STRUCTURED EMPHASIS IN FILM STUDIES READING LIST

(Note: This list contains readings in critical theory but does not stipulate primary texts, that is, titles of films. Mass media texts are ephemeral, and the goal of graduate education in film studies is not to study “film classics” but rather to understand how the mass media use narrative and genre in the light of ongoing historical, technological, and institutional change. This reading list establishes a firm methodological base which will allow students to evaluate a film’s style and narration from a variety of theoretical perspectives. Students are expected to use this list as the basis for the Special Field exam and to modify it as needed in consultation with their advisors.)


“Visual Pleasure and Narrative Cinema,” Laura Mulvey, Screen 16/3 (1975), 6-18 (widely anthologized)


Selections from Home Is Where the Heart Is: Studies in Melodrama and the Woman’s Film, ed. Christine Gledhill (London: British Film Institute, 1987): “The Melodramatic Field: An Investigation,” Christine Gledhill; “Producing and Consuming the Woman’s Film: Discursive Struggle in Now, Voyager,” Maria LaPlace; “The ‘Woman’s Film’: Possession and Address,” Mary Ann Doane
White, Richard Dyer (New York: Routledge, 1997)
“Film Bodies: Gender, Genre and Excess,” Linda Williams, Film Quarterly 44.4 (1991)
Cinema and the Invention of Modern Life, Charney, Leo and Vanessa R. Schwartz, eds. (Berkeley: UCP, 1995)
The Digital Dialectic, Lunenfeld Peter (Boston: MIT Press, 2000)
The Language of New Media, Lev Manovich (Boston: MIT Press, 2002)
Migrating to the Movies: Cinema and Black Urban Modernity, Jacqueline Stewart (Berkeley: UCP, 2005)
Watching Race: Television and the Struggle for “Blackness,” Herman Gray (Minneapolis: University of Minnesota Press, 1995)