

FILM AND LITERATURE

M.A. COMPREHENSIVE EXAMINATION

READING LIST

SPRING 2019

1. Theory/Criticism (full books)

Corrigan, Timothy, editor. *Film and Literature: An Introduction and Reader*. 2nd Edition. Routledge, 2011. (all readings).

Golden, John. *Reading in the Dark: Using Film as a Tool in the English Classroom*. National Council of Teachers of English, 2001.

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

2. Theory/Criticism (selective readings from collections)

Braudy, Leo, and Marshall Cohen, editors. *Film Theory and Criticism*. 8th Edition. Oxford UP, 2016.

- SIEGFRIED KRACAUER- from *Theory of Film*, Basic Concepts
- RUDOLF ARNHEIM- from *Film as Art*, The Complete Film
- LEO BRAUDY- from *The World in a Frame*, Acting: Stage vs. Screen
- DUDLEY ANDREW- from *Concepts in Film Theory: Adaptation*
- TOM GUNNING- From *D.W. Griffith and the Origins of American Narrative Film*, Narrative Discourse and the Narrator System
- ANDREW SARRIS- Notes on the Auteur Theory in 1962
- PETER WOLLEN- from *Signs and Meaning in the Cinema*, The Auteur Theory [Howard Hawks and John Ford]
- MOLLY HASKELL- from *Reverence to Rape*, Female Stars of the 1940s
- RICHARD DYER- from *Stars*
- THOMAS SCHATZ- from *The Genius of the System: The Whole Equation of Pictures*
- JEROME CHRISTENSEN- from *America's Corporate Art: The Studio Authorship of Hollywood Motion Pictures*
- LEO BRAUDY- from *The World in a Frame*, Genre: The Conventions of Connection
- RICK ALTMAN- from *Film/Genre*, A Semantic/Syntactic/Pragmatic Approach to Genre
- Conclusion: A Semantic/Syntactic/Pragmatic Approach to Genre
- ROBIN WOOD- Ideology, Genre, Auteur
- LINDA WILLIAMS- Film Bodies: Gender, Genre, and Excess
- DAVID BORDWELL- The Art Cinema as a Mode of Film Practice
- CHRISTIAN METZ- from *The Imaginary Signifier*, Identification, Mirror, The Passion for Perceiving, Disavowal, Fetishism
- LAURA MULVEY- Visual Pleasure and Narrative Cinema
- TANIA MODLESKI- from *The Women Who Knew Too Much: Hitchcock and Feminist Theory: The Master's Dollhouse: Rear Window*

- TOM GUNNING- An Aesthetic of Astonishment: Early Film and the (In)Credulous Spectator
- RICHARD DYER- from *White*, Lighting for Whiteness
- MANTHIA DIAWARA- Black Spectatorship: Problems of Identification and Resistance
- bell hooks, The Oppositional Gaze: Black Female Spectators
- STEPHEN CROFTS- Reconceptualizing National Cinema(s)
- MITSUHIRO YOSHIMOTO- The Difficulty of Being Radical: The Discipline of Film Studies and the Postcolonial World Order
- WIMAL DISSANAYAKE- Issues in World Cinema

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

- 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

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 6 notable film adaptations (including at least one Shakespeare adaptation)** representing different major filmmakers from key periods of cinema history, different aspects of theoretical concerns in adaptation study, different kinds of literary texts, and different approaches to literature/film pedagogy.

If you need guidance, the following is a rudimentary list of some notable film adaptations. Feel free to select film adaptations of notable works you have read for coursework or another exam not included on this list.

12 Years a Slave (Dir. Steve McQueen, 2013); *Adaptation* (Dir. Spike Jonze, 2002); *The Age of Innocence* (Dir. Martin Scorsese, 1993); *All Quiet on the Western Front* (Dir. Lewis Milestone, 1930); *American Psycho* (Dir. Mary Harron, 2000); *Apocalypse Now* (Dir. Francis Ford Coppola, 1979); *Barry Lyndon* (Dir. Stanley Kubrick, 1975); *The Big Sleep* (Dir. Howard Hawks, 1946); *Blade Runner* (Dir. Ridley Scott, 1982); *The Boys in the Band* (Dir. William Friedkin, 1970); *Breakfast at Tiffany's* (Dir. Blake Edwards, 1961); *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); *Chi-Raq* (Dir. Spike Lee, 2015); *Clueless* (Dir. Amy Heckerling, 1995); *Doctor Zhivago* (Dir. David Lean, 1965); *Don't Look Now* (Dir. Nicholas Roeg, 1973); *Double Indemnity* (Dir. Billy Wilder, 1944); *The Emperor Jones* (Dir. Dudley Murphy, 1933); *Gone with the Wind* (Dir. Victor Fleming, 1939); *Great Expectations* (Dir. David Lean, 1946); *Fences* (Dir. Denzel Washington, 2016); *The Grapes of Wrath* (Dir. John Ford, 1940); *Greed* (Dir. Erich von Stroheim, 1924); *Hamlet* (Dir. Laurence Olivier, 1948); *Hamlet* (Dir. Kenneth Branagh, 1996); *His Girl Friday* (Dir. Howard Hawks, 1940); *Hound of the Baskervilles* (Dir. Sidney Lanfield, 1939); *I Walked with a Zombie* (Dir. Jacques Tourneur, 1943); *Lolita* (Dir. Stanley Kubrick, 1962); *Lord of the Flies* (Dir. Peter Brook, 1963); *Lost Horizon* (Dir. Frank Capra, 1937); *Macbeth* (Dir. Orson Welles, 1948); *Macbeth* (Dir. Roman Polanski, 1971); *The Maltese Falcon* (Dir. John Huston,

1941); *The Member of the Wedding* (Dir. Fred Zinnemann, 1953); *A Midsummer Night's Dream* (Dir. William Dieterle, 1935); *Moby-Dick* (Dir. John Huston, 1956); *No Country For Old Men* (Dir. Joel Coen, 2007); *One Flew Over the Cuckoo's Nest* (Dir. Milos Forman, 1975); *Orlando* (Dir. Sally Potter, 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 Zeffereilli, 1968); *Sense and Sensibility* (Dir. Ang Lee, 1995); *Short Cuts* (Dir. Robert Altman, 1993); *The Story of Temple Drake* (Dir. Stephen Roberts, 1933); *A Streetcar Named Desire* (Dir. Elia Kazan, 1951); *The Tempest* (Dir. Julie Taymor, 1999); *There Will Be Blood* (Dir. Paul Thomas Anderson, 2007); *Throne of Blood* (Dir. Akira Kurosawa, 1957); *Titus* (Dir. Julie Taymor, 1999); *Tristram Shandy: A Cock-and-Bull Story* (Dir. Michael Winterbottom, 2006); *To Kill a Mockingbird* (Dir. Robert Mulligan, 1962); *Vanity Fair* (Dir. Mira Nair, 2004); *Whale Rider* (Dir. Niki Caro, 2003); *The Wizard of Oz* (Dir. Victor Fleming, 1939); *Wuthering Heights* (Dir. William Wyler, 1939)