M.A. COMPREHENSIVE EXAMINATION
READING LIST
FALL 2019
FILM AND LITERATURE

1. Theory/Criticism (full books)


2. Theory/Criticism (selective readings from collections)

-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
-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

- 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); *Brookeback 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 Zeffirelli, 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)