General Exam Reading List: Theory
Film and Visual Studies, Harvard University
(Revised and Updated, June 2012)

MEDIA, TECHNOLOGY, AND THE VISUAL TURN


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**THE MOVING IMAGE AND PHOTOGRAPHY, SIGNIFICATION AND NARRATION**


- _________. "Magnification [1921]." 235-240.
- _________. "The Senses I (b) [1921]." 241-245.


_________. “Selections adapted from *Film* [1933]: I Film and Reality.” *Film as Art*. Berkeley: University of California Press, 1957. 8-34.


- “Cinema and Abstraction [1927].” 149-150.
- “Cinema and Reality [1927].” 150-152.


**Batchen, Geoffrey.** "The Third Sense." 52-68.


**Bazin, André.** "The Myth of Total Cinema." 17-22.

**Bazin, André.** "The Ontology of the Photographic Image." 9-16.


**Bordwell, David.** "Modes and Norms." 149-155.

**Bordwell, David.** "Principles of Narration." 48-62.

**Bordwell, David.** "The Viewer’s Activity." 29-47.


**Burch, Noël.** "Nana, or the Two Kinds of Space." 17-31.

**Burch, Noël.** "On the Structural Use of Sound." 90-104.

**Burch, Noël.** "Preface." xvi-xx.

**Burch, Noël.** "The Repertory of Simple Structures." 51-69.

**Burch, Noël.** "Spatial and Temporal Articulations." 3-16.


• "Beyond the Shot [1929]."
• "Dramaturgy of Film Form [1929]."
• "The Fourth Dimension in Cinema [1929]."


• “Cult of Distraction.” 323-328.
• “Film 1928.” 307-322.
• "Photography." 47-64.


• “Epilogue.” 285-311.
• “The Spectator.” 157-172.


• "Notes Toward a Phenomenology of the Narrative." 16-28.
• "Preface." ix-xvi.
• "Problems of Denotation in the Fiction Film." 108-146.


IDEOLOGY, TECHNOLOGY, AND REPRESENTATION


SPECTATORSHIP, IDENTITY, AND DIFFERENCE


Mulvey, Laura. "Afterthoughts on 'Visual Pleasure and Narrative Cinema' inspired by Duel in the


THE SCREENED IMAGE AND THE DIGITAL AND ELECTRONIC ARTS


Thorburn, David, Henry Jenkins, and Brad Seawell. *Rethinking Media Change: The Aesthetics of*


**PHILOSOPHY AND FILM AND VISUAL STUDIES**


