

Film Studies Ph.D. Exam

Overall Expectations

For this examination in film studies, students should prepare to display facility, including historical knowledge, in diverse (a) theoretical and critical approaches, (b) genres and styles, and (c) production contexts. Examples of these three categories include:

- a. feminist, postcolonial, psychoanalytic, Marxist, post-structuralist, queer, semiotic, and auteurist approaches;
- b. silent film, realism, expressionism, avant garde, melodrama/women's film, popular genres (e.g. romantic comedy, horror, science fiction, western, noir), animation, anime, war film, social issue film, documentary;
- c. Hollywood, independent, and international film.

In addition, your evaluators will want to see balance and synthesis in overall discussion of film form and content.

- Form includes such elements as lighting, sound, editing, and mise en scène.
- Content includes such elements as theme, character, and narrative.

Overall, evaluators will want to see critically, historically, and culturally informed analysis and close readings of films. Show what you have learned and display your creative interpretive abilities.

Representative Readings

Adaptation

Bluestone, George. *Novels into Film: The Metamorphosis of Fiction into Cinema*. 1957. Johns Hopkins UP, 2003.

Corrigan, Timothy, ed. *Film and Literature: An Introduction and Reader*. 2nd ed. Routledge, 2012.

MacCabe, Colin, Kathleen Murray, and Rick Warner, eds. *True to the Spirit: Film Adaptation and the Question of Fidelity*. Oxford UP, 2011.

Stam, Robert and Alessandra Raengo, eds. *Literature and Film: A Guide to the Theory and Practice of Film Adaptation*. Blackwell, 2004.

Naremore, James, ed. *Film Adaptation*. Rutgers UP, 2000.

Authorship and Auteurism *

Caughie, John, ed. *Theories of Authorship*. 1981. Routledge, 2001.

Grant, Barry Keith, ed. *Auteurs and Authorship: A Reader*. Blackwell, 2008.

Sarris, Andrew. *The American Cinema: Directors and Directions, 1929-1968*. 1969. Da Capo, 1996.

Wexman, Virginia Wright, ed. *Film and Authorship*. Rutgers UP, 2002.

Wood, Robin. *Hitchcock's Films Revisited*. Rev. ed. Columbia UP, 2002.

* Students should also explore studies of individual directors and other key players in film history

Criticism

Agee, James. *Agee on Film*. 1958. Modern Library, 2000.

Bordwell, David. *The Rhapsodes: How 1940s Critics Changed American Film Culture*. U of Chicago P, 2016.

- Britton, Andrew. *Britton on Film: The Complete Film Criticism of Andrew Britton*. Ed. Barry Keith Grant. Wayne State UP, 2008.
- Browne, Nick, ed. *Cahiers du Cinéma: The 1969-1972—The Politics of Representation*. Harvard UP, 1989.
- Haberski, Raymond J., Jr. "It's Only a Movie": *Films and Critics in American Culture*. U of Kentucky P, 2001.
- Hillier, Jim, ed. *Cahiers du Cinéma: The 1950s—Neo-Realism, Hollywood, New Wave*. Harvard UP, 1985.
- . *Cahiers du Cinéma: The 1960-1968—New Wave, New Cinema, Reevaluating Hollywood*. Harvard UP, 1992.
- Kael, Pauline. *I Lost It at the Movies*. 1965. Marion Boyars, 1994.
- Lopate, Phillip, ed. *American Movie Critics: An Anthology from the Silents Until Now*. Library of America, 2006.
- Rosenbaum, Jonathan. *Placing Movies: The Practice of Film Criticism*. U of California P, 1995.

Documentary

- Barnouw, Eric. *Documentary: A History of the Non-Fiction Film*. 1974. Oxford UP, 1993.
- McLane, Betsy A. *A New History of Documentary Film*. 2nd ed. Continuum, 2012.
- Nichols, Bill. *Introduction to Documentary*. 3rd ed. Indiana UP, 2017.
- . *Representing Reality: Issues and Concepts in Documentary*. Indiana UP, 1992.
- Spence, Louise and Vinicius Navarro. *Crafting Truth: Documentary Form and Meaning*. Rutgers UP, 2010.

Gender, Sexuality, and Film

- De Lauretis, Teresa. *Alice Doesn't: Feminism, Semiotics, Cinema*. Indiana UP, 1984.
- Dyer, Richard. *Now You See It: Studies on Lesbian and Gay Film*. 2nd ed. Routledge, 2003.
- Haskell, Molly. *From Reverence to Rape: The Treatment of Women in the Movies*. 3rd ed. U of Chicago P, 2016.
- Hollinger, Karen. *Feminist Film Studies*. Routledge, 2012.
- Kaplan, E. Ann, ed. *Feminism and Film*. Oxford UP, 2000.
- Lehman, Peter, ed. *Masculinity: Bodies, Movies, Culture*. Routledge, 2001.
- Rich, B. Ruby. *New Queer Cinema: The Director's Cut*. Duke UP, 2013.
- Russo, Vito. *The Celluloid Closet: Homosexuality in the Movies*. Rev. ed. Harper, 1987.
- Stacey, Jackie. *Star Gazing: Hollywood Cinema and Female Spectatorship*. Routledge, 1994.
- Thornham, Sue, ed. *Feminist Film Theory: A Reader*. NYU Press, 1999.

Genre Studies *

- Altman, Rick. *Film/Genre*. BFI, 1999.
- Browne, Nick, ed. *Refiguring American Film Genres: History and Theory*. U of California P, 1998.
- Cavell, Stanley. *Pursuits of Happiness: The Hollywood Comedy of Remarriage*. Harvard UP, 1981.
- Clover, Carol J. *Men, Women, and Chain Saws: Gender in the Modern Horror Film*. 1992. Princeton UP, 2015.
- Cook, David A. *A History of Narrative Film*. 5th ed. Norton, 2016.
- Feuer, Jane. *The Hollywood Musical*. 2nd ed. Indiana UP, 1993.
- Grant, Barry Keith, ed. *Film Genre Reader IV*. U of Texas P, 2012.
- Kitses, Jim. *Horizons West: Directing the Western from John Ford to Clint Eastwood*. 2nd ed. BFI, 2007.
- Neale, Steve. *Genre and Hollywood*. Routledge, 2000.
- Schatz, Thomas. *Hollywood Genres: Formulas, Filmmaking, and the Studio System*. Random, 1981.
- Silver, Alain, and James Ursini, eds. *Film Noir Reader*. Limelight, 1996.
- Sobchack, Vivian. *Screening Space: The American Science Fiction Film*. Rutgers UP, 2003.
- Telotte, J.P., ed. *The Cult Film Experience: Beyond All Reason*. U of Texas P, 1992.

* Students should also explore studies of additional film genres and subgenres

Film History - U.S.

- Bordwell, David, Janet Staiger, and Kristin Thompson. *The Classical Hollywood Cinema: Film Style & Mode of Production to 1960*. Columbia UP, 1985.
- Gabler, Neal. *An Empire of Their Own: How the Jews Invented Hollywood*. Random, 1988.
- Gaines, Jane, ed. *Classical Hollywood Narrative: The Paradigm Wars*. Duke UP, 1992.
- Grieverson, Peter, and Peter Kramer, eds. *The Silent Cinema Reader*. Routledge, 2003.
- Gunning, Tom. *D.W. Griffith and the Origins of American Narrative Film: The Early Years at Biograph*. U of Illinois P, 1991.
- Hillier, Jim, ed. *American Independent Cinema: A Sight and Sound Reader*. BFI, 2000.
- Ray, Robert B. *A Certain Tendency of the Hollywood Cinema, 1930-1980*. Princeton UP, 1985.
- Schatz, Thomas. *The Genius of the System: Hollywood Filmmaking in the Studio Era*. 1988. U of Minnesota P, 2010.

Nationalism and International Cinema

- Badley, Linda, R. Barton Palmer, and Stephen J. Schneider, eds. *Traditions in World Cinema*. Edinburgh UP, 2006.
- Betz, Mark. *Beyond the Subtitle: Remapping European Art Cinema*. U of Minnesota P, 2009.
- Bonadella, Peter. *A History of Italian Cinema*. Continuum, 2019.
- Elsaesser, Thomas. *European Cinema: Face to Face with Hollywood*. Amsterdam UP, 2005.
- Gokulsing, K. Moti. *Indian Popular Cinema: A Narrative of Cultural Change*. 2nd ed. Trentham, 2004.
- Kelly, Gabrielle and Cheryl Robson, eds. *Celluloid Ceiling: Women Film Directors Breaking Through*. Aurora Metro, 2014.
- Kovács, András Bálint. *Screening Modernism: European Art Cinema, 1950-1980*. U of Chicago P, 2007.
- Kracauer, Siegfried. *From Caligari to Hitler: A Psychological History of the German Film*. 1947. Rev. ed. Ed. Leonardo Quaresima. Princeton UP, 2004.
- Marie, Michel. *The French New Wave: An Artistic School*. Trans. Richard Neupert. Blackwell, 2002.
- Mora, Carl J. *Mexican Cinema: Reflections of a Society, 1896-2004*. 3rd ed. McFarland, 2005.
- Naficy, Hamid. *An Accented Cinema: Exilic and Diasporic Filmmaking*. Princeton UP, 2001.
- Sargeant, Amy. *British Cinema: A Critical History*. BFI, 2005.
- Schroeder Rodríguez, Paul A. *Latin American Cinema: A Comparative History*. U of California P, 2016.
- Standish, Isolde. *A New History of Japanese Cinema: A Century of Narrative Film*. Continuum, 2005.
- Vitali, Valentina and Paul Willemsen, eds. *Theorizing National Cinema*. BFI, 2006.
- Williams, Alan, ed. *Film and Nationalism*. Rutgers UP, 2002.
- Zhang, Yingjin. *Chinese National Cinema*. Routledge, 2004.

Race

- Asava, Zélie. *Mixed Race Cinemas: Multiracial Dynamics in America and France*. Bloomsbury, 2017.
- Bogle, Donald. *Toms, Coons, Mulattoes, Mammies, and Bucks: An Interpretive History of Blacks in American Films*. 5th ed. Bloomsbury, 2016.
- Cripps, Thomas. *Making Movies Black: The Hollywood Message Movie from World War II to the Civil Rights Era*. Oxford UP, 1993.
- . *Slow Fade to Black: The Negro in American Film, 1900-1942*. 1977. Oxford UP, 1993.
- Hamamoto, Darrell and Sandra Liu, eds. *Countervisions: Asian American Film Criticism*. Temple UP, 2000.
- hooks, bell. *Reel to Real: Race, Sex, and Class at the Movies*. 1996. Routledge, 2009.
- Marchetti, Gina. *Romance and the "Yellow Peril": Race, Sex, and Discursive Strategies in Hollywood Fiction*. U of California P, 1994.

Marubbio, M. Elise and Eric L. Buffalohead, eds. *Native Americans on Film: Conversations, Teaching, and Theory*. UP of Kentucky, 2013.

Young, Lola. *Fear of the Dark: "Race", Gender and Sexuality in the Cinema*. Routledge, 1995.

Stars and Stardom

Balio, Tino, ed. *United Artists, Volume 1: 1910-1950: The Company Built by the Stars*. U of Wisconsin P, 2009.

Dyer, Richard. *Heavenly Bodies: Film Stars and Society*. 2nd ed. Routledge, 2003.

Gledhill, Christine. *Stardom: Industry of Desire*. Routledge, 1991.

Naremore, James. *Acting in the Cinema*. U of California P, 1988.

Theory

Arnheim, Rudolf. *Film as Art*. 1933/1958. U of California Press, 2006.

Balázs, Bela. *Theory of the Film: Character and Growth of a New Art*. 1952. Andesite, 2015.

Bazin, André. *What Is Cinema?* Vol. I and II. Ed. and trans. Hugh Gray. U of California P, 2004.

Bordwell, David. *Making Meaning: Inference and Rhetoric in the Interpretation of Cinema*. Harvard UP, 1991.

---. *On the History of Film Style*. Harvard UP, 1998.

Bordwell, David and Noël Carroll, eds. *Post-Theory: Reconstructing Film Studies*. U of Wisconsin P, 1996.

Cavell, Stanley. *The World Viewed: Reflections on the Ontology of Film*. 1971. Harvard UP, 1979.

Chatman, Seymour. *Story and Discourse: Narrative Structure in Fiction and Film*. Cornell UP, 1978.

Eisenstein, Sergei. *Film Form: Essays in Film Theory*. 1949. Ed. and trans. Jay Leyda. Harcourt, 1969.

---. *The Film Sense*. 1947. Ed. And trans. Jay Leyda. Harcourt, 1970.

Kracauer, Siegfried. *Theory of Film: The Redemption of Physical Reality*. 1960. Princeton UP, 1997.

Metz, Christian. *Film Language: A Semiotics of the Cinema*. 1974. Trans. Michael Taylor. U of Chicago P, 1991.

---. *The Imaginary Signifier: Psychoanalysis and the Cinema*. Trans. Celia Britton, Annwyl Williams, Ben Brewster, and Alfred Guzzetti. Indiana UP, 1986.

Mitry, Jean. *The Aesthetics and Psychology of the Cinema*. 1963. Trans. Christopher King. Indiana UP, 2000.

O'Brien, Geoffrey. *The Phantom Empire: Movies in the Mind of the 20th Century*. Norton, 1993.

Perez, Gilberto. *The Material Ghost: Films and Their Medium*. Johns Hopkins UP, 1998.

Stam, Robert. *Film Theory: An Introduction*. Blackwell, 2000.

Stam, Robert, and Toby Miller, eds. *Film and Theory: An Anthology*. Blackwell, 2000.

Wollen, Peter. *Signs and Meaning in the Cinema*. 5th ed. BFI, 2015.

Journals

Camera Obscura
Cineaste
Cinema Journal
Film and History
Film Comment
Film Quarterly
Historical Journal of Film, Radio, and Television
Literature/Film Quarterly
Post Script
Quarterly Review of Film and Video

Screen
Sight and Sound
Wide Angle