FIELD XII: FILM AND LITERATURE

STATEMENT OF EXPECTATIONS
AS PUBLISHED ON MAY 19, 2014

The critical sources included for this field engage the ongoing critical discourse concerning the nature of "texts"—filmed texts and printed texts—and locating meanings within and between "texts." Emphasis is also given to the relationship of film and prose fiction in terms of their narrative and ideological qualities.

As a field defined by analytical approach more than canonized works, preparing for the film and literature exam will require close engagement with theoretical texts as well as developing an understanding of the major approaches in studying film adaptation. It also necessitates a firm understanding of filmic language and some schools of foundational film theory. ENGL 691: Film and Literature should be considered essential coursework before taking this examination. Other coursework in Film Studies might also be helpful.

PhD Film and Literature examinees should display proficiency in the following areas by applying the concepts covered in the readings to applicable film and literature examples:

- Critical approaches to film adaptation and the various debates within the academy over these approaches
- Film form and film history, providing the necessary foundation for critical appreciation of film as it relates to literary forms and understanding where and how it fits into history
- Significant subjects in the broader discipline of Film Studies that are particularly applicable to the study of Film and Literature (such as, but not limited to, Formalist, Postformalist, Genre, Psychoanalytic, Race, Ethnicity, Gender, Sexuality, Nationality, and Digital Studies)
- Authorship and auteurship as it pertains particularly to film adaptation studies
- Narratology in relation to the mediums of film and literature
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READING LIST
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1. Full Academic Books


2. Selected Readings from Academic Collections


LEO BRAUDY from *The World in a Frame*: Acting: Stage vs. Screen

SERGEI EISENSTEIN from *Dickens, Griffith, and Ourselves*: [Dickens, Griffith, Film Today]

BRIAN MCFARLANE from *Novel to Film*

TOM GUNNING: Narrative Discourse and the Narrator System

ANDREW SARRIS: Notes on the Auteur Theory in 1962


THOMAS SCHATZ from *Hollywood Genres*: Film Genre and the Genre Film

LINDA WILLIAMS: Film Bodies: Gender, Genre, and Excess

WALTER BENJAMIN: The Work of Art in the Age of Mechanical Reproduction

CHRISTIAN METZ from *The Imaginary Signifier*: Identification, Mirror, The Passion for Perceiving Fetishism, Disavowal

LAURA MULVEY: Visual Pleasure and Narrative Cinema

ROBERT STAM and LOUISE SPENCE: Colonialism, Racism, and Representation: An Introduction

TOM GUNNING: An Aesthetic of Astonishment: Early Film and the (In)credulous Spectator

MANTHIA DIAWARA: Black Spectatorship: Problems of Identification and Resistance

MICHAEL ALLEN: The Impact of Digital Technologies on Film Aesthetics

KRISTEN WHISSEL: Tales of Upward Mobility: The New Verticality and Digital Special Effects

STEPHEN CROFTS: Reconceptualizing National Cinemas

MITSUHIRO YOSHIMOTO: The Difficulty of Being Radical: The Discipline of Film Studies and the Postcolonial World Order

WIMAL DISSANAYAKE: Issues in World Cinema

COLIN MACABE: Bazinian Adaptation: The Butcher Boy as Example
DUDLEY ANDREW: The Economies of Adaptation
FREDRIC JAMESON: Adaptation as Philosophical Problem


RUSSELL JACKSON: Shakespeare, Films and the Marketplace
RUSSELL JACKSON: From Play-script to Screenplay
LAWRENCE GUNTNER: Hamlet, Macbeth and King Lear on Film
ANOTHONY DAVIES: The Shakespeare Films of Laurence Olivier
PAMELA MASON: Orson Welles and Filmed Shakespeare
DEBORAH CARTMELL: Franco Zeffirelli and Shakespeare
SAMUEL CROWL: Flamboyant Realist: Kenneth Branagh


JAMES NAREMORE: Film and the Reign of Adaptation
ANDRE BAZIN: Adaptation and the Cinema of Digest
ROBERT RAY: The Field of Film and Literature
ROBERT STAM: Beyond Fidelity: The Dialogics of Adaptation
RICHARD MALTBY: “To Prevent a Certain Type of Book:” Censorship and Adaptation in Hollywood, 1924-1934


DAVID BORDWELL: Classical Hollywood Cinema: Narrational Principles and Procedures
CHRISTIAN METZ: Problems of Denotation in the Fiction Film
RAYMOND BELLOUR: Segmenting/Analyzing
RAYMOND BELLOUR: The Obvious and the Code
KRISTEN THOMPSON: The Concept of Cinematic Excess
DEBORAH LINDERMAN: Uncoded Images in the Heterogeneous Text
3. Film Adaptations

Due to the nature of the field, there is not necessarily a canon of film adaptations for the exam. That being said, you should be familiar with at least 15 notable film adaptations representing different major filmmakers from key periods of cinema history. You should also know the films’ literary source material, including at least 5 Shakespeare adaptations of 3 different plays.

If you need guidance, the following is a rudimentary list of some notable film adaptations:

*Adaptation* (Dir. Spike Jonze, 2002); *All Quiet on the Western Front* (Dir. Lewis Milestone, 1930); *Apocalypse Now* (Dir. Francis Ford Coppola, 1979); *Barry Lyndon* (Dir. Stanley Kubrick, 1975); *Blade Runner* (Dir. Ridley Scott, 1982); *Bride of Frankenstein* (Dir. James Whale, 1935); *Brighton Rock* (Dir. John Boulting, 1947); *Brokeback Mountain* (Dir. Ang Lee, 2005); *Catch-22* (Dir. Mike Nichols, 1970); *Chimes at Midnight* (Dir. Orson Welles, 1965); *Clueless* (Dir. Amy Heckerling, 1995); *Gone with the Wind* (Dir. Victor Fleming, 1939); *Great Expectations* (Dir. David Lean, 1946); *Hamlet* (Dir. Laurence Oliver, 1948); *Hamlet* (Dir. Kenneth Branagh, 1996); *Hound of the Baskervilles* (Dir. Sidney Landfeld, 1939); *Lolita* (Dir. Stanley Kubrick, 1962); *Lord of the Flies* (Dir. Peter Brook, 1963); *Macbeth* (Dir. Orson Welles, 1948); *Macbeth* (Dir. Roman Polanski, 1971); *The Maltese Falcon* (Dir. John Huston, 1941); *One Flew Over the Cuckoo’s Nest* (Dir. Milos Forman, 1975); *Orlando* (Dir. Sally Porter, 1992); *Pride and Prejudice* (Dir. Joe Wright, 2005); *Ran* (Dir. Akira Kurosawa, 1985); *Rebecca* (Dir. Alfred Hitchcock, 1940); *Remains of the Day* (Dir. James Ivory, 1993); *Romeo + Juliet* (Dir. Baz Luhrmann, 1996); *Romeo and Juliet* (Dir. Franco Zefferelli, 1968); *Sense and Sensibility* (Dir. Ang Lee, 1995); *A Streetcar Named Desire* (Dir. Elia Kazan, 1951); *There Will Be Blood* (Dir. Paul Thomas Anderson, 2007); *Throne of Blood* (Dir. Akira Kurosawa, 1957); *Titus* (Dir. Julie Taymor, 1999); *To Kill a Mockingbird* (Dir. Robert Mulligan, 1962); *The Wizard of Oz* (Dir. Victor Fleming, 1939)