. 431–456.

- Vertov, Dziga. *Kino-Eye: The Writings of Dziga Vertov*. Ed. Annette Michelson. Trans. Kevin O'Brien. Berkeley: University of California Press, 1984.
- "From Kino-Eye to Radio-Eye[1929]." 85-91.
 - "Kino-Eye [1926]." 60-78.
 - "Kinoks: A Revolution [1923]." 11-20.
 - "WE: Variant of a Manifesto [1922]." 5-9.

(2) Ideology, Apparatus, Signification (18.75 text units)

- Althusser, Louis, "Ideology and Ideological State Apparatuses (Notes towards an Investigation)." Eds. Aradhana Sharma and Akhil Gupta. *The Anthropology of the State: A Reader*. Malden, MA: Blackwell Publishing, 2006. 86-112.
- Bellour, Raymond. "The Obvious and the Code." *Screen* 15 (Winter 1974-75): 7- 17.
- Barthes, Roland. "The Photographic Message." *Image/Music/Text*. Glasgow: Fontana Press, 1993. 15-31.
- Barthes, Roland. "The Rhetoric of Photography." *Image/Music/Text*. Glasgow: Fontana Press, 1993. 32-51.
- Barthes, Roland. "The Third Sense." *Image/Music/Text*. Glasgow: Fontana Press, 1993. 52-68.
- Baudry, Jean-Louis. "Ideological Effects of the Basic Cinematographic Apparatus." *Narrative, Apparatus, Ideology: A Film Theory Reader*. Ed. P. Rosen. New York; Columbia University Press, 1985.
- Comolli, Jean-Louis. "Technique and Ideology: Camera, Perspective, Depth of Field (Part One)." *Movies and Methods, Vol. II*. Ed. Bill Nichols. Berkeley: University of California Press, 1985. 40-57.
- Comolli, Jean-Louis. "Technique and Ideology: Camera, Perspective, Depth of Field (Parts Three and Four)." *Narrative, Apparatus, Ideology*. Ed. Philip Rosen. New York: Columbia University Press, 1986. 421-443.
- Comolli, Jean-Louis, and Jean Narboni. "Cinema/Ideology/Criticism (1)." *Screen Reader 1: Cinema/Ideology/Politics*. Ed. John Ellis. London: The Society for Education in Film and Television. 2-11.
- Comolli, Jean-Louis, and Jean Narboni. "Cinema/Ideology/Criticism (2)." *Screen Reader 1: Cinema/Ideology/Politics*. Ed. John Ellis. London: The Society for Education in Film and Television, 1977. 36-46.
- Heath, Stephen. "Notes on Suture." *Screen* 18:4 (Winter 1978). 48-76.
- Heath, Stephen. "Narrative Space." *Narrative, Apparatus, Ideology*. Ed. Philip Rosen. New York: Columbia University Press, 1986. 379-420.
- Henderson, Brian. "Towards a Non-Bourgeois Camera Style," *Film Theory and Criticism: Introductory Readings*, 6th ed. Eds. Leo Braudy and Marshall Cohen. New York and Oxford: Oxford University Press, 2004. 54-64.
- Kaplan, E. Ann. *Looking For the Other: Feminism, Film, and the Imperial Gaze*. New York: Routledge, 1997.
- Lacan, Jacques. "The Mirror Stage as Formative of the Function of the I As Revealed in Psychoanalytic Experience" [1936]. *Écrits: A Selection*. Trans. Alan Sheridan. New York: W. W. Norton & Co., 1977. 1-7.
- Lacan, Jacques. "Of the Gaze as *Objet Petit a*." *The Four Fundamental Concepts of Psychoanalysis*. Trans. Alan Sheridan. New York: W. W. Norton & Co., 1978. 67-119.

- MacCabe, Colin. *High Theory/Low Culture: Analysing Popular Television and Film*. Manchester: Manchester University Press, 1986.
- MacCabe, Colin. "Theory and Film: Principles of Realism and Pleasure," *Screen* 17 (Autumn 1976): 7-27. Reprinted in *Narrative, Apparatus, Ideology*. Ed. Philip Rosen. New York: Columbia University Press, 1986. 179-197.
- Metz, Christian. "The Imaginary Signifier (excerpts)." *Narrative, Apparatus, Ideology*. Ed. Philip Rosen. New York: Columbia University Press, 1986. 244-278.
- Metz, Christian. *Film Language: a Semiotics of the Cinema*. Trans. Michael Taylor. Chicago: University of Chicago Press, 1974.
- "Preface." ix-xvi.
 - "On the Impression of Reality in the Cinema." 3-15.
 - "Notes Toward a Phenomenology of the Narrative." 16-28.
 - "The Cinema: Language or Language System?" 31-91.
 - "Problems of Denotation in the Fiction Film." 108-146.
- Mulvey, Laura. "Afterthoughts on 'Visual Pleasure and Narrative Cinema' inspired by *Duel in the Sun*." *Feminism and Film Theory*. Ed. Constance Penley. New York: Routledge, 1988. 69-79.
- Mulvey, Laura. "Visual Pleasure and Narrative Cinema." *Screen* 16:3 (1975): 6-18.
- Polan, Dana. "Bertolt Brecht and Daffy Duck: Toward a Politics of Self-Reflexive Cinema?," *American Media and Mass Culture: Left Perspectives*. Berkeley and Los Angeles: University of California Press, 1987. 345-56.
- Prince, Stephen. "Psychoanalytic Film Theory and the Problem of the Missing Spectator." *Post-Theory: Reconstructing Film Studies*. Eds. David Bordwell and Noël Carroll. Madison, WI: University of Wisconsin Press, 1996. 71-86.
- Rancière, Jacques. *The Future of the Image*. Trans. Gregory Elliott. London: Verso, 2007.
- Rodowick, D. N. *The Crisis of Political Modernism: Criticism and Ideology in Contemporary Film Theory*. Urbana, IL: University of Illinois Press, 1988.
- Rodowick, D. N. *The Difficulty of Difference: Psychoanalysis, Sexual Difference & Film Theory*. New York: Routledge, 1991.
- Silverman, Kaja. *The Acoustic Mirror: The Female Voice in Psychoanalysis and Cinema*. Indiana University Press, 1988.
- Silverman, Kaja. "Suture (excerpts)." *Narrative, Apparatus, Ideology*. Ed. Philip Rosen. New York: Columbia University Press, 1986. 219-235.
- Virilio, Paul. *War and Cinema: The Logistics of Perception*. Trans. Patrick Camiller. London: Verso, 1989.
- Wollen, Peter. "Godard and Counter-Cinema: *Vent d'Est*." *Narrative, Apparatus, Ideology*. Ed. Philip Rosen. New York: Columbia University Press, 1986. 120-129.

(3) Identity Politics, Culture, Reception (21 text units)

- Adorno, Theodor, and Max Horkheimer. "The Culture Industry: Entertainment as Mass Deception [1944]" *Dialectic of Enlightenment*. Trans. John Cumming. New York: Continuum, 1995, 120-167.
- Andrew, Dudley. "The Unauthorized Auteur Today." *Film Theory: An Anthology*. Eds. Robert Stam and Toby Miller. Oxford: Blackwell, 2000. 20-29.

- Baudelaire, Charles. "The Modern Public and Photography," in *Classic Essays on Photography*: 83-89.
- Bazin, Andre. "La Politique des auteurs." *Theories of Authorship: A Reader* (1981). Ed. John Caughie. London and New York: Routledge, 2001. 44-46.
- Benjamin, Walter. "The Work of Art in the Age of Its Technological Reproducibility (Third Version)." *Walter Benjamin. Selected Writings, Vol. 4 (1938-1940)*. Eds. Howard Eiland and Michael W. Jennings. Cambridge, MA: The Belknap Press of Harvard University Press, 2003. 251-283.
- Butler, Judith. "Gender Is Burning: Questions of Appropriation and Subversion." *Bodies that Matter: On the Discursive Limits of "Sex."* New York: Routledge, 1993. 121-140.
- Corrigan, Timothy. "The Commerce of Auteurism." *Critical Visions in Film Theory: Classic and Contemporary Readings*. Eds. Corrigan et al. Boston and New York: Bedford/St. Martin's, 2011. 416-29.
- De Lauretis, Teresa. *Technologies of Gender: Essays on Theory, Film, and Fiction*. Bloomington: Indiana University Press, 1987.
- Deleuze, Gilles. *Cinema 1: The Movement Image*. Trans. Hugh Tomlinson and Barbara Habberjam. Minneapolis: University of Minnesota Press, 1986.
- Deleuze, Gilles. *Cinema 2: The Time Image*. Trans. Hugh Tomlinson and Robert Galeta. Minneapolis: University of Minnesota Press, 1989.
- Diawara, Manthia. "Black Spectatorship: Problems of Identification and Resistance." *Screen* 29.4 (Autumn 1988): 66-79.
- Doane, Mary Ann. *Femmes Fatales: Feminism, Film Theory, Psychoanalysis*. New York: Routledge, 1991.
- Doane, Mary Ann. "Film and the Masquerade: Theorizing the Female Spectator." *Film and Theory: An Anthology*. Eds. Robert Stam and Toby Miller. Malden, MA: Blackwell, 2000. 495-509.
- Doane, Mary Ann. "Woman's Stake: Filming the Female Body." *Feminism and Film Theory*. Ed. Constance Penley. New York: Routledge, 1988. 216-228.
- Dorfman, Ariel and Armand Mattelart. *How to Read Donald Duck: Imperialist Ideology in the Disney Comic*. 1971. International General, New York, 1991.
- Gaines, Jane. "White Privilege and Looking Relations: Race and Gender in Feminist Film Theory." *Film and Theory: An Anthology*. Eds. Robert Stam and Toby Miller. Malden, MA: Blackwell, 2000. 715-732.
- Ginsburg, Faye. "Screen Memories and Entangled Technologies: Resignifying Indigenous Lives." *Multiculturalism, Postcoloniality and Transnational Media*. Eds. Ella Shohat and Robert Stam. New Brunswick, NJ and London: Rutgers University Press, 2003. 77-98.
- hooks, bell. "The Oppositional Gaze: Black Female Spectators." *Film and Theory: An Anthology*. Eds. Robert Stam and Toby Miller. Malden, MA: Blackwell, 2000. 510-523.
- Jenkins, Henry. *Textual Poachers: Television Fans and Participatory Culture*. New York: Routledge, 1992.
- Landsberg, Alison. "Prosthetic Memory: The Ethics and Politics of Memory in an Age of Mass Culture." *Memory and Popular Film*. Ed. Paul Grainge. Manchester and New York: Manchester UP, 2003. 144-61.
- Sarris, Andrew. "Notes on the Auteur Theory in 1962," Braudy and Cohen. 561-64.
- Sconce, Todd. "Irony, Nihilism and the New American 'Smart' Film," *Screen* 43.4 (Winter 2002): 349-69.

- Stacey, Jackie. *Star Gazing: Hollywood and Female Spectatorship*. London: Routledge, 1994.
- Stam, Robert and Ella Shohat. *Unthinking Eurocentrism: Multiculturalism and the Media*. London: Routledge, 1994.
- Stam, Robert and Ella Shohat, "Film Theory and Spectatorship in the Age of the 'Posts'." *Reinventing Film Studies*. Eds. Christine Gledhill and Linda Williams. Arnold: Oxford and New York, 2003. 381-401.
- Williams, Linda. *Figures of Desire: A Theory and Analysis of Surrealist Film*. Urbana: University of Illinois Press, 1981.
- Wollen, Peter. "The Auteur Theory (excerpt)," *Theories of Authorship: A Reader*. Ed. John Caughie. London: Routledge, 1981. 138-151.

(4) Technology, Media, Digitality (17 text units)

- Belton, John. "Digital Cinema: A False Revolution." *October* 100 (2002): 98-114.
- Belton, John. "Technology and Aesthetics of Film Sound." *Film Theory and Criticism: Introductory Readings*. 7th Edition. Eds. Leo Braudy and Marshall Cohen. New York: Oxford University Press, 2009. 63-72.
- Bolter, Jay David and Richard Grusin. *Remediation: Understanding New Media*. Cambridge, MA: MIT Press, 1999.
- Burston, Jonathan. "Synthespians Among Us: Rethinking the Actor in Media Work and Media Theory." *Media and Cultural Theory*. Ed. James Curran and David Morley. New York: Routledge, 2006. 250-62.
- Constandinides, Costas. *From Film Adaptation to Post-Celluloid Adaptation: Rethinking the Transition of Popular Narratives and Characters Across Old and New Media*. New York: Continuum, 2010.
- Elsaesser, Thomas, "Early Film History and Multi-Media: An Archaeology of Possible Futures?" *New Media, Old Media: A History and Theory Reader*. Eds. Wendy Hui Kyong Chun and Thomas Keenan. NY: Routledge, 2006.
- Freidberg, Anne. "The End of Cinema: Multimedia and Technological Change." *Film Theory and Criticism Seventh Edition*. Eds. Leo Braudy and Marshall Cohen. New York: Oxford University Press, 2009. 834-852.
- Friedberg, Anne. *The Virtual Window: From Alberti to Microsoft*. Cambridge, MA: MIT Press, 2006.
- Gunning, Tom. "The Cinema of Attractions: Early Cinema, Its Spectators and the Avant Garde," *Early Cinema: Space Frame Narrative*. Ed. Thomas Elsaesser. London: BFI, 1990. 56-62.
- Haraway, Donna. "A Cyborg Manifesto: Science, Technology, and Socialist-Feminism in the Late Twentieth Century." *Simians, Cyborgs and Women: The Reinvention of Nature*. New York: Routledge, 1991. 149-181.
- Haraway, Donna. "Situated Knowledges: The Science Question in Feminism, and the Privilege of Partial Perspective." *Ibid.* 183-201.
- Jenkins, Henry. *Convergence Culture: Where Old and New Media Collide*. New York: New York University Press, 2008.
- Kittler, Friedrich. *Gramophone, Film, Typewriter*. Trans. Geoffrey Winthrop-Young and Michael Wutz. Stanford: Stanford University Press, 1999.
- Manovich, Lev. *The Language of New Media*. Cambridge, MA: MIT Press, 2001.

- McLuhan, Marshall. *Understanding Media: The Extensions of Man*. New York: McGraw-Hill, 1964.
- Murray, Timothy. *Digital Baroque: Mew Media Art and Cinematic Folds*. Minneapolis: University of Minnesota Press, 2008.
- Prince, Stephen. "The Emergence of Filmic Artifacts: Cinema and Cinematography in the Digital Era." *Film Quarterly* 57.3 (Spring 2004): 24-33.
- Whissel, Kristen. "Tales of Upward Mobility: The New Verticality and Digital Special Effects." *Film Theory and Criticism Seventh Edition*. Eds. Leo Braudy and Marshall Cohen. New York: Oxford University Press, 2009. 834-852.

(5) Films (assuming each film will be viewed twice) (7.75 text units)

- The Birth of a Nation* (D.W. Griffith, 1915, 190 min.)
- Strike* (Sergei Eisenstein, 1925, 82 min.)
- Metropolis* (Fritz Lang, 1927, 153 min.)
- Citizen Kane* (Orson Welles, 1941, 119 min.)
- Rashomon* (Akira Kurosawa, 1950, 88 min.)
- Persona* (Ingmar Bergman, 1966, 85 min.)
- Jeanne Dielman, 23 quai du Commerce, 1080 Bruxelles* (Chantal Akerman, 1975, 201 min.)
- Do the Right Thing* (Spike Lee, 1989, 120 min.)
- The Matrix* (Andy and Larry Wachowski, 1999, 136 min.)
- Triumph of the Will* (Leni Riefenstahl, 1935, 114 min.)
- Wild Strawberries* (Ingmar Bergman, 1957, 91 min.)

Recommended Reference Texts (NOT REQUIRED):

- Andrew, J. Dudley. *Concepts in Film Theory*. New York: Oxford University Press, 1984.
- Andrew, J. Dudley. *The Major Film Theories*. New York: Oxford University Press, 1976.
- Easthope, Anthony. (Ed.). *Contemporary Film Theory*. London New York: Longman, 1993.
- Lapsley, Robert and Westlake, Michael. *Film Theory: An Introduction*. 3rd ed. Manchester, UK: Manchester University Press, 2006.
- Stam, Robert and Toby Miller. (Eds.). *A Companion to Film Theory*. Malden, MA: Blackwell, 1999.