

# NEW YORK UNIVERSITY

## Department of Cinema Studies

### H72.1000 - INTRODUCTION TO GRADUATE STUDY IN CINEMA

#### COURSE OUTLINE AND STUDY GUIDE

##### WELCOME

Welcome to Introduction to Graduate Study in Cinema. The course coordinator is Professor Toby Miller. If you have any specific issues to raise about H72.1000 or general inquiries about the domain of cinema studies covered in the course, please make a time to see me. My room number is 645 and the telephone extension is 9981614. My email address is <toby.miller@nyu.edu>.

The course will run each Monday between 6.00 and 10.00 p.m. in Room 656 of 721 Broadway. This time will be divided between a lecture from Toby, a screening, and some collective. In the first week of the course, the initial hour will be devoted to an introduction to the Department's Study Center. Also, the third week will see the lecture-time commence in the Library to acquaint you with relevant bibliographic resources.

##### RATIONALE

H72.1000 is required of students entering the graduate program in cinema and the Certificate in Culture and Media. It is worth 4 points towards your degree.

This course is designed to give graduate students who are new to the study of cinema a basic grounding in the issues and debates that form the discourse of *Screen* studies. As such, it has twin tasks: to introduce you to the formal and stylistic features of film analysis and history; and to do so in a way that covers forms of interpretation, types of text, and subjects of representation. The first half of the course (BLOCK I) unpacks the textual features of films and deploys a range of reading systems to interpret them. The second half (BLOCK II) addresses recurring debates in the industrial, cultural, and political history of the cinema.

In keeping with the nature of an omnibus survey course, Introduction to Graduate Study in Cinema moves quickly through a wide array of topics. It

has been designed to operate via six pedagogic strategies: the lectures offer a condensed intellectual history and map to issues in the domain of *Screen studies*; the screenings provide film and video instances for staging relevant debates; the textbooks are simplified exegetical materials on related topics; additional set readings bridge the gap between textbook glosses and specialist research; the interactive sessions permit discussion of lectures, screenings, readings, and assessment; and this Outline and Study Guide details ongoing reference material. Each section is as much part of H72.1000 as any other. It is assumed that there will be a strong component of auto-didacticism on your part, in keeping with the nature of graduate study. The structure of the field is laid out in what follows, for you to enter it and alter it.

## ASSESSMENT

PLEASE NOTE: ESSAYS WILL NOT BE ACCEPTED VIA FAX OR EMAIL.

ITEM ONE: DUE AT THE END OF WEEK EIGHT. Place papers in Toby's pigeon-hole. LENGTH 3000 WORDS. Textual analysis of an individual film. If the film you wish to write about is not being screened in the course, you must obtain approval for your choice from the Teaching Assistant. The analysis should address questions of form, style, narrative, and content and do so within a distinct *Framework* of interpretation chosen from available discourses. Supporting evidence should include both a shot-by-shot breakdown of at least one sequence that you consider critical, and reference to any significant academic, journalistic, polemical, or anecdotal writings on the film. IT IS IMPORTANT THAT YOU HAVE AN OVERALL DIRECTION TO YOUR ESSAY (AN ARGUMENT); THAT YOU INTEGRATE THE SHOT BREAKDOWN INTO THE MAIN BODY OF THE ESSAY; AND THAT YOU CONSIDER BOTH EXTRA-TEXTUAL, SOCIAL CONSIDERATIONS (such as referentiality in everyday life, intersection with public history, and practices of spectatorship) AND INTRA-TEXTUAL, STYLISTIC ONES (such as mise-en-scène, camera, lighting, diegetic/non-diegetic sound, action, dialogue, and editing).

ITEM TWO: DUE AT THE END OF WEEK FOURTEEN. LENGTH 5000 WORDS. An historiographic research essay that interweaves an examination of a specific problem in the writing of film history with archival research. The essay should show an awareness of the different discourses of film history and also demonstrate some significant use of primary resources. IT

IS IMPORTANT THAT YOU INDICATE HOW YOUR ESSAY INTERSECTS WITH EXISTING BODIES OF KNOWLEDGE AND RULES OF EVIDENCE, THAT YOU INTERLACE AN OVERALL HISTORIOGRAPHIC ARGUMENT WITH A PARTICULAR RESEARCH CONTRIBUTION.

Please note that both these pieces of work should follow referencing systems from EITHER Joseph Gibaldi. *MLA Handbook for Writers of Research Papers*, 4th. ed. New York: The Modern Language Association of America, 1995 or *The Chicago Manual of Style*, 14th ed. Chicago: U of Chicago P, 1993. You may wish to consult Wayne C. Booth, Gregory G. Colomb and Joseph M. Williams. *The Craft of Research*. Chicago: U of Chicago P, 1995 and Randy Reddick and Elliot King. *The Online Student: Making the Grade on the Internet*. Fort Worth: Harcourt Brace College, 1996.

THERE ARE NO INCOMPLETES AVAILABLE ON THIS COURSE WITHOUT CERTIFICATION FROM A DOCTOR, COUNSELLOR, EMPLOYER, OR LAWYER, EXPLAINING THAT YOU CANNOT PRODUCE THE REQUIRED WORK ON TIME. THEY DO NOT NEED TO INDICATE REASONS WHY.

IF YOU ARE HAVING DIFFICULTIES WITH DEADLINES, TELL US ABOUT THIS AS SOON AS POSSIBLE. ALL GRADING POLICIES ARE IN ACCORDANCE WITH THE SCHOOL'S *POLICIES AND PROCEDURES STUDENT HANDBOOK*. I RECOMMEND THAT YOU FAMILIARISE YOURSELF WITH ITS CONTENTS.

IT IS ADVISABLE THAT YOU DISCUSS YOUR CHOICE OF TEXTS AND METHODS WITH YOUR RECITATION LEADER EARLY ON. ENJOY YOUR MISSION.

#### TEXTBOOKS

The textbooks are David Bordwell and Kristin Thompson. *Film Art: An Introduction*, 5th. ed. New York: McGraw-Hill, 1996; Pam Cook and Philip Dodd, eds. *Women and Film: A Sight and Sound Reader*. Philadelphia: Temple UP, 1993; and Robert C. Allen and Douglas Gomery. *Film History: Theory and Practice*. New York: Alfred A Knopf, 1985. I have advised the NYU Bookstore of the selection.

This Course Outline gives many references in addition to these volumes. DO NOT FEEL OBLIGED TO BE FAMILIAR WITH ALL OF THEM. This is an indicative list, designed to show you the dimensions/dementia of the field and assist in your research work for this course and others. FOR EACH WEEK, YOU SHOULD READ THE RELEVANT SECTIONS OF THE TEXTBOOKS AND AT LEAST TWO OTHER READINGS. I HAVE PUT AN ASTERISK NEXT TO THE RECOMMENDED ITEMS.

## LECTURES AND SCREENINGS

### BLOCK I

#### **Lecture One: Debates in Cinema Studies**

This lecture will: discuss the rationale and administration of the course; look briefly at the principal debates within the discipline via a schematic overview; and introduce the controversies over *Bad Timing* as an instance of critical positions within the field.

Screening: *Bad Timing: A Sensual Obsession* (Nicolas Roeg, 1980 - 123 mins)

#### Reading for the Lecture:

Parveen Adams and Elizabeth Cowie, eds. *The Woman in Question*.  
Cambridge, Mass.: MIT P, 1990.

\*Robert C. Allen and Douglas Gomery. *Film History: Theory and Practice*.  
New York: Alfred A Knopf, 1985. 1-23.

Louis Althusser. *Lenin and Philosophy and Other Essays*. Trans. Ben  
Brewster. London: New Left, 1977. 121-73.

Dudley Andrew. *Concepts in Film Theory*. New York: Oxford UP, 1984.  
\_\_\_\_\_. *The Major Film Theories*. New York: Oxford UP, 1976.

André Bazin. *What is Cinema? vols. 1 and 2*. Trans. and Ed. Hugh Gray.  
Berkeley: U of California P, 1967.

John Berger. "Every Time we Say Goodbye." *Sight and Sound* 1, no. 2  
(1991): 14-17.

David Bordwell. *Making Meaning: Inference and Rhetoric in the  
Interpretation of Cinema*. Cambridge, Mass.: Harvard UP, 1989. 249-  
74.

- Nick Browne. "Cahiers du Cinéma's Rereading of Hollywood Cinema: An Analysis of Method." *Quarterly Review of Film Studies* 3, no. 3 (1978): 405-16.
- Robert Burgoyne, Sandy Flitterman-Lewis and Robert Stam. *New Vocabularies in Film Semiotics: Structuralism, Post-Structuralism and Beyond*. London: Routledge, 1992.
- Ron Burnett, ed. *Explorations in Film Theory: Selected Essays from Ciné-Tracts*. Bloomington: Indiana UP, 1991.
- Noël Carroll. "Address to the Heathen." *October* no. 23 (Winter 1982): 89-163.
- \_\_\_\_\_. *Philosophical Problems of Film Theory*. Princeton: Princeton UP, 1988. 3-29.
- \_\_\_\_\_. "A Reply to Heath." *October* no. 27 (Winter 1983): 81-102.
- Allan Casebier. *Film and Phenomenology: Toward a Realist Theory of Cinematic Representation*. Cambridge: Cambridge UP, 1991.
- Steve Cohan. *Masked Men: Masculinity and the Movies in the Fifties*. Bloomington: Indiana UP, 1997.
- \_\_\_\_ and Ina Rae Hark, eds. *Screening the Male: Exploring Masculinities in the Hollywood Cinema*. New York: Routledge, 1992.
- \*Pam Cook. "Border Crossings: Women and Film in Context." *Women and Film: A Sight and Sound Reader*. Ed. Pam Cook and Philip Dodd. Philadelphia: Temple UP, 1993. ix-xxiii.
- Richard Corliss. "All Thumbs: Or, is There a Future for Film Criticism?" *Film Comment* 26, no. 2 (1990): 14-18.
- John Corner and Kay Richardson. "Documentary Meanings and the Discourse of Interpretation." *Documentary and the Mass Media*. Ed. John Corner. London: Edward Arnold, 1986. 103-09.
- Stuart Cunningham and Toby Miller. *Contemporary Australian Television*. Sydney: U of New South Wales P, 1994. 1-34.
- Gregory Currie. "Unreliability Refigured: Narrative in Literature and Film." *Journal of Aesthetics and Art Criticism* 53, no. 1 (1995): 19-29.
- Ramona Curry. "25 Years of SCS: A Socio-Political History." *Journal of Film and Video* 38, no. 2 (1986): 43-57.
- James Donald. *Sentimental Education: Schooling, Popular Culture and the Regulation of Liberty*. London: Verso, 1992. 99-121.
- Raymond Durgnat. "Film Theory: From Narrative to Description." *Quarterly Review of Film Studies* 7, no. 2 (1982): 109-29.
- Herbert Eagle, ed. *Russian Formalist Film Theory*. Ann Arbor: U of Michigan P, 1981.

- Patricia Erens, ed. *Issues in Feminist Film Criticism*. Bloomington: Indiana UP, 1990.
- \_\_\_\_\_. *Sexual Strategems: The World of Women in Film*. New York: Horizon, 1979.
- “Feminist Film Criticism.” *Film Criticism* 13, no. 2 (1989).
- “Feminist Film Criticism” and “Film and Cultural Studies.” *Film Reader* no. 5 (1982).
- “Film as Text.” *Forum for Modern Language Studies* 31, no. 1 (1995).
- Roberto Franzosi. “Narrative Analysis—Or Why (And How) Sociologists Should be Interested in Narrative.” *Annual Review of Sociology* no. 24 (1998): 517-54.
- Cynthia A. Freeland and Thomas E. Wartenberg, eds. *Philosophy and Film*. New York: Routledge, 1995.
- Stuart Hall. “Cultural Identity and Cinematic Representation.” *Framework* no. 36 (1989): 68-81.
- John Hartley. *Tele-ology: Studies in Television*. London: Routledge, 1992. 3-20.
- Molly Haskell. *From Reverence to Rape: The Treatment of Women in the Movies*, 2nd ed. Chicago: U of Illinois P, 1987.
- Stephen Heath. “Le Père Noël.” *October* no. 26 (Fall 1983): 63-115.
- \_\_\_\_\_. *Questions of Cinema*. London: Macmillan, 1981.
- Maggie Humm. *Feminism and Film*. Bloomington: Indiana UP, 1997.
- Claire Johnston. “The Subject of Feminist Film Theory/Practice.” *Screen* 21, no. 2 (1980): 27-34.
- Karyn Kay and Gerald Peary, eds. *Women and the Cinema*. New York: EP Dutton, 1977.
- Noel King. “Changing the Curriculum: The Place of Film in a Department of English.” *Australian Journal of Cultural Studies* 1, no. 1 (1983): 47-55.
- Pat Kirkham and Janet Thumin. *You Tarzan: Masculinity, Movies, and Men*. New York: St. Martin’s P, 1993.
- Deborah Knight. “Reconsidering Film Theory and Method.” *New Literary History* 24, no. 2 (1993): 321-38.
- \_\_\_\_\_. “Theory of Action and the Interpretation of Cinematic Narratives.” *Stanford French Review* 16, no. 2 (1992): 197-213.
- \_\_\_\_\_. “The Rhetoric of Theory: Responses to Toril Moi.” *New Literary History* 26, no. 1 (1995): 63-70.
- \_\_\_\_\_. “Women, Subjectivity, and the Rhetoric of Anti-Humanism in Feminist Film Theory.” *New Literary History* 26, no. 1 (1995): 39-56.

- Annette Kuhn. *The Power of the Image: Essays on Representation and Sexuality*. London: Routledge and Kegan Paul, 1985.
- \_\_\_\_ and Susannah Radstone, eds. *Women in Film: An International Guide*. New York: Fawcett Columbine, 1990.
- Teresa de Lauretis. "Introduction: On the Cinema Topic." *PMLA* 106, no. 3 (1991): 412-18.
- \_\_\_\_. "The Female Body and Heterosexual Presumption." *Semiotica* 67, nos. 3-4 (1987): 259-79.
- Juri Lotman. *Semiotics of Cinema*. Trans. Mark E. Suino. Ann Arbor: U of Michigan P, 1976.
- Frank Manchel. *Film Study: Analytical Bibliography vols. 1-4*. Madison: Fairleigh Dickinson UP, 1992.
- Kobena Mercer and Isaac Julien. "True Confessions: A Discourse on Images of Black Male Sexuality." *Ten-8 2*, no. 3 (1992): 40-49.
- Mandy Merck, ed. *The Sexual Subject: Screen Reader in Sexuality*. New York: Routledge, 1992.
- Christian Metz. *Film Language: A Semiotics of the Cinema*. Trans. Michael Taylor. New York: Oxford UP, 1974.
- \_\_\_\_. "The Impersonal Enunciation, or the Site of Film (In the Margin of Recent Works on Enunciation in Cinema)." Trans. Béatrice Durand-Sendraït and Kristen Brookes. *New Literary History* 22, no. 3 (1991): 747-72.
- Toril Moi. "'Am I That Name?': A Reply to Deborah Knight." *New Literary History* 26, no. 3 (1995): 57-62.
- Meaghan Morris. "The Practice of Reviewing." *Framework* nos. 22-23 (1982): 52-58.
- "The Movies: A Centennial Issue." *Michigan Quarterly Review* 34, no. 4 (Fall 1995/Winter 1996).
- "New Masculinities." *Velvet Light Trap* no. 38 (Fall 1996): 1-50.
- Jean Mitry. *The Aesthetics and Psychology of the Cinema*. Trans. Christopher King. Bloomington: Indiana UP, 1997.
- Nicholas Nicastro. "Sweet Smell of Success." *Film Comment* 28, no. 5 (1992): 73-75.
- \*Bill Nichols. "Form Wars: The Political Unconscious of Formalist Theory." *Classical Hollywood Narrative: The Paradigm Wars*. Ed. Jane Gaines. Durham: Duke UP, 1992. 49-77.
- Constance Penley, ed. *Feminism and Film Theory*. New York: Routledge, 1988.
- Patrice Petro. "Mass Culture and the Feminine: The "Place" of Television in Film Studies." *Cinema Journal* 25, no. 3 (1986): 5-21.

- “Philosophy and Film.” *Journal of Value Inquiry* 29, no. 4 (1995).
- Hilary Radner, Jim Collins and Ava Collins, eds. *Film Theory Goes to the Movies: Cultural Analysis of Contemporary Film*. New York: Routledge, 1992.
- Jonathan Rosenbaum. “Criticism on Film.” *Sight and Sound* 60, no. 1 (1990-91): 51-54.
- Fernande Saint-Martin. *Semiotics of Visual Language*. Bloomington: Indiana UP, 1990.
- Jerry L. Salvaggio. “The Emergence of a New School of Criticism: Neo-Formalism.” *Journal of the University Film Association* 33, no. 4 (1981): 45-52.
- Kaja Silverman. *The Subject of Semiotics*. New York: Oxford UP, 1983.
- Thomas and Vivian Sobchack. *An Introduction to Film*, 2nd ed. Boston: Little, Brown, 1987. 422-65.
- Vivian Sobchack. *The Address of the Eye: A Phenomenology of Film Experience*. Princeton: Princeton UP, 1992.
- Richard Sparks. “Masculinity and Heroism in the Hollywood ‘Blockbuster’.” *British Journal of Criminology* 36, no. 3 (1996): 348-60.
- Janet Staiger. “The Politics of Film Canons.” *Cinema Journal* 24, no. 3 (1985): 4-23.
- Robert Stam and Louise Spence. “Colonialism, Racism and Representation: An Introduction.” *Screen* 24, no. 2 (1983): 3-20.
- Gaye Tuchman. “Women’s Depiction by the Mass Media.” *Signs: Journal of Women in Culture and Society* 4, no. 3 (1979): 528-42.
- Graeme Turner. *British Cultural Studies: An Introduction*. Boston: Unwin Hyman, 1990. 87-130.
- Linda Williams, ed. *Viewing Positions: Ways of Seeing Film*. New Brunswick: Rutgers UP, 1994.
- Peter Wollen. “Films: Why do Some Survive and Others Disappear?” *Sight and Sound* 3, no. 5 (1993): 26-28.
- Mitsuhiro Yoshimoto. “The Difficulty of Being Radical: The Discipline of Film Studies and the Postcolonial World Order.” *boundary 2* 18, no. 3 (1991): 242-57.

#### Reading for the Film:

- Susan Barber. “*Bad Timing/A Sensual Obsession*.” *Film Quarterly* 35, no. 1 (1980): 46-50.
- Stuart Cunningham. “Good Timing: *Bad Timing*.” *Australian Journal of Screen Theory* nos. 15-16 (1983): 101-12.



- John Izod. *The Films of Nicolas Roeg: Myth and Mind*. New York: St. Martin's P, 1992. 104-24.
- Joseph Lanza. *Fragile Geometry: The Films, Philosophy, and Misadventures of Nicolas Roeg*. New York: PAJ, 1989. 55-58.
- \*Teresa de Lauretis. *Alice Doesn't: Feminism, Semiotics, Cinema*. Bloomington: Indiana UP, 1984. 84-102.
- John Pym. "Ungratified Desire." *Sight and Sound* 49, no. 2 (1980): 111-12.
- Toni Ross. "Nicolas Roeg's *Bad Timing*: Fabulising the Author Among the Ruins of Romance." *Kiss Me Deadly: Feminism & Cinema for the Moment*. Ed. Laleen Jayamanne. Sydney: Power, 1995. 180-220.
- Scott Salwoke. *Nicolas Roeg Film by Film*. Jefferson: McFarland, 1993.
- David Silverman. "Unfixing the Subject: Viewing *Bad Timing*." *Cultural Reproduction*. Ed. Chris Jenks. London: Routledge, 1993. 163-87.

## Lecture Two: Film Form - Genre

This lecture will: discuss theories of narrative and form in cinema; extend the discussion of specific texts to families of texts, via the concept of genre; and look at the specific instance of *film noir*, the genre created by criticism.

Screening: *Double Indemnity* (Billy Wilder, 1944 - 107 mins)

### Reading for the Lecture:

- "African Cinema." *Research in African Literatures* 26, no. 3 (1995).
- Rick Altman. "A Semantic/Syntactic Approach to Film Genre." *Cinema Journal* 23, no. 3 (1984): 6-30.
- Rudolf Arnheim. *Film as Art*. Berkeley: U of California P, 1957.
- Bruce A. Austin and Thomas F. Gordon. "Movie Genres: Toward a Conceptualized Model and Standardized Definitions." *Current Research in Film: Audiences, Economics and Law* vol. 3. Ed. Bruce A. Austin. Norwood: Ablex Publishing, 1985. 12-33.
- Daniel Bernardi, ed. *The Birth of Whiteness: Race and the Emergence of United States Cinema*. New Brunswick: Rutgers UP, 1996.
- \_\_\_\_\_. *Looking at Film History in "Black and White"*. New Brunswick: Rutgers UP, 1996.
- Rhona J. Berenstein. "Where the Girls Are: Riding the New Wave of Lesbian Feature Films." *GLQ* 3, no. 1 (1996): 125-37.

- Audi Bock. "Japanese Film Genres." *Cinema and Cultural Identity: Reflections on Films from Japan, India, and China*. Ed. Wimal Dissanayake. Lanham: UP of America, 1988. 53-62.
- David Bordwell. *Narration in the Fiction Film*. Madison: U of Wisconsin P, 1985.
- \* \_\_\_ and Kristin Thompson. *Film Art: An Introduction*, 5th ed. New York: McGraw-Hill, 1996. 51-110.
- Edward Branigan. *Narrative Comprehension and Film*. New York: Routledge, 1992.
- \_\_\_\_\_. *Point of View in the Cinema*. New York: Mouton, 1984.
- Nick Browne. *The Rhetoric of Film Narration*. Ann Arbor: UMI Research P, 1982.
- \_\_\_\_\_, ed. *Refiguring American Film Genres: History and Theory*. Berkeley: U of California P, 1997.
- Noël Burch. "Narrative/Diegesis - Threshold, Limits." *Screen* 23, no. 2 (1982): 16-33.
- Italo Calvino. *The Uses of Literature: Essays*. Trans. Patrick Creagh. San Diego: Harcourt Brace Jovanovich, 1986. 74-80.
- John Caughie. "Adorno's Approach: Repetition, Difference and Television Genre." *Screen* 32, no. 2 (1991): 127-53.
- John G. Cawelti. *Adventure, Mystery, and Romance: Formula Stories as Art and Popular Culture*. Chicago: U of Chicago P, 1976.
- Seymour Chatman. *Coming to Terms: The Rhetoric of Narrative in Fiction and Film*. Ithaca: Cornell UP, 1990.
- \_\_\_\_\_. *Story and Discourse: Narrative Structure in Fiction and Film*. Ithaca: Cornell UP, 1978.
- "Cinema & Narration 1" and "Cinema & Narration 2." *Iris* no. 7 (1986); no. 8 (1988).
- \*Carol J. Clover. "High and Low: The Transformation of the Rape-Revenge Movie." *Women and Film: A Sight and Sound Reader*. Ed. Pam Cook and Philip Dodd. Philadelphia: Temple UP, 1993. 76-85.
- Jonathan Lake Crane. *Terror and Everyday Life: Singular Moments in the History of the Horror Film*. Newbury Park: Sage, 1994.
- Thomas Cripps. *Black Film as Genre*. Bloomington: Indiana UP, 1979.
- \_\_\_\_\_. *Making Movies Black: The Hollywood Message Movie from World War II to the Civil Rights Era*. Boston: Oxford UP, 1993.
- \_\_\_\_\_. *Slow Fade to Black: The Negro in American Film, 1900-1942*. New York: Oxford UP, 1977.
- Lidia Curti. "Genre and Gender." *Cultural Studies* 2, no. 2 (1988): 152-67.

- Paul DiMaggio. "Classification in Art." *American Sociological Review* 52, no. 4 (1987): 440-55.
- Sergei Eisenstein. *Film Form*. Trans. and Ed. Jay Leyda. New York: Harcourt Brace, 1949.
- John L. Fell. *Film and the Narrative Tradition*. Norman: U of Oklahoma P, 1974.
- Jane Feuer. "Genre Study and Television." *Channels of Discourse, Reassembled: Television and Contemporary Criticism*, 2nd ed. Ed. Robert C. Allen. Chapel Hill: U of North Carolina P, 1992. 138-60.
- "Film Comedy." *Journal of Film and Video* 46, no. 3 (1994): 3-46.
- "Film Genre." *Film Reader* no. 3 (1978).
- "Film Genres." *Journal of Film and Video* 48, nos. 1-2 (1996): 4-79.
- "Film/Narrative/The Novel." *Cinétracts* 13 (1981).
- Avrom Fleishman. *Narrated Films: Storytelling Situations in Cinema History*. Baltimore: The Johns Hopkins UP, 1991.
- Monika Fludernik. *Towards a "Natural" Narratology*. London: Routledge, 1996.
- Wes Gehring, ed. *Handbook of American Film Genres*. Westport: Greenwood P, 1988.
- Mary Gerhart. *Genre Choices, Gender Questions*. Norman: U of Oklahoma P, 1992.
- Barry Keith Grant, ed. *The Film Genre Reader*. Austin: U of Texas P, 1986.
- \_\_\_\_\_. *Film Genre Reader II*. Austin: U of Texas P, 1996.
- Tom Gunning. "Non-Continuity, Continuity and Discontinuity: A Theory of Genres in Early Film." *Iris* 2, no. 1 (1984): 101-12.
- "The History of Black Film." *Black Film Review* 7, no. 4 (1993).
- Ian Hunter. "Providence and Profit: Speculations in the Genre Market." *Southern Review* 22, no. 3 (1988): 211-23.
- Henry Jenkins III and Kristine Brunovska Karnick, eds. *Classical Hollywood Comedy*. New York: Routledge, 1994.
- Stuart M. Kaminsky. *American Film Genres: Approaches to a Critical Theory of Popular Film*. Dayton: Pflaum, 1974.
- Robert E. Kapsis. "Hollywood Genres and the Production of Culture Perspective." *Current Research in Film: Audiences, Economics, and Law* vol. 5. Ed. Bruce A. Austin. Norwood: Ablex, 1991. 68-85.
- Annette Kuhn. "History of Narrative Codes." *The Cinema Book*. Ed. Pam Cook. London: BFI, 1985. 208-11.
- "Literature and Film: Models of Adaptation." *Canadian Review of Comparative Literature* 23, no. 3 (1996).

- Daniel Lopez. *Films by Genre: 775 Categories, Styles, Trends and Movements Defined, with a Filmography for Each*. Jefferson: McFarland, 1993.
- Stanford M. Lyman. "Race, Sex, and Servitude: Images of Blacks in American Cinema." *International Journal of Politics, Culture, and Society* 4, no. 1 (1990): 49-77.
- Elliot G. Mishler. "Models of Narrative Analysis: A Typology." *Journal of Narrative and Life History* 5, no. 2 (1995): 87-123.
- "Narrative/Non-Narrative." *Wide Angle* 8, nos. 3-4 (1986).
- Steve Neale. *Genre*. London: BFI, 1981.
- \* \_\_\_\_\_. "Questions of Genre." *Screen* 31, no. 1 (1990): 45-66.
- Richard Neupert. *The End: Narration and Closure in the Cinema*. Detroit: Wayne State UP, 1995.
- "New Queer Cinema." *Sight and Sound* 2, no. 5 (1992): 14-35.
- William Paul. *Laughing Screaming: Modern Hollywood Horror and Comedy*. New York: Columbia UP, 1994.
- Gerald Prince. *Narratology: The Form and Function of Narrative*. Berlin: Mouton, 1982.
- Mark A. Reid. *Redefining Black Film*. Berkeley: U of California P, 1993.
- Brian G. Rose, ed. *TV Genres: A Handbook and Reference Guide*. Westport: Greenwood P, 1985.
- Henry T. Sampson. *Blacks in Black and White: A Source Book on Black Films*, 2nd ed. Lanham: Scarecrow P, 1995.
- Robert Scholes and Robert Kellogg. *The Nature of Narrative*. New York: Oxford UP, 1966.
- Ed Sikov. *Laughing Hysterically: American Screen Comedy of the 1950s*. New York: Columbia UP, 1994.
- Valerie Smith, ed. *Black Issues in Film*. New Brunswick: Rutgers UP, 1996.
- Stanley J. Soloman. *Beyond Formula: American Film Genres*. New York: Harcourt Brace, 1976.
- "Special Issue on Children's Film." *The Lion and the Unicorn* 20, no. 1 (1996).
- "Special Issue on the Western." *Film Criticism* 20, no. 3 (1996).
- Yvonne Tasker. *Spectacular Bodies: Gender, Genre and the Action Cinema*. New York: Routledge, 1993.
- Tzvetan Todorov. *Genres in Discourse*. Trans. Catherine Porter. Cambridge: Cambridge UP, 1990.
- John Tulloch. *Television Drama: Agency, Audience and Myth*. London: Routledge, 1990. 58-86.

- James B. Weaver, III and Ron Tamborini, eds. *Horror Films: Current Research on Audience Preferences and Reactions*. Mahwah: Lawrence Erlbaum, 1996.
- "The Western." *Journal of Film and Video* 47, nos. 1-3 (1995).
- Linda Williams. "Film Bodies: Gender, Genre, and Excess." *Film Quarterly* 44, no. 4 (1991): 2-13.
- Trevor Whittock. *Metaphor and Film*. Cambridge: Cambridge UP, 1990.
- Justin Wyatt. *High Concept: Movies and Marketing in Hollywood*. Austin: U of Texas P, 1994.
- Klaus Wyborny. "Random Notes on the Conventional Narrative Film." *Afterimage* nos. 8-9 (Spring 1981): 112-32.
- Anat Zanger. "Next on Your Screen: The Double Identity of the Trailer." *Semiotica* 120, nos. 1-2 (1998): 207-30.

Reading for the Film:

- Sheri Chinen Biesen. "Censorship, *Film Noir*, and *Double Indemnity*." *Film and History* 25, nos. 1-2 (1995): 41-52.
- Royal S. Brown. *Overtones and Undertones: Reading Film Music*. Berkeley: U of California P, 1994. 120-33.
- Robin Buss. *French Film Noir*. London: Marion Boyars, 1994.
- James M. Cain. *Double Indemnity*. New York: Vintage, 1978.
- Raffaele Caputo. "*Film Noir*: 'You Sure you don't See what you Hear?'" *Continuum* 5, no. 2 (1992): 276-301.
- Raymond Chandler and Billy Wilder. "*Double Indemnity*." *Best Film Plays 1945*. Ed. John Gassner and Dudley Nichols. New York: Crown, 1946. 115-74.
- Joan Copjec, ed. *Shades of Noir*. New York: Verso, 1993.
- Bosley Crowther. "'*Double Indemnity*': A Tough Melodrama, with Stanwyck and MacMurray as Killers, Opens at the Paramount." *The New York Times Film Reviews, 1913-1970*. Ed. George Amberg. New York: Arno P, 1971.
- Bruce Crowther. *Film Noir: Reflections in a Dark Mirror*. New York: Continuum, 1988.
- Norman Denzin. "The Birth of the Cinematic, Surveillance Society." *Current Perspectives in Social Theory* no. 15 (1995): 99-127.
- Manthia Diawara. "Noir by Noirs: Towards a New Realism in Black Cinema." *African American Review* 27, no. 4 (1993): 523-37.
- Bernard F. Dick. "Columbia's Dark Ladies and the Femmes Fatales of *Film Noir*." *Literature/Film Quarterly* 23, no. 3 (1995): 155-62.

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- William D. Jeffrey. "Double Indemnity: Creation and Destruction of a *Femme Fatale*." *Psychoanalytic Review* 84, no. 5 (1997): 701-15.
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- Paul Kerr. "Out of What Past?: Notes on the B *Film Noir*." *The Hollywood Film Industry*. Ed. Paul Kerr. London: Routledge, 1986. 220-44.
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- Richard Martin. *Mean Streets and Raging Bulls: The Legacy of Film Noir in Contemporary American Cinema*. Lanham: Scarecrow P, 1997.
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- \_\_\_\_\_. *Voices in the Dark: The Narrative Patterns of Film Noir*. Urbana: U of Illinois P, 1989. 40-54.
- Jon Tuska. *Dark Cinema: American Film Noir in Cultural Perspective*. Westport: Greenwood P, 1989.
- Marc Vernet. "The Filmic Transaction: On the Openings of *Film Noirs*." *Velvet Light Trap* no. 20 (1983): 2-9.
- Tom Whalen. "*Film Noir*: Killer Style." *Literature/Film Quarterly* 23, no. 1 (1995): 2-5.

### **Lecture Three: Film Style - Authorship**

This lecture will discuss the attribution of ownership to films and trace the critical and political valency of debates on authorship and authorial style with reference to a director's first feature. N. B. This week's lecture will be available on audio-tape in Bobst Library and the Department's Study Center. The class will commence in the Library for a talk on bibliographic resources, and then proceed to Room 656 for the screening.

Screening: *Sweetie* (Jane Campion, 1989 - 97 mins)

Reading for the Lecture:

- \*Robert C. Allen and Douglas Gomery. *Film History: Theory and Practice*. New York: Alfred A Knopf, 1985. 65-76.
- Dudley Andrew. *Concepts in Film Theory*. Oxford: Oxford UP, 1984. 115-27.
- Keith Aoki. "(Intellectual) Property and Sovereignty: Notes Toward a Cultural Geography of Authorship." *Stanford Law Journal* 48, no. 5 (1996): 1293-355.
- Roy Armes. *The Ambiguous Image: Narrative Style in Modern European Cinema*. London, 1976.
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- Raymond Bellour. "The Obvious and the Code." *Screen* 15, no. 4 (1974-75): 7-17.
- Denise D. Bielby and William T. Bielby. "Women and Men in Film: Gender Inequality Among Writers in a Culture Industry." *Gender and Society* 10, no. 3 (1996): 248-70.
- David Bordwell. *On the History of Film Style*. Cambridge, Mass.: Harvard UP, 1997.
- \_\_\_\_\_, Janet Staiger and Kristin Thompson. *The Classical Hollywood Cinema: Film Style and Mode of Production to 1960*. London: Routledge, 1988. 1-84.
- Robert Burgoyne. "The Cinematic Narrator: The Logic and Pragmatics of Impersonal Narration." *Journal of Film and Video* 42, no. 1 (1990): 3-16.
- Ernest Callenbach. "Film Style and Technology: History and Analysis." *Film Quarterly* 38, no. 4 (1985): 45-50.



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- Edward Colless. "The Possessed." *Continuum* 5, no. 2 (1992): 235-45.
- Rosemary J. Coombe. "The Celebrity Image and Cultural Identity: Publicity Rights and the Subaltern Politics of Gender." *Discourse* 14, no. 3 (1992): 59-88.
- J. V. Cunningham, ed. *The Problem of Style*. New York: Fawcett, 1966.
- Daniel Dayan. "The Tutor-Code of Classical Cinema." *Film Quarterly* 28, no. 1 (1974): 22-31.
- Jacques Derrida. "Signature Event Context." Trans. Samuel Weber and Jeffrey Mehlman. *Glyph* no. 1 (1977): 172-97.
- Richard A. Dickey. *Directory of African-American Filmmakers*. Lanham: Scarecrow P, 1999.
- Edward Dmytryk. *On Screen Directing*. Boston: Focal P, 1984.
- Umberto Eco. "Reading my Readers." *MLN* 107, no. 5 (1992): 819-27.
- Thomas Elsaesser. *New German Cinema: A History*. London: BFI/Macmillan, 1989. 74-116.
- Richard Fine. *James M. Cain and the American Authors' Authority*. Austin: U of Texas P, 1992.
- Gwendolyn Audrey Foster. *Women Film Directors: An International Bio-Critical Directory*. Westport: Greenwood P, 1995.
- \*Michel Foucault. "What is an Author?" Trans. Josué V. Harari. *Modern Criticism and Theory: A Reader*. Ed. David Lodge. London: Longman, 1988. 197-210.
- Lizzie Francke. *Script Girls: Women Writers in Hollywood*. London: BFI, 1994.
- Joseph Gelmis, ed. *The Film Director as Superstar*. New York: Anchor P, 1970.
- Tom Gunning. *D. W. Griffith and the Origins of American Narrative Film*. Champaign: U of Illinois P, 1990.
- Michael L. Hilton and David I. Holmes. "An Assessment of Cumulative Sum Charts for Authorship Attribution." *Literary and Linguistic Computing* 8, no. 2 (1993): 73-80.
- Richard T. Jameson. "Style vs. 'Style'." *Film Comment* 16, no. 2 (1980): 9-14.
- Peter Jaszi and Martha Woodmansee. "The Ethical Reaches of Authorship." *South Atlantic Quarterly* 95, no. 4 (1996): 947-77.
- Berel Lang, ed. *The Concept of Style*. Philadelphia: U of Pennsylvania P, 1979.

- Vincent LoBrutto. *By Design: Interviews with Film Production Designers*. Westport: Greenwood P, 1992.
- Colin MacCabe. "The Revenge of the Author." *Critical Quarterly* 31, no. 2 (1989): 3-13.
- Colin Martindale. "Fame More Fickle than Fortune: On the Distribution of Literary Eminence." *Poetics* 23, no. 3 (1995): 219-34.
- Anthony Mosawi. "The Control by Novelists of Film Versions of Their Work." *European Law Review* 6, no. 3 (1995): 83-87.
- James Naremore. "Authorship and the Cultural Politics of Film Criticism." *Film Quarterly* 44, no. 1 (1990): 14-22.
- Steve Neale. *Cinema and Technology: Image, Sound, Colour*. London: BFI/Macmillan, 1985. 145-58.
- "The New Auteurism." *Film Criticism* 19, no. 3 (1995).
- V. F. Perkins. *Film as Film: Understanding and Judging Movies*. Harmondsworth: Penguin, 1974. 158-86.
- Jorja Prover. *No One Knows Their Names: Screenwriters in Hollywood*. Bowling Green: Bowling Green State U Popular P, 1994.
- Barbara Quart. *Women Directors: The Emergence of a New Cinema*. New York: Praeger, 1988.
- Mark Rose. *Authors and Owners: The Invention of Copyright*. Cambridge, Mass.: Harvard UP, 1993.
- Jay Ruby. "The Moral Burden of Authorship in Ethnographic Film." *Visual Anthropology Review* 11, no. 2 (1995): 1-6.
- Marjut Salokannel. "Film Authorship in the Changing Audiovisual Environment." *Of Authors and Origins: Essays on Copyright Law*. Ed. Brad Sherman and Alain Strowel. Oxford: Clarendon P, 1994. 57-77.
- Barry Salt. *Film Style and Technology: History and Analysis*, rev. ed. London: Starword, 1993.
- Cathy A. Sandeen and Ronald J. Campesi. "Television Production as Collective Action." *Making Television: Authorship and the Production Process*. Ed. Robert J. Thompson and Gary Burns. New York: Praeger, 1990. 161-74.
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- Susan Sontag. *Against Interpretation and Other Essays*. New York: Delta, 1966. 15-36.

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- “Style in Cinema.” *Style* 32, no. 3 (1998).
- Maurizio Viano. *A Certain Realism: Making Use of Pasolini’s Film Theory and Practice*. Berkeley: U of California P, 1993.
- Cheryl Walker. “Feminist Literary Criticism and the Author.” *Critical Inquiry* 16, no. 3 (1990): 551-71.
- Dugald Williamson. *Authorship and Criticism*. Sydney: Local Consumption, 1989.
- Martha Woodmansee. *The Author, Art, and the Market: Rereading the History of Aesthetics*. New York: Columbia UP, 1994.
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### Reading for the Film:

- Geraldine Bloustein. “Jane Campion: Memory, Motif and Music.” *Continuum* 5, no. 2 (1992): 29-39.
- \*Stella Bruzzi. “Jane Campion: Costume Drama and Reclaiming Women’s Past.” *Women and Film: A Sight and Sound Reader*. Ed. Pam Cook and Philip Dodd. Philadelphia: Temple UP, 1993. 232-42.
- Anne-Marie Crawford and Adrian Martin. Review of *Sweetie*. *Cinema Papers* no. 75 (September 1989): 56-57.
- Freda Freiberg. “The Bizarre in the Banal: Notes on the Films of Jane Campion.” *Don’t Shoot Darling! Women’s Independent Filmmaking in Australia*. Ed. Annette Blonski, Barbara Creed and Freda Freiberg. Richmond: Greenhouse, 1987. 328-33.
- Philippa Hawker. Interview with Jane Campion. *Cinema Papers* no. 73 (May 1989): 29-30.
- Gerard Lee and Jane Campion. *Sweetie*. St. Lucia: U of Queensland P, 1991.
- \*Ellen Strain. “Reinstating the Cultural Framework: Kay Shaffer’s *Women and the Bush* and Jane Campion’s *Sweetie*.” *Spectator* 11, no. 2 (1991): 32-43.
- Irma Walden. “A Girl’s Own Story: The Films of Jane Campion.” *Refractory Girl* no. 34 (1990): 40-41.

### **Lecture Four: Camera - Psychoanalysis**

This lecture will examine the question of the image in cinema: how it is produced; how it has changed; and its significance in psychoanalytic terms for the production of human difference.

Screening: *Goodfellas* (Martin Scorsese, 1990 - 140 mins)

Reading for the Lecture:

- Parveen Adams. *The Emptiness of the Image: Psychoanalysis and Sexual Differences*. London: Routledge, 1996.
- Richard Allen. "Representation, Illusion, and the Cinema." *Cinema Journal* 32, no. 2 (1993): 21-48.
- Jacques Aumont. *The Image*. London: BFI, 1997.
- \_\_\_\_\_, Alain Bergala, Michel Marie and Marc Vernet. *Aesthetics of Film*. Trans. Richard Neupert. Austin: U of Texas P, 1992. 9-31, 182-238.
- Francis Baudry. "Character in Fiction and Fiction in Character." *Psychoanalytic Quarterly* 59, no. 3 (1990): 370-97.
- Jean-Louis Baudry. "Ideological Effects of the Basic Cinematographic Apparatus." *Narrative, Apparatus, Ideology: A Film Reader*. Ed. Phil Rosen. New York: Columbia UP, 1986. 286-98.
- John Beebe. "Jungian Illumination of Film." *The Psychoanalytic Review* 83, no. 4 (1996): 579-87.
- John Belton. "The Bionic Eye: Zoom Esthetics." *Cineaste* 9, no. 1 (1980-81): 20-27.
- Barbara Berger. "A Sense of Orders: An Introduction to the Theory of Jacques Lacan." *Journal of Analytic Social Work* 3, nos. 2-3 (1996): 83-98.
- David Bordwell. "Camera Movement and Cinematic Space." *Ciné-Tracts* 1, no. 2 (1977): 19-26.
- \_\_\_\_\_. *Making Meaning: Inference and Rhetoric in the Interpretation of Cinema*. Cambridge, Mass.: Harvard UP, 1989. 71-104.
- \* \_\_\_\_\_ and Kristin Thompson. *Film Art: An Introduction*, 5th ed. New York: McGraw-Hill, 1996. 210-69.
- Teresa Brennan. *History After Lacan*. New York: Routledge, 1993.
- Warren Buckland, ed. *The Film Spectator: From Sign to Mind*. Amsterdam: Amsterdam UP, 1995.
- "Cinema and Cognitive Psychology." *Iris* no. 9 (Spring 1989).
- Brian Coe. *The History of Movie Photography*. New York: New York Zoetrope, 1982.
- Jean-Louis Comolli. "Technique and Ideology: Camera, Perspective, Depth of Field." *Film Reader* no. 2 (1977): 128-40.
- \*Pam Cook. "'Cape Fear' and Femininity as Destructive Power." *Women and Film: A Sight and Sound Reader*. Ed. Pam Cook and Philip Dodd. Philadelphia: Temple UP, 1993. 132-37.

- Elizabeth Cowie. *Representing the Woman: Cinema and Psychoanalysis*. Minneapolis: U of Minnesota P, 1996.
- Gregory Currie. "Impersonal Imagining: A Reply to Jerrold Levinson." *The Philosophical Quarterly* 43, no. 170 (1993): 79-82.
- \_\_\_\_\_. "The Long Goodbye: The Imaginary Language of Film." *British Journal of Aesthetics* 33, no. 3 (1993): 207-19.
- \_\_\_\_\_. "Visual Fictions." *The Philosophical Quarterly* 41, no. 165 (1991): 129-43.
- Francis W. Dauer. "The Nature of Fictional Characters and the Referential Fallacy." *Journal of Aesthetics and Art Criticism* 53, no. 1 (1995): 31-38.
- Gilles Deleuze. *Cinema 1: The Movement-Image*. Trans. Hugh Tomlinson and Barbara Habberjam. Minneapolis: U of Minnesota P, 1986. 12-28.
- Norman Denzin. *The Cinematic Society: The Voyeur's Gaze*. Newbury Park: Sage, 1995.
- Fred Detmer, ed. *The American Cinematographer Manual*, 6th ed. Hollywood: ASC, 1986.
- James Donald, ed. *Psychoanalysis and Cultural Theory: Thresholds*. New York: St. Martin's P, 1991.
- Raymond Durnat. "The Restless Camera." *Films and Filming* 15, no. 3 (1968): 14-18.
- "The Female Spectator." *Camera obscura* nos. 20-21 (1989).
- "Film and Psychoanalysis." *Persistence of Vision* no. 10 (1993).
- Sandy Flitterman-Lewis. "Psychoanalysis, Film, and Television." *Channels of Discourse, Reassembled: Television and Contemporary Criticism*, 2nd ed. Ed. Robert C. Allen. Chapel Hill: U of North Carolina P, 1992. 203-46.
- Michel Foucault. *Mental Illness and Psychology*. Trans. Alan Sheridan. Berkeley: U of California P, 1987. 16-24.
- Sigmund Freud. *Introductory Lectures on Psychoanalysis*. Trans. James Strachey. Ed. James Strachey and Angela Richards. Harmondsworth: Penguin, 1982.
- Krin Gabbard and Glen O. Gabbard. *Psychiatry and the Cinema*. Chicago: U of Chicago P, 1989. 177-88.
- Debra Ann Goldberg. "Television from a Jungian Perspective." *Psychological Perspective* no. 29 (Spring-Summer 1994): 10-20.
- Doris-Louise Haineault and Jean-Yves Roy. *Unconscious for Sale: Advertising, Psychoanalysis, and the Public*. Trans. Kimball Lockhart and Barbara Kerslake. Minneapolis: U of Minnesota P, 1993.

- Charles H. Harpole. *Gradients of Depth in the Cinema Image*. New York: Arno P, 1978.
- \_\_\_\_\_. "Ideological and Technological Determinism in Deep-Space Cinema Images: Issues in Ideology, Technological History, and Aesthetics." *Film Quarterly* 33, no. 3 (1980): 11-21.
- Charles Higham. *Hollywood Cameramen*. London: Thames and Hudson, 1970.
- "Interpretation, Inc.: Issues in Contemporary Film Studies." *Film Criticism* 17, nos. 2-3 (1993).
- Kenneth Johnson. "The Point of View of the Wandering Camera." *Cinema Journal* 32, no. 2 (1993): 49-56.
- E. Ann Kaplan, ed. *Psychoanalysis and Cinema*. New York: Routledge, 1990.
- Alexis Krasilovsky. *Women Behind the Camera: Conversations with Camerawomen*. Westport: Prager, 1997.
- Annette Kuhn. "The Camera I - Observations on Documentary." *Screen* 19, no. 2 (1978): 61-83.
- Jacques Lacan. *Ecrits: A Selection*. Trans. Alan Sheridan. New York: Norton, 1973.
- Idan Landau. "Hierarchical Structure in Schematic Representations: Aspects of Meaning in the Cinematic Shot." *Journal of Pragmatics* 26, no. 6 (1996): 737-66.
- Robert Lapsley and Michael Westlake. *Film Theory: An Introduction*. Manchester: Manchester UP, 1988. 67-104.
- Vicky Lebeau. *Lost Angels: Psychoanalysis and Cinema*. London: Routledge, 1994.
- Jerrold Levinson. "Seeing, Imaginarily, at the Movies." *The Philosophical Quarterly* 43, no. 170 (1993): 70-78.
- Paisley Livingstone. "Film and the New Psychology." *Poetics* 21, nos. 1-2 (1992): 93-116.
- Richard W. McCormick. "Politics and the Psyche: Feminism, Psychoanalysis, and Film Theory." *Signs: Journal of Women in Culture and Society* 18, no. 1 (1992): 173-87.
- Kris Malkiewicz. *Cinematography: A Guide for Film Makers and Film Teachers*. New York: Prentice-Hall, 1989.
- Judith Mayne. *Cinema and Spectatorship*. New York: Routledge, 1993.
- Paul Messaris. *Visual "Literacy": Image, Mind, and Reality*. Boulder: Westview P, 1994.

- Christian Metz. *The Imaginary Signifier: Psychoanalysis and the Cinema*. Trans. Celia Britton, Annwyl Williams, Ben Brewster and Alfred Guzzetti. Bloomington: Indiana UP, 1982.
- “Christian Metz et la Théorie du Cinéma.” *Iris* 6, no. 1 (1990).
- James Monaco. *How to Read a Film: The Art, Technology, Language, History, and Theory of Film and Media*, rev. ed. New York: Oxford UP, 1981. 47-98.
- Laura Mulvey. *Fetishism and Curiosity*. Bloomington: Indiana UP, 1996.
- \* \_\_\_\_\_. *Visual and Other Pleasures*. London: Macmillan, 1989. 14-29.
- Hugo Munsterberg. *Film: A Psychological Study*. New York: Dover, 1970.
- Patrick Ogle. “Technological and Aesthetic Influences upon the Development of Deep Focus Cinematography in the United States.” *Screen* 13, no. 1 (1972): 45-72.
- Constance Penley. “Feminism, Psychoanalysis, and the Study of Popular Culture.” *Cultural Studies*. Ed. Lawrence Grossberg, Cary Nelson and Paula A. Treichler. New York: Routledge, 1992. 479-500.
- \_\_\_\_\_. *The Future of an Illusion: Film, Feminism, and Psychoanalysis*. Minneapolis: U of Minnesota P, 1989.
- Duncan Petrie. *The British Cinematographer*. London: BFI, 1996.
- “Psychoanalysis and Cinema.” *Free Associations* 4, no. 3 (1994).
- “Psychoanalysis and Cinema.” *Journal of Popular Film and Television* 18, no. 1 (1990).
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- “Psychoanalysis and Film.” *Journal of Film and Video* 46, no. 2 (1994).
- Leslie Y. Rabkin. *The Celluloid Couch: An Annotated International Filmography of the Mental Health Professional in the Movies and Television, from the Beginning to 1990*. Lanham: Scarecrow P, 1998.
- Herman Rapaport. *Between the Sign and the Gaze*. Ithaca: Cornell UP, 1993.
- Barry Richards. *Disciplines of Delight: The Psychoanalysis of Popular Culture*. New York: Columbia UP, 1995.
- David Rodowick. *The Difficulty of Difference: Psychoanalysis, Sexual Difference and Film Theory*. New York: Routledge, 1991.
- Semiotica* 112, nos. 1-2 (1996).
- William Simon. “An Approach to Point of View.” *Film Reader* no. 4 (1979): 145-51.
- Joseph H. Smith and Afa M. Mahfouz, eds. *Psychoanalysis, Feminism, and the Future of Gender*. Baltimore: The Johns Hopkins UP, 1994.
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- Jackie Stacey. *Star Gazing: Hollywood Cinema and Female Spectatorship*. London: Routledge, 1994.
- Ralph Stephenson and J. R. Debrix. *The Cinema as Art*, 2nd ed. Harmondsworth: Penguin, 1976. 38-67.
- Anthony Synnott. "The Eye and I: A Sociology of Sight." *International Journal of Politics, Culture and Society* 5, no. 4 (1992): 617-36.
- Ed S. H. Tan. *Emotion and the Structure of Narrative Film: Film as an Emotion Machine*. Mahwah: Lawrence Erlbaum, 1996.
- Bernard Timberg. "The Rhetoric of the Camera in Television Soap Opera." *Television: The Critical View*, 4th ed. Ed. Horace Newcomb. New York: Oxford UP, 1987. 164-78.
- Janet Walker. *Couching Resistance: Women, Film, and Psychoanalytic Psychiatry*. Minneapolis: U of Minnesota P, 1993.
- Kendall Walton. *Mimesis as Make-Believe*. Cambridge, Mass.: Harvard UP, 1990.
- Brian Winston. *Technologies of Seeing: Photography, Cinematography and Television*. London: BFI, 1996.
- Slavoj Zizek. *Enjoy Your Symptom! Jacques Lacan in Hollywood and Out*. New York: Routledge, 1993.

#### Reading for the Film:

- A. M. Bahiana and R. Caputo. "Gangster and Priest." *Cinema Papers* no. 81 (December 1990): 18-26.
- Richard A. Blake. "Redeemed in Blood." *Journal of Popular Film and Television* 24, no. 1 (1996): 2-9.
- Michael Bliss. *The Word Made Flesh: Catholicism and Conflict in the Films of Martin Scorsese*. Lanham: Scarecrow P, 1995.
- Leo Braudy. "The Sacraments of Genre: Coppola, DePalma, Scorsese." *Film Quarterly* 39, no. 3 (1986): 17-28.
- Marie Kathryn Connelly. *Martin Scorsese: An Analysis of His Feature Films, with a Filmography of His Entire Directorial Career*. Jefferson: McFarland, 1993.
- \*Anthony DeCurtis. "What the Streets Mean: An Interview with Martin Scorsese." *South Atlantic Quarterly* 91, no. 2 (1992): 427-58.
- David Ehrenstein. *The Scorsese Picture: The Art and Life of Martin Scorsese*. New York: Birch Lane, 1992.
- Lawrence S. Friedman. *The Cinema of Martin Scorsese*. New York: Continuum, 1998.
- Marco Giusti. "The Cave." *Artforum* 29, no. 5 (1991): 20-22.
- Italian Americana* 13, no. 1 (1995).



- Mary Pat Kelly. *Martin Scorsese: A Journey*. New York: Thunder's Mouth P, 1991. 257-76.
- Les Keyser. *Martin Scorsese*. New York: Twayne, 1992. 200-12.
- Robert Phillip Kolker. *A Cinema of Loneliness: Penn, Kubrick, Scorsese, Spielberg, Altman*, 2nd ed. New York: Oxford UP, 1988. 159-236.
- Haig P. Manoogian. *The Filmmaker's Art*. New York: Basic, 1966.
- Adrian Martin. "Fuck Him or Fight Him: Will and Representation in Martin Scorsese." *Scripts* 8, no. 1 (1992): 146-59.
- Lorraine Mortimer. "Blood Brothers: Purity, Masculinity and the Flight from the Feminine in Scorsese and Schrader." *Cinema Papers* no. 75 (September 1989): 30-36.
- Leonard Quart. "Goodfellas." *Cineaste* 18, no. 2 (1991): 43-45.
- Martin Scorsese. "In the Streets." *Once a Catholic: Prominent Ex-Catholics Discuss the Influence of the Church on Their Lives and Works*. Ed. Peter Occhiogrosso. Boston: Houghton Mifflin, 1987. 93.
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- Lesley Stern. *The Scorsese Connection*. Bloomington: Indiana UP, 1995.
- David Thompson and Ian Christie, eds. *Scorsese on Scorsese*. London: Faber and Faber, 1989.
- M. Viani. "Goodfellas." *Film Quarterly* 44, no. 3 (1991): 43-50.
- Marion Weiss. *Martin Scorsese: A Guide to References and Resources*. Boston: GK Hall, 1987.

### **Lecture Five: Editing - Art Cinema**

This lecture considers how shots are brought together and the creative power of editing, moving on to the question of how art cinema is differentiated from other film forms.

Screening: *Battleship Potemkin* (Sergei Eisenstein, 1925 - 67 mins) and *Night Mail* (Basil Wright, 1936 - 25 mins)

#### Reading for the Lecture:

- Kenneth P. Adler. "Art Films and Eggheads." *Studies in Public Communication* no. 2 (1959): 7-15.
- Daniel Arijohn. *A Grammar of the Film Language*. New York: Focal P, 1978.
- Rudolf Arnheim. *Film as Art*. Berkeley: U of California P, 1967. 87-102.

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## Lecture Six: Sound - Fun

This lecture will look at the significance of sound in cinema, relating this to film music and the question of fun/populism and the screen.

Screening: *Listen Up! The Lives of Quincy Jones* (Ellen Weisbrod, 1990 - 115 mins)

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- Krin Gabbard. *Jammin' at the Margins: Jazz and the American Cinema*. Chicago: U of Chicago P, 1996.
- Mitzi Goldman. "Making Jazz: Film, Poetry and Listen Up." *Continuum* 8, no. 2 (1994): 232-47.
- Charles Hartman. *Jazz Text: Voice and Improvisation in Poetry, Jazz, and Song*. Princeton: Princeton UP, 1991.
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- Courtney Sale Ross, ed. *Listen Up: The Lives of Quincy Jones*. New York: Warner, 1990.

### **Lecture Seven: Mise-en-Scène - Emotion**

This lecture will look at what is put before the camera; what and who are in the picture and how this connects to questions of screen emotion.

Screening: *Madame De* (Max Ophüls, 1953 - 105 mins) and *Nice Coloured Girls* (Tracey Moffatt, 1987 - 16 mins)

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- Robert C. Allen. *Speaking of Soap Operas*. Chapel Hill: U of North Carolina P, 1985.
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- Edward Buscombe. "Inventing Monument Valley: Nineteenth-Century Landscape Photography and the Western Film." *Fugitive Images: From Photography to Video*. Ed. Patrice Petro. Bloomington: Indiana UP, 1995. 87-108.
- Jackie Byars. *All That Hollywood Allows: Re-Reading Gender in 1950s Melodrama*. Chapel Hill: U of North Carolina P, 1991.
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- Christine Gledhill, ed. *Home is Where the Heart Is: Studies in Melodrama and the Woman's Film*. London: BFI, 1987.
- John Hambley and Patrick Donning. *The Art of Hollywood: Fifty Years of Art Direction*. London: Thames Television, 1979.
- Michael Hays and Anastasia Nikolopoulou, eds. *Melodrama: The Cultural Emergence of a Genre*. New York: St. Martin's P, 1996.
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- Barrett Hodsdon. "The Mystique of Mise en Scene Revisited." *Continuum* 5, no. 2 (1992): 68-86.
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- Adrian Martin. “Mise en Scene is Dead, or The Expressive, The Excessive, The Technical and The Stylish.” *Continuum* 5, no. 2 (1992): 87-140.
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- Martha Nochimson. *No End to Her: Soap Opera and the Female Subject*. Berkeley: U of California P, 1993.
- Jerry Palmer. “Women and Soap Opera.” *Theory, Culture and Society* 9, no. 3 (1992): 125-38.
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Reading for the Films:

Roy Armes. *French Cinema Since 1946*. New Jersey: AS Barnes, 1970.

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Patricia Mellencamp. "An Empirical Avant-Garde: Laleen Jayamanne and Tracey Moffatt." *Fugitive Images: From Photography to Video*. Ed. Patrice Petro. Bloomington: Indiana UP, 1995. 173-95.

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- Alan Williams. *Max Ophüls and the Cinema of Desire: Style and Spectacle in Four Films*. New York: Arno P, 1976.
- George M. Wilson. *Narration in Light: Studies in Cinematic Point of View*. Baltimore: The Johns Hopkins UP, 1986. 103-25.

## Lecture Eight: *Film History - Capital “P” Past*

This lecture shifts the focus from textual analysis to questions of film history, with specific reference to empiricist accounts and how the past is brought into question by screen texts themselves.

Screening: *Daughters of the Dust* (Julie Dash, 1991 - 113 mins)

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Keith Acheson and Christopher J. Maule. “Understanding Hollywood’s Organization and Continuing Success.” *Journal of Cultural Economics* 18, no. 4 (1994): 271-300.

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- Robert Grau. *The Theatre of Science: A Volume of Progress and Achievement in the Motion Picture Industry*. New York: Broadway Publishing, 1914.
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- Mae D. Huettig. *Economic Control of the Motion Picture Industry: A Study in Industrial Organization*. Philadelphia: U of Pennsylvania P, 1944.
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- Lewis Jacobs. *The Rise of the American Film*. New York: Teachers College P, 1968.
- David E. James and Rick Berg, eds. *The Hidden Foundation: Cinema and the Question of Class*. Minneapolis: U of Minnesota P, 1996.
- Garth Jowett. *Film: The Democratic Art: A Social History of the American Film*. Boston: Little, Brown, 1976.
- Goram Kindem, ed. *The American Movie Industry: The Business of Motion Pictures*. Carbondale: Southern Illinois UP, 1982.
- F. D. Klingender and Stuart Legg. *Money Behind the Screen*. London: Lawrence and Wishart, 1937.
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- William Luhr, ed. *World Cinema since 1945*. New York: Ungar, 1987.
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- Nick Roddick. *A New Deal in Entertainment: Warner Brothers in the 1930s*. London: BFI, 1983.
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- Jacqueline Bobo. *Black Women as Cultural Readers*. New York: Columbia UP, 1995. 133-196.
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- Susan Huddleston Edgerton. "Re-Membering the Mother Tongue(s): Toni Morrison, Julie Dash and the Language of Pedagogy." *Cultural Studies* 9, no. 2 (1995): 338-63.
- Julia Erhart. "Memoryscapes: *Daughters of the Dust*." *camera obscura* no. 38 (1998): 117-31.
- Laura Gaither. "Close-Up and Slow Motion in Julie Dash's *Daughters of the Dust*." *Howard Journal of Communications* 7, no. 2 (1996): 103-12.
- Gloria J. Gibson-Hudson. "The Ties that Bind: Cinematic Representations by Black Women Filmmakers." *Quarterly Review of Film and Video* 15, no. 2 (1994): 25-44.
- Ed Guerrero. *Framing Blackness: The African American Image in Film*. Philadelphia: Temple UP, 1993. 159-208.
- Joseph E. Holloway, ed. *Africanisms in African-American Culture*. Bloomington: Indiana UP, 1990.

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- Patricia Jones-Jackson. *When Roots Die: Endangered Traditions on the Sea Islands*. Athens: U of Georgia P, 1987.
- Michael T. Martin, ed. *Cinemas of the Black Diaspora: Diversity, Dependence, and Oppositionality*. Detroit: Wayne State UP, 1995.
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- \_\_\_\_\_. "Making History: Julie Dash." *Frontiers* 15, no. 1 (1994): 76-101.
- Saliko S. Mufwene. "The Ecology of Gullah's Survival." *American Speech* 72, no. 1 (1997): 69-83.
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- Jesse Algeron Rhines. *Black Film/White Money*. New Brunswick: Rutgers UP, 1996. 88-102.
- L. Turner. *Africanisms in the Gullah Dialect*. Chicago: U of Chicago P, 1949.
- John Williams. "Re-Creating Their Media Image: Two Generations of Black Women Filmmakers." *Cineaste* 20, no. 3 (1994): 38-41.

### **Lecture Nine: Film Historiography - Epistemology**

This lecture will move from the empiricist domain into questions of the theory of knowledge and how they inform the writing of history, returning to questions of editing to see the constructedness of all arguments.

Screening: *High School* (Frederick Wiseman, 1968 - 75 mins) and *Correction Please, or How We Got into Pictures* (Noël Burch, 1979 - 52 mins)

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- Thomas Elsaesser. "The New Film History." *Sight and Sound* 55, no. 4 (1986): 246-51.
- Marc Ferro. *Cinema and History*. Berkeley: U of California P, 1985.
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- Douglas Gomery. *Movie History: A Survey*. Belmont: Wadsworth, 1991.
- Teresa de Lauretis and Stephen Heath, eds. *The Cinematic Apparatus*. London: Macmillan, 1985.
- David E. James. *Allegories of Cinema: American Film in the Sixties*. Princeton: Princeton UP, 1989.
- Peter Loizoz. *Innovation in Ethnographic Film: From Innocence to Self-Consciousness, 1955-1985*. Chicago: U of Chicago P, 1993.
- Bruce A. Murray and Christopher J. Wickham, eds. *Framing the Past: The Historiography of German Cinema and Television*. Carbondale: Southern Illinois UP, 1992.
- Geoffrey Nowell-Smith. "Facts about Films and Facts of Film." *Quarterly Review of Film Studies* 1, no. 3 (1976): 272-75.
- "Philosophy of Film History." *Film History* 6, no. 1 (1994).
- Michael Renov, ed. *Theorising Documentary*. New York: Routledge, 1993.
- K. R. M. Short, ed. *Feature Films as History*. London: Croom Helm, 1981.
- "Silent Film." *Wide Angle* 3, no. 1 (1979).
- Georg Simmel. *The Problems of the Philosophy of History: An Epistemological Essay*. Trans. Guy Oakes. New York: Free P, 1977.
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- Janet Staiger. *Interpreting Films: Studies in the Historical Reception of American Cinema*. Princeton: Princeton UP, 1992.
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- Keith Tribe. "The Representation of the Real." *Cambridge Anthropology* (1977): 56-66.

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- Thomas W. Benson and Carolyn Anderson. *Reality Fictions: The Films of Frederick Wiseman*. Carbondale: Southern Illinois UP, 1989.
- \*David Bordwell and Kristin Thompson. *Film Art: An Introduction*, 5th ed. New York: McGraw-Hill, 1996. 409-15.
- Noël Burch. "How We Got into Pictures: Notes Accompanying Correction Please." *Afterimage* nos. 8-9 (Spring 1981): 24-38.
- Thomas Elsaesser. "Correction Please." *Framework* nos. 15-16-17 (1981): 33-35.
- \*Barry Keith Grant. *Voyages of Discovery: The Cinema of Frederick Wiseman*. Urbana: U of Illinois P, 1992. 50-59.
- Pauline Kael. "High School." *Frederick Wiseman*. Ed. Thomas R. Atkins. New York: Simon and Schuster, 1976. 95-101.
- Jon Lewis. "The Shifting Camera Point of View and "Model of Language" in Wiseman's *High School*." *Quarterly Review of Film Studies* 7, no. 1 (1982): 68-78.
- Stephen Mamber. "High School." *Film Quarterly* 23, no. 3 (1970): 48-51.
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- Richard Schickel. *Second Sight: Notes on Some Movies, 1965-1970*. New York: Simon and Schuster, 1972. 256-58.

## Lecture Ten: Research - Paradigms

This lecture will examine research methods in cinema history and the multi-perspectival approach to truth. It will apply this to the research methods deployed in the text of *Citizen Kane* and also examine the concept of the star.

Screening: *Citizen Kane* (Orson Welles, 1941 - 119 mins)

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- Charles Affron. *Star Acting*. New York: EP Dutton, 1977.
- Nancy Allen. *Film Study Collections: A Guide to Their Development and Use*. New York: Frederick Ungar, 1979.
- \*Robert C. Allen and Douglas Gomery. *Film History: Theory and Practice*. New York: Alfred A Knopf, 1985. 76-152.
- Ien Ang. *Desperately Seeking the Audience*. London: Routledge, 1990.

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- Robert A. Armour. *Film: A Reference Guide*. Westport: Greenwood P, 1980.
- “Audiences.” *Journal of Film and Video* 43, nos. 1-2 (1991).
- Bruce A. Austin. *The Film Audience: An International Bibliography of Research*. Metuchen: Scarecrow P, 1983.
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- Wayne E. Baker and Robert R. Faulkner. “Role as Resource in the Hollywood Film Industry.” *American Journal of Sociology* 97 (1991): 279-309.
- James Ballantyne, ed. *Researcher’s Guide to British Film and Television Collections*, 4th ed. London: BUFVC, 1993.
- Grzegorz Balski. *Directory of Eastern European Film-Makers and Films 1945-91*. Westport: Greenport P, 1992.
- Erik Barnouw, chief ed. *International Encyclopedia of Communications vols. 1-4*. New York: Oxford UP, 1989.
- Geoffrey Barzun and Henry F. Graff. *The Modern Researcher*, 3rd ed. New York: Harcourt Brace Jovanovich, 1977.
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- Arthur Asa Berger. *Media Analysis Techniques*, rev. ed. Newbury Park: Sage, 1991.
- Matthew Bernstein and Gaylyn Studlar, eds. *Visions of the East: Orientalism in Film*. New Brunswick: Rutgers UP, 1996.
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- Eileen Bowser and John Kuiper, eds. *A Handbook for Film Archives*. New York: Garland, 1991.
- Tim Brooks and Earle Marsh. *The Complete Directory to Prime Time Network TV Shows, 1946-Present*, 3rd ed. New York: Ballantine, 1985.
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- \_\_\_\_\_, ed. *Star Texts: Image and Performance in Film and Television*. Detroit: Wayne State UP, 1995.
- Susan Christopherson and Michael Storper. “The City as Studio; the World as Back Lot: The Impact of Vertical Disintegration on the Location of the Motion Picture Industry.” *Environment and Planning D: Society and Space* 4, no. 3 (1986): 305-20.
- Danae Clark. *Negotiating Hollywood: The Cultural Politics of Actors’ Labor*. Minneapolis: U of Minnesota P, 1995.

- Peter Cowie, ed. *International Film Guide*. London: Tantivy P, 1964-.
- Richard deCordova. *Picture Personalities: The Emergence of the Star System in America*. Chicago: U of Illinois P, 1991.
- The Director's Series*. Boston: GK Hall, 1977-.
- Wimal Dissanayake, ed. *Colonialism and Nationalism in Asian Cinema*. Bloomington: Indiana UP, 1994.
- Suzanne Mary Donahue. *American Film Distribution: The Changing Marketplace*. Ann Arbor: UMI Research P, 1987.
- Billy H. Doyle. *The Ultimate Directory of Sound Era Performers: A Necrology of Dates and Places of Births and Deaths of More Than 15,000 Actors and Actresses on Screen from 1929-1997*. Lanham: Scarecrow P, 1999.
- Richard Dyer. *Heavenly Bodies: Film Stars and Society*. New York: St. Martin's P, 1986.
- \_\_\_\_\_. *Stars*, 2nd rev. ed. London: BFI, 1997.
- Dan Einstein, Nina Leibman, Randall Vogt, Sarah Berry, Jillian Steinberger and William Lafferty. "Source Guide to TV Family Comedy, Drama, and Serial Drama, 1946-1970." *Private Screenings: Television and the Female Consumer*. Ed. Lynn Spigel and Denise Mann. Minneapolis: U of Minnesota P, 1992. 253-78.
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- Anne Fischel. "Engagement and the Documentary." *Jump Cut* no. 34 (June 1989): 35-40.
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- Kathryn H. Fuller. *At the Picture Show: Small-Town Audiences and the Creation of Movie Fan Culture*. Washington: Smithsonian Institution P, 1996.
- Joshua Gamson. *Claims to Fame: Celebrity in Contemporary America*. Berkeley: U of California P, 1994.
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- Christine Gledhill, ed. *Stardom: Industry of Desire*. London: Routledge, 1991.
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- Mark Harris. *Directory of Canadian & Quebec Film-Makers and Films*. Trowbridge: Flicks, 1994.
- Jeffrey D. Himpele. "Film Distribution as Media: Mapping Difference in the Bolivian Cinemascope." *Visual Anthropology Review* 12, no. 1 (1996): 47-66.
- Ian Jarvie. *Sociology of the Movies*. New York: Basic, 1970.
- Klaus Bruhn Jensen and Nicholas W. Jankowski, eds. *A Handbook of Qualitative Methodologies for Mass Communication Research*. New York: Routledge, 1991.
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- Barry King. "Stardom and Symbolic Degeneracy: Television and the Transformation of the Stars as Public Symbols." *Semiotica* 92, nos. 1-2 (1992): 1-47.
- Larry Langman. *A Guide to Silent Westerns*. Westport: Greenwood P, 1992.
- Emmanuel Levy. "The Democratic Elite: America's Movie Stars." *Qualitative Sociology* 12, no. 1 (1989): 29-54.
- Paul Loukides and Linda K. Fuller, eds. *Beyond the Stars: Stock Characters in American Popular Film*. Bowling Green: Bowling Green State UP, 1990.
- Grant McCracken. "Who is the Celebrity Endorser? Cultural Foundations of the Endorsement Process." *Journal of Consumer Research* 16, no. 3 (1989): 310-21.
- \*Denis McQuail. "Communications Research Past, Present and Future: American Roots and European Branches." *Public Communication: The New Imperatives - Future Directions for Media Research*. Ed. Marjorie Ferguson. London: Sage, 1990. 135-51.
- Magill Survey of Cinema*.
- Frank Manchell. *Film Study: Analytical Bibliography vols. 1-4*. Madison: Fairleigh Dickinson UP, 1992.
- Guy A. Marco, ed. *Encyclopedia of Recorded Sound in the United States*. Hamden: Garland P, 1993.
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- Patricia Mellencamp. *A Fine Romance ... Five Ages of Film Feminism*. Philadelphia: Temple UP, 1995.
- Robert Milton Miller. *Star Myths: Show-Business Biographies on Film*. Lanham: Scarecrow P, 1983.
- Edgar Morin. *The Stars: An Account of the Star-System in Motion Pictures*. Trans. Richard Howard. New York: Grove P, 1960.
- James Naremore. *Acting in the Cinema*. Berkeley: U of California P, 1988.
- Sanjit Narwekar. *Directory of Indian Film-Makers and Films*. Westport: Greenwood P, 1993.
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- Anne K. Peters. "Aspiring Hollywood Actresses: A Sociological Perspective." *Varieties of Work Experience*. Ed. P. L. Stewart and M. G. Cantor. Cambridge, Mass.: Schenkman, 1974.
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- Hortense Powdermaker. *Hollywood: The Dream Factory*. Boston: Little, Brown, 1950.
- Monica Rector. "Transference of Cinematographic Analysis Criteria to Television." *Semiotica* 75, nos. 1-2 (1989): 131-37.
- \*Berenice Reynaud. "Glamour and Suffering: Gong Li and the History of Chinese Stars." *Women and Film: A Sight and Sound Reader*. Ed. Pam Cook and Philip Dodd. Philadelphia: Temple UP, 1993. 21-29.
- Alfred Charles Richards, Jr. *The Hispanic Image on the Silver Screen: An Interpretive Filmography from Silents into Sound, 1898-1935*. Westport: Greenwood P, 1992.
- Harris Ross. *Film as Literature, Literature as Film*. New York: Greenwood P, 1987.
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- Sam Rohdie. "An Analysis of the Breakfast Sequence of *Citizen Kane*." *Australian Journal of Screen Theory* no. 8 (1980): 34-45.
- Andrew Sarris. "Kane: For and Against." *Sight and Sound* 1, no. 6 (1991): 20-23.
- Thomas Schatz. *Hollywood Genres: Formulas, Filmmaking, and the Studio System*. Philadelphia: Temple UP, 1981. 111-22.
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### **Lecture Eleven: Truth - The Modern**

This lecture investigates the critical/aesthetic precepts of modernity and the question of truth in/as film. It asks how the documentary form approaches these issues via archival, poetic, triumphal, and fictionalised methods.

Screening: *The River* (Pare Lorentz, 1937 - 32 mins) and *The Thin Blue Line* (Errol Morris, 1988 - 101 mins)

#### Reading for the Lecture:

\*Robert C. Allen and Douglas Gomery. *Film History: Theory and Practice*. New York: Alfred A Knopf, 1985. 153-72.

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Erik Barnouw. *Documentary: A History of the Non-Fiction Film*, rev. ed. New York: Oxford UP, 1992.

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Stephen Bottomore. "Review Article: The Early Years of the American Cinema." *Historical Journal of Film, Radio and Television* 12, no. 3 (1992): 279-84.

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- Auguste Comte. "Positive Philosophy." *Sociological Perspectives: Selected Readings*. Ed. Kenneth Thompson and Jeremy Tunstall. Harmondsworth: Penguin, 1976. 18-32.
- Donald Crafton. *Before Mickey: The Animated Film, 1898-1928*. Urbana: U of Chicago P, 1993.
- Claudine de France. "Filmic Anthropology: A Difficult but Promising Birth." Trans. Françoise Florack. *Visual Anthropology* 6, no. 1 (1993): 1-23.
- Lubomir Dolezel. "Mimesis and Contemporary Criticism." *Comparative Criticism: An Annual Journal* no. 11 (1989): 253-61.
- Emile Durkheim. "Thought and Reality." *Emile Durkheim: Selected Writings*. Ed. Anthony Giddens. Cambridge: Cambridge UP, 1972. 250-55.
- Thomas Elsaesser. *New German Cinema: A History*. London: BFI/Macmillan, 1989. 239-79.
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- Hilary Evans and Mary Evans. *Picture Researcher's Handbook: An International Guide to Picture Sources and How to Use Them*, 5th ed. London: Blueprint, 1992.
- Raymond Fielding. *The American Newsreel, 1911-1967*. Norman: U of Oklahoma P, 1972.
- Laurence Goldstein. *The American Poet at the Movies: A Critical History*. Ann Arbor: U of Michigan P, 1994.
- John Grierson. "First Principles of Documentary." *Grierson on Documentary*. Ed. Forsyth Hardy. Berkeley: U of California P, 1966. 145-56.
- Larry Gross, John Stuart Katz and Jay Ruby, eds. *Image Ethics: The Moral Rights of Subjects in Photographs, Film, and Television*. New York: Oxford UP, 1988.
- Jürgen Habermas. *The Philosophical Discourse of Modernity: Twelve Lectures*. Trans. Frederick Lawrence. Cambridge: Polity P, 1990.
- Miriam Hansen. "Early Silent Cinema: Whose Public Sphere?" *New German Critique* 10, no. 2 (1983): 147-84.
- Helen Harrison, ed. *Audiovisual Archive Literature: A Select Bibliography*. Paris: UNESCO, 1993.
- "Hollywood, Censorship, and American Culture." *American Quarterly* 44, no. 4 (1992).
- \*I. C. Jarvie. "The Problem of the Real in Ethnographic Film." *Current Anthropology* 24, no. 3 (1983): 313-25.

- Anton Kaes. *From Hitler to Heimat: The Return of History as Film*. Cambridge, Mass.: Harvard UP, 1989.
- B. R. Lawton. "Italian Neorealism: A Mirror Construction of Reality." *Film Criticism* no. 3 (1979): 8-12.
- Leonard J. Leff and Jerold L. Simmons. *The Dame in the Kimono: Hollywood, Censorship, and the Production Code from the 1920s to the 1960s*. New York: Doubleday, 1991.
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- Trinh T. Minh-ha. "Documentary Is/Not a Name." *October* no. 52 (Spring 1990): 76-98.
- Sanjit Narwekar. *A History of the Indian Documentary Film*. Trowbridge: Flicks, 1994.
- Bill Nichols. *Blurred Boundaries: Questions of Meaning in Contemporary Culture*. Bloomington: Indiana UP, 1994.
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- Geoffrey Nowell-Smith. "On History and the Cinema." *Screen* 31, no. 2 (1990): 160-71.
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- Derek Paget. *True Stories? Documentary Drama on Radio, Screen and Stage*. Manchester: Manchester UP, 1990.
- "Philosophy and Film." *Persistence of Vision* no. 5 (Spring 1987).
- Nicholas Pronay and D. W. Spring, eds. *Propaganda, Politics, and Film, 1918-45*. Atlantic Highlands: Humanities P, 1982.
- David Robinson. *From Peep Show to Palace: The Birth of American Film*. New York: Columbia UP, 1995.
- Peter Rollins. *Hollywood as Historian: American Film in a Cultural Context*. Lexington, 1983.
- William Rott. "The Truth of the Documentary." *Continuum* 5, no. 1 (1991): 60-75.
- Jay Ruby. "Speaking for, Speaking about, Speaking with, or Speaking alongside: An Anthropological and Documentary Dilemma." *Journal of Film and Video* 44, nos. 1-2 (1992): 42-66.

- Michael Ryan and Douglas Kellner. *Camera Politica: The Politics and Ideology of Contemporary Hollywood Film*. Bloomington: Indiana UP, 1988.
- Paul Smith, ed. *The Historian and Film*. Cambridge: Cambridge UP, 1976.
- Pierre Sorlin. *The Film in History: Restaging the Past*. New York: Ungar, 1979.
- Tamás Szecsk. "Television and Historical Identity." *Cultures* no. 36 (1985): 103-12.
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- J. P. Telotte. *Voices in the Dark: The Narrative Patterns of Film Noir*. Urbana: U of Illinois P, 1989. 134-78.
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- Thomas Waugh, ed. *'Show Us Life': Toward a History and Aesthetic of the Committed Documentary*. Metuchen: Scarecrow P, 1984.
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- Brian Winston. *Claiming the Real: The Griersonian Documentary and its Limitations*. London: BFI, 1995.
- Jeffrey Youdelman. "Narration, Invention, & History: A Documentary Dilemma." *Cineaste* 12, no. 2 (1982): 8-15.

#### Reading for the Films:

- William Alexander. *Film on the Left: American Documentary Film from 1931-1942*. Princeton: Princeton UP, 1981.
- Dagmar Barnouw. "Seeing and Believing: *The Thin Blue Line* of Documentary Objectivity." *Common Knowledge* 4, no. 1 (1995): 129-43.
- Peter Bates. "Truth not Guaranteed: An Interview with Errol Morris." *Cineaste* 17, no. 1 (1989): 16-17.
- Brian Black. "Authority in the Valley: TVA in Wild River and the Popular Media, 1930-1940." *Journal of American Culture* 18, no. 2 (1995): 1-14.
- \*David Bordwell and Kristin Thompson. *Film Art: An Introduction*, 5th ed. New York: McGraw-Hill, 1996. 140-46, 371-73.
- Jack C. Ellis. *The Documentary Idea*. Englewood Cliffs: Prentice Hall, 1989.



- David E. Lilienthal. *TVA: Democracy on the March*. Harmondsworth: Penguin, 1944.
- Pare Lorentz. *Lorentz on Film*. Reno: U of Nevada P, 1992.
- Richard Dyer MacCann. *The People's Films: A Political History of U. S. Government Motion Pictures*. New York: Hastings House, 1973.
- P. C. Rollins. "Ideology and Film Rhetoric: The Documentaries of the New Deal Era." *Journal of Popular Film* 2, no. 2 (1976): 126-45.
- Robert L. Snyder. *Pare Lorentz and the Documentary Film*. Reno: U of Nevada P, 1994.
- Willard van Dyke. "Letter from 'The River'." *Film Comment* 33, no. 2 (1975): 38-60.

## Lecture Twelve: Revisionism - The Postmodern

This lecture examines contemporary debates in *Screen* historiography and the influence of the postmodern. It considers the issue of revisionism with reference to two very different objects: a black feminist film and a Nazi propaganda film. The questions raised include: how open is the text, and how free is it from its accompanying social history?

Screening: *The Body Beautiful* (Ngozi Onwurah, 1991 - 23 mins) and *Olympia* (Leni Riefenstahl, 1938 - 100 mins)

### Reading for the Lecture:

- F. R. Ankersmit. "Historiography and the Postmodern." *History and Theory* 28, no. 2 (1989): 137-53.
- "Beginnings ..." *Afterimage* nos. 8-9 (Spring 1981).
- Eileen Bowser. *The Transformation of Cinema, 1907-1915*. New York: Scribner's, 1990.
- Peter Brunette and David Wills. *Screen/Play: Derrida and Film Theory*. Princeton: Princeton UP, 1989. 33-59.
- Noël Burch. *Life to Those Shadows*. Trans and Ed. Ben Brewster. Berkeley: U of California P, 1990. 6-22.
- \_\_\_\_\_. *To the Distant Observer: Form and Meaning in the Japanese Cinema*, rev. ed. Ed. Annette Michelson. Berkeley: U of California P, 1979. 61-66.
- \*Alison Butler. "New Film Histories and the Politics of Location." *Screen* 33, no. 4 (1992): 413-26.

- Tom Conley. *Film Hieroglyphs: Ruptures in Classical Cinema*. Minneapolis: U of Minnesota P, 1991.
- Whitney Davis et al. "The Origins of Image Making." *Current Anthropology* 27, no. 3 (1986): 193-215.
- Gilles Deleuze and Félix Guattari. "Rhizome." Trans. Paul Foss and Paul Patton. *Ideology and Consciousness* no. 8 (1981): 49-71.
- Norman Denzin. *Images of Postmodern Society: Social Theory and Contemporary Cinema*. London: Sage, 1991.
- "Early Cinema Audiences/Les Spectateurs au Début du Cinéma." *Iris* 6, no. 2 (1990).
- Thomas Elsaesser, ed. with Adam Barker. *Early Cinema: Space Frame Narrative*. London: BFI, 1990.
- Teresa L. Ebert. "The "Difference" of Postmodern Feminism." *College English* 53, no. 8 (1991): 886-904.
- "Film History." *Wide Angle* 5, no. 2 (1982).
- Anne Friedberg. *Window Shopping: Cinema and the Postmodern*. Berkeley: U of California P, 1993.
- Kathryn Helgesen Fuller. "Boundaries of Participation: The Problem of Spectatorship and American Film Audiences, 1905-1930." *Film and History* 20, no. 4 (1990): 75-86.
- Pamela Church Gibson and Roma Gibson, eds. *Dirty Looks: Women, Pornography, Power*. London: BFI, 1993.
- Leger Grindon. *Shadows in the Past: Studies in the Hollywood Fiction Film*. Philadelphia: Temple UP, 1994.
- Mary Beth Haralovich. "The Social History of Film: Heterogeneity and Mediation." *Wide Angle* 8, no. 2 (1986): 4-14.
- John Hartley. *The Politics of Pictures: The Creation of the Public in the Age of Popular Media*. London: Routledge, 1992. 183-223.
- "Investigations in Film History and Technology." *Film Reader* no. 6 (1985).
- Fredric Jameson. *Postmodernism, or, the Cultural Logic of Late Capitalism*. London: Verso, 1991.
- Lena Jayyusi. "Toward a Socio-Logic of the Film Text." *Semiotica* 68, nos. 3-4 (1988): 271-96.
- G. William Jones. *Black Cinema Treasures: Lost and Found*. Denton: U of North Texas P, 1991.
- Shameem Kabir. *Daughters of Desire: Lesbian Representations in Film*. London: Casell Academic, 1997.
- Paul Kerr, ed. *The Hollywood Film Industry*. London: BFI, 1986.
- Julia Kristeva. "Postmodernism?" *Bucknell Review* 25, no. 2 (1980): 136-41.

- “Latin American Cinema: Gender Perspectives.” *Journal of Film and Video* 44, nos. 3-4 (1992-93).
- Norman Maltby and Ian Craven. *Hollywood Cinema: An Introduction*. Oxford: Basil Blackwell, 1995.
- Judith Mayne. *Private Novels, Public Films*. Atlanta: U of Georgia P, 1987. 68-94.
- Masao Miyoshi. *Off Center: Power and Culture Relations between Japan and the United States*. Cambridge, Mass.: Harvard UP, 1993.
- Charles Musser. *The Emergence of Cinema: The American Screen to 1907*. New York: Scribner and Macmillan, 1990.
- Thomas K. Nakayama and Robert L. Krizek. “Whiteness: A Strategic Rhetoric.” *Quarterly Journal of Speech* 81, no. 3 (1995): 291-309.
- Chon Noriega. “Citizen Chicano: The Trials and Titillations of Ethnicity in the American Cinema, 1935-1962.” *Social Research* 58, no. 2 (1991): 413-38.
- Robert Ray. *A Certain Tendency in the Hollywood Cinema, 1930-1980*. Princeton: Princeton UP, 1985.
- “Rethinking the Production Code.” *Quarterly Review of Film and Video* 15, no. 4 (1995).
- “Review and Criticism.” *Critical Studies in Mass Communication* 10, no. 2 (1993): 180-97.
- Jack Shaheen. “Cinematic Images of the Arab World.” *Arab Journal for the Humanities* no. 54 (Winter 1996): 395-415.
- James Snead. *White Screens/Black Images: Hollywood from the Dark Side*. New York: Routledge, 1992.
- Pierre Sorlin. “Cinema: An Undiscoverable History.” *Paragraph* 15, no. 1 (1992): 1-18.
- \_\_\_\_\_. *European Cinemas, European Societies 1939-1990*. London: Routledge, 1991. 172-206.
- Lesley Stern. “Feminism - Cinema - Exchanges.” *Screen* 20, nos. 3-4 (1979-80): 89-106.
- Matthew Stevens, ed. *Filming the Famous: An International Guide to Feature Films Portraying Figures from History*. Trowbridge: Flicks, 1993.
- “The Studio System.” *Wide Angle* 10, no. 1 (1988).
- Jenaro Talens and Santos Zunzunegui. “Toward a “True” History of Cinema: Film History as Narration.” *boundary 2* 24, no. 1 (1997): 1-34.
- Maureen Turim. *Flashbacks in Film: Memory and History*. New York: Routledge, 1989.

Ruth Vasey. *The World According to Hollywood, 1918-1939*. Madison: U of Wisconsin P, 1996.

Andrea Weiss. *Vampires and Violets: Lesbians in the Cinema*. London: Jonathan Cape, 1992.

Lola Young. *Fear of the Dark: "Race", Gender and Sexuality in the Cinema*. London: Routledge, 1996.

Reading for the Films:

"American Intelligence Report on Leni Riefenstahl - May 30th, 1945." *Film Culture* no. 77 (1992): 34-38.

Hans Barkhausen. "Footnote to the History of Riefenstahl's 'Olympia'." *Film Quarterly* 28, no. 1 (1974): 8-11.

Richard Barsam. "Leni Riefenstahl: Artifice and Truth in a World Apart." *Film Comment* 9, no. 6 (1973): 32-38.

\*David Bordwell and Kristin Thompson. *Film Art: An Introduction*, 5th ed. New York: McGraw-Hill, 1996. 132-39, 368-70.

Thomas Doherty. *Projections on War: Hollywood, American Culture, and World War II*. New York: Columbia UP, 1993. 16-35.

\*Thomas Elsaesser. "Leni Riefenstahl: The Body Beautiful, Art Cinema and Fascist Aesthetics." *Women and Film: A Sight and Sound Reader*. Ed. Pam Cook and Philip Dodd. Philadelphia: Temple UP, 1993. 186-97.

Paul Gilroy. "Unwelcome." *Sight and Sound* 5, no. 2 (1995): 18-19.

Cooper C. Graham. *Leni Riefenstahl and Olympia*. Metuchen: Scarecrow P, 1986.

\_\_\_\_\_. "Leni Riefenstahl's Film Coverage of the 1936 Olympics." *The Olympic Movement and the Mass Media: Past, Present and Future Issues*. Ed. R. Jackson and T. McPhail. Calgary: U of Calgary P, 1989. 2-6.

\_\_\_\_\_. "Olympia in America, 1938: Leni Riefenstahl, Hollywood, and the Kristallnacht." *Historical Journal of Film, Radio and Television* 13, no. 4 (1993): 433-50.

David Gunston. "Leni Riefenstahl." *Film Quarterly* 14, no. 1 (1961): 4-19.

David B. Hinton. *The Films of Leni Riefenstahl*. Metuchen: Scarecrow P, 1978.

David Stuart Hull. *Film in the Third Reich*. Berkeley: U of California P, 1971.

Glenn B. Infield. *Leni Riefenstahl: The Fallen Film Goddess*. New York: Thomas Y Crowell, 1976.

- Graham McFee and Alan Tomlinson. "Riefenstahl's *Olympia*: Ideology and Aesthetics in the Shaping of the Aryan Athletic Body." *Shaping the Superman*. Ed. J. A. Mangan (forthcoming).
- Leni Riefenstahl. *Olympia*. New York: St. Martin's P, 1994.
- A. Salkeld. *A Portrait of Leni Riefenstahl*. London, 1996.
- Robert Sklar. "The Devil's Director." *Cineaste* 20, no. 3 (1994): 18-21.
- Catherine M. Soussloff and Bill Nichols. "Leni Riefenstahl: The Power of the Image." *Discourse* 18, no. 3 (1996): 20-44.
- "Special Section on Leni Riefenstahl." *Film Culture* nos. 56-57 (Spring 1973): 90-226.
- Julian Stringer. "On the Rise: The Work of Ngozi Onwurah." *Cineaction* no. 37 (June 1995): 38-48.
- Parker Tyler. "Leni Riefenstahl's *Olympia*." *The Documentary Tradition*, 2nd ed. Ed. Lewis Jacobs. New York: WW Norton, 1979.
- David Welch. *Propaganda and the German Cinema 1933-1945*, 2nd ed. Oxford: Oxford UP, 1987.
- Ralph Willett. *The Americanization of Germany: Post-War Culture 1945-1949*. New York: Routledge, 1992.

### **Lecture Thirteen: Aesthetics and History - Film and New Historicism**

This lecture will suggest a new way forward that combines the two halves to the course, through the application of New Historicism to film studies. It argues that the socio-cultural energies of a period both inform and are informed by its Screen texts and histories.

Screening: *The Nasty Girl* (Paul Verhoeven, 1990 - 91 mins) and *Babakieueria* (Geoffrey Atherden, 1987 - 28 mins)

#### Reading for the Lecture:

- Fred Andersen. "The Warner Bros. Research Department: Putting History to Work in the Classic Studio Era." *Public Historian* 17, no. 1 (1995): 51-69.
- Stephen Bann. "The Odd Man Out: Historical Narrative and the Cinematic Image." *History and Theory* 26, no. 4 (1987): 47-67.
- Catherine Belsey. "The Plurality of History." *Southern Review* 17, no. 2 (1984): 138-41.
- Walter Benjamin. *Illuminations*. Trans. Harry Zohn. Ed. Hannah Arendt. London: Jonathan Cape, 1970. 219-53.

- Tony Bennett. "The Prison-House of Criticism." *New Formations* no. 2 (1987): 127-44.
- Rhona Joella Berenstein. *Attack of the Leading Ladies: Gender, Sexuality, and Spectatorship in Classic Horror Cinema*. New York: Columbia UP, 1995.
- Edward Branigan. "Color and Cinema: Problems in the Writing of History." *Film Reader* no. 4 (1979): 16-34.
- Norman Bryson. "Representing the Real: Gros' Paintings of Napoleon." *History of the Human Sciences* 1, no. 1 (1988): 75-104.
- \*Roger Chartier. "Texts, Printings, Readings." *The New Cultural History*. Ed. Lynn Hunt. Berkeley: U of California P, 1989. 154-75.
- Michel Foucault. "The Discourse of History." *Foucault Live: (Interviews 1966-84)*. Ed. Sylvère Lotringer. New York: Semiotext(e) Foreign Agents Series, 1989. 11-34.
- \*Stephen Greenblatt. *Learning to Curse: Essays in Early Modern Culture*. London: Routledge, 1990. 146-60.
- Noel King. "Reconsidering the Film-Politics Relation." *Continuum* 6, no. 1 (1992): 228-35.
- Marcia Landy. *Cinematic Uses of the Past*. Minneapolis: U of Minnesota P, 1996.
- Meaghan Morris. "Banality in Cultural Studies." *Discourse* 10, no. 2 (1988): 3-29.
- Richard Ohmann. "History and Literary History." *Modernity and Mass Culture*. Ed. James Naremore and Patrick Brantlinger. Bloomington: Indiana UP, 1991. 24-41.
- Dana Polan. "Powers of Vision, Visions of Power." *camera obscura* no. 18 (September 1988): 106-19.
- John Rajchman. "Foucault's Art of Seeing." *October* no. 44 (Spring 1988): 89-117.
- Robert Rosenstone. *Visions of the Past: The Challenge of Film to Our Idea of History*. Cambridge, Mass.: Harvard UP, 1995.
- \_\_\_\_\_, ed. *Revisioning History: Film and the Construction of the Past*. Princeton: Princeton UP, 1995.
- Eric L. Santner. *Stranded Objects: Mourning, Memory, and Film in Postwar Germany*. Ithaca: Cornell UP, 1993.
- David Saunders and Ian Hunter. "Lessons from the 'Literatory': How to Historicise Authorship." *Critical Inquiry* 17, no. 3 (1991): 478-509.
- Jochen Schulte-Schasse. "Modernity and Modernism, Postmodernity and Postmodernism: Framing the Issue." *Cultural Critique* no. 5 (Winter 1986-87): 5-22.

H. Aram Veesser, ed. *The New Historicism Reader*. New York: Routledge, 1994.

Reading for the Films:

Roy Grundmann. Review of *The Nasty Girl*. *Cineaste* 18, no. 2 (1991): 49-51.

KB and VR. Reviews of *The Nasty Girl*. *Filmnews* 21, no. 2 (1991): 16.

**Lecture Fourteen: Why Do We Care To Interpret?**

This lecture summarises the findings of the course in terms of a future for film studies. It pays particular attention to debates over the interpretation of a specific text, *Psycho*, as exemplary instances of criticism creating its own object.

Screening: *Psycho* (Alfred Hitchcock, 1960 - 109 mins)

Reading for the Lecture:

Charles Altieri. "Life after Difference: The Positions of the Interpreter and the Positioning of the Interpreted." *The Monist* 73, no. 2 (1990): 269-95.

Bad Object Choices, eds. *How do I Look? Queer Film and Video*. Seattle: Bay P, 1991.

Gretchen M. Bataille and Charles L. P. Silet, eds. *The Pretend Indians: Images of Native Americans in the Movies*. Ames: Iowa State UP, 1980.

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#### ADDITIONAL RESEARCH SOURCES

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Useful journals for general reference purposes include: *Advertising Age*, *Afterimage*, *American Cinema*, *American Cinematographer*, *Animation Journal*, *Artforum*, *Art and Text*, *Arts and Humanities Citation Index*, *Asian Cinema*, *Australian Journal of Communication*, *Australian Journal of Cultural Studies*, *Australian Journal of Screen Theory*, *Billboard*, *Black Film Review*, *Black Renaissance Noire*, *Body and Society*, *boundary 2*, *Box Office*, *Broadcasting and Cable*, *camera obscura*, *Canadian Journal of Film Studies/Revue canadienne d'études cinématographiques*, *Cineaste*, *Cinefantastique*, *Cinema Canada*, *Cinema Journal*, *Cinema Papers*, *Cinematograph*, *Cinemaya*, *Communication Abstracts*, *Continuum*, *Convergence*, *Critical Inquiry*, *Critical Quarterly*, *Critical Studies in Mass Communication*, *Cultural Critique*, *Cultural Studies*, *Culture and Policy*, *Diasporas*, *differences*, *Discourse*, *Dissertation Abstracts International*, *Dox*, *East-West Film Journal*, *Emmy*, *Film Comment*, *Film Criticism*, *Film*

*Culture, Film and History, Film History, Film Journal, Film Literature Index, Film and Philosophy, Film Quarterly, Film Threat, Films and Filming, Films in Review, Framework, French Cultural Studies, Genders, Historical Journal of Film, Radio and Television, Humanities Index, Independent, IJMCS: The International Journal for Media and Communication Studies Online at: <http://www.aber.ac.uk/~jmcwww>, International Index to Film Periodicals, International Index to Television Periodicals, Iris, Journal of Broadcasting and Electronic Media, Journal of Communication, Journal of Communication Inquiry, Journal of Film and Video, Journal of Popular Culture, Journal of Popular Film and Television, Jump Cut, Kinema, Lightstruck, Literature/Film Quarterly, Media Culture & Society, Media International Australia, Metro, m/f, Millennium Film Journal, Monthly Film Bulletin, Montage, Movie, Movieline, New Formations, October, Off Hollywood Report, Persistence of Vision, Pix, Post Script, Premiere, Psychotronic Video, Public Culture, Queens Quarterly, Quarterly Review of Film, Television and Video, Screen, Screen Education, Sight and Sound, Sightlines, Social Sciences Citation Index, Social Sciences Index, Social Text, Southern Review, Spectator, Studies in Visual Communication, Television Quarterly, Theory Culture and Society, Variety, Velvet Light Trap, Visions, Visual Anthropology, Visual Anthropology Review, Western Humanities Review, and Wide Angle.*

You might also consult the Internet Movie Database at <http://www.cs.cf.ac.uk/Movies/search.html>, [h-film@uicvm.uic.edu](mailto:h-film@uicvm.uic.edu), [screen-l@ualvm.ua.edu](mailto:screen-l@ualvm.ua.edu), All-Movie Guide [http://allmovie.com/amg/movie\\_Root.html](http://allmovie.com/amg/movie_Root.html), CineMedia <http://www.afionline.org/CineMedia/cmframe.html>, Movie Review Query Engine at Telerama <http://www.cinema.pgh.pa.us/movie/reviews>, The Cinema Connection <http://www.socialchange.net.au/TCC/>, LSU Libraries Webliography: Film and Media <http://www.lib.lsu.edu/hum/film.html>, UCLA Arts Library Selected Internet Sources in Film <http://www.library.ucla.edu/libraries/arts/websites/wwwmov.htm>, the International FilmArchive CD-ROM of the International Federation of Film Archives, Film Index International CD-ROM of the British Film Institute, and the MLA International Bibliography of Books and Articles on the Modern Languages and Literatures CD-ROM (the latter three sources in Bobst Library). Other useful on-line sources can be found listed in Bert Deivert. "Shots in Cyberspace: Film Research on the Internet." *Cinema Journal* 35, no. 1 (1995): 103-24 and Bert Dievert and Dan Harries. *Film &*

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Of course, the other Professors in the Department are experts across the field and their course outlines will provide you with rich material in specific areas.

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