

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

This reading list provides an introductory guide to fundamental texts and films. The selections encompass essential discussions about a range of topics. It is not expected that students will read the entirety of every book that appears below; they are encouraged, however, to use these suggestions in order to gain a comprehensive overview of the history of film and visual studies in preparation for their General Examinations.

Students should also familiarize themselves with about 200-250 films from the additional "Suggested/Suggestive Viewing List," being certain that their choices allow for a comprehensive knowledge of narrative, non-fiction, avant-garde, and animated films as well as videos and video installations.

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HISTORIES OF DISCIPLINES

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- Lee Grieveson and Haidee Watson, ed. *Inventing Film Studies*. Durham: Duke UP, 2008.
- Jill Neldes, ed. *Introduction to Film Studies*. 4th rev. ed. London: Routledge, 2007.
- Dana Polan. *Scenes of Instruction: The Beginnings of the U.S. Study of Film*. Berkeley: U of California P, 2007.

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- Norman Bryson, Michael Ann Holly, and Keith P. F. Moxey. *Visual Culture: Images and Interpretations*. Hanover: UP of New England [for] Wesleyan University P, 1994.
- Michael Ann Holly and Keith P. F. Moxey. *Art History, Aesthetics, Visual Studies*. Williamstown, MA.: Sterling and Francine Clark Art Institute, 2002.
- Martin Jay, ed. "The State of Visual Culture Studies." Special issue of *Journal of Visual Culture* 4.2 (August 2005).
- Nicholas Mirzoeff. *An Introduction to Visual Culture*. 2nd ed. London: Routledge, 2009.

3 - History of Interdisciplinarity

- Brian Holmes. "Extradisciplinary Investigations." *Transversal* 1 (2007).
- Joe Moran. *Interdisciplinarity*. London: Routledge, 2001.
- Thomas Nagel. *The View from Nowhere*. London: Oxford UP 1986.
- Basarab Nicolescu. *Manifesto of Transdisciplinarity*. New York: SUNY P, 2002.

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- Mieke Bal. *Looking In: The Art of Viewing*. Amsterdam: G+B Arts International, 2001.
- Hans Belting. *Likeness and Presence: A History of the Image Before the Era of Art*. Chicago: U of Chicago P, 1994.
- Yve Alain-Bois. *Painting as Model*. Cambridge: MIT P, 1991.
- Benjamin H.D. Buchloh. "From Factura to Photography." In *The Contest of Meaning: Critical Histories of Photography*. Ed. Richard Bolton. Cambridge: MIT P, 1992.
- Norman Bryson. *Word and Image: French Painting of the Ancien Régime*. Cambridge: Cambridge UP, 1983.
- T. J. Clark. *The Image of the People: Gustave Courbet and the 1848 Revolution*. London: Thames & Hudson, 1973
- Hubert Damisch. *A Theory of /Cloud/: Toward a History of Painting*. Stanford: Stanford UP 2002.
- Georges Didi-Huberman. *Confronting Images: Questioning the Ends of a Certain History of Art*. University Park: Penn State UP, 2009.
- E.H. Gombrich. *Art and Illusion*. New York: Pantheon, 1960.
- Clement Greenberg. *The Collected Essays and Criticism*. Chicago: U of Chicago P, 1988.
- Brandon Joseph. *Beyond the Dream Syndicate: Tony Conrad and the Arts after Cage*. New York: Zone, 2008.
- Rosalind Krauss. *The Originality of the Avant-Gardes and Other Modernist Myths*. Cambridge: MIT P 1986.
- Philippe-Alain Michaud. *Aby Warburg and the Image in Motion*. Trans. Sophia Hawkes. Cambridge: MIT P 2004.
- Vanessa Schwartz and Jeannene Przblyski, ed. *The Nineteenth-Century Visual Culture Reader*. London: Routledge: 2004.
- Leo Steinberg. *Other Criteria: Confrontations with Twentieth-Century Art*. Chicago: U of Chicago P, 1972.

HISTORIES OF FILM

1 - Early Cinema

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- Jennifer M. Bean and Diane Negra, ed. *A Feminist Reader in Early Cinema*. Durham: Duke UP, 2002.
- Noël Burch. *Life to These Shadows*. Trans. and ed. Ben Brewster. Berkeley: U of California P, 1990.
- Lee Grieveson and Peter Kramer, ed. *The Silent Cinema Reader*. New York: Routledge, 2003.
- Mary Ann Doane. *The Emergence of Cinematic Time: Modernity, Contingency, the*

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- Thomas Elsaesser, ed. *Early Cinema: Space, Frame, Narrative*. London: British Film Institute, 1990.
- Tom Gunning. "An Aesthetic of Astonishment: Early Film and the (In)Credulous Spectator." In *Viewing Positions: Ways of Seeing Film*. Ed. Linda Williams. New Brunswick, NJ: Rutgers UP, 1995. Pp. 114-133.
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- Charlie Keil. "From Here to Modernity: Style, Historiography, and Transitional Cinema." In *American Cinema's Transitional Era*. Ed. Charlie Keil and Shelly Stamp. Berkeley: U of California P, 2004. Pp. 51-65.
- Lynn Kirby. "Inventors and Hysterics: Early Film and the (In)Credulous Spectator." In *Parallel Tracks: The Railroad and Silent Cinema*. Durham: Duke UP, 1996. Pp. 19-75.
- Charles Musser. *The Emergence of Cinema: The American Screen to 1907*. New York: Scribner, 1990.

2 - Hollywood Cinema

- David Bordwell et al. *The Classical Hollywood Cinema*. New York: Columbia UP, 1985.
- Robert Burgoyne. *Film Nation: Hollywood Looks at U.S. History*. 2nd rev. ed. Minneapolis: U of Minnesota P, 2010.
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- Michael P. Rogin. *Ronald Reagan, the Movie, and Other Episodes in Political Demonology*. Berkeley: U of California P, 1987.
- Robert Sklar. *Movie-Made America: A Cultural History of American Movies*. Rev. ed. New York: Vintage, 1994.

3 - New Waves and Post-New Waves

- Mark Betz. *Beyond the Subtitle: Remapping European Art Cinema*. Minneapolis: U of Minnesota P, 2009.
- Tom Conley. "Facts and Figures of History: *Paisan*." In *Film Hieroglyphs*. Minneapolis: U of Minnesota P, 1991.
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- Jean-Luc Godard and Youssuf Ishagpour. *Cinema: The Archaeology of Film and the Memory of a Century*. Oxford: Berg, 2005.
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- Michel Marie. *The French New Wave: An Artistic School*. Trans. Richard Neupert. London: Blackwell, 2003.

4 - Films and Nations

- Noël Burch. *To the Distant Observer: Form and Meaning in the Japanese Cinema*. Berkeley: U of California P, 1979.
- Mette Hjort and Scott MacKenzie, ed. *Cinema and Nation*. London: Routledge, 2000.
- Siegfried Kracauer. *From Caligari to Hitler: A Psychological History of the German Film*. Princeton: Princeton UP, 1947.
- Jim Pines and Paul Willemen, ed. *Questions of the Third Cinema*. London: British Film Institute, 1989.
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- Alan Williams, ed. *Film and Nationalism*. New Brunswick: Rutgers UP, 2002.
- Ismael Xavier. *Allegories of Underdevelopment: Aesthetics and Politics in Modern Brazilian Cinema*. Minneapolis: U of Minnesota P, 1997.

5 - World Cinema, Transnational Cinema

- Stephanie Dennison and Song Hwee Lim, ed. *Remapping World Cinema: Identity, Culture and Politics in Film*. London: Wallflower, 2006.
- Elizabeth Ezra and Terry Rowden, ed. *Transnational Cinema: The Film Reader*. New York: Routledge, 2006.
- Dina Iordanova et al., ed. *Cinema at the Periphery*. Detroit: Wayne State UP, 2010.
- Laura Marks. *The Skin of the Film: Intercultural Cinema, Embodiment, and the Senses*. Durham: Duke UP, 2000.

6 - Film Genre

- Rick Altman. *Film/Genre*. London: British Film Institute, 1999.
- Nick Browne, ed. *Refiguring American Film Genres: History and Theory*. Berkeley: U of California P, 1998.
- Despina Kakoudaki. "Spectacles of History: Race Relations, Melodrama and the Science Fiction/Disaster Film." *Camera Obscura* 17.2 (May 2002): 109-153.
- Steve Neale. *Genre and Hollywood*. London: Routledge, 2000.

7 - Experimental, Avant-Garde, and Underground Film

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- Scott MacDonald. *Avant-Garde Film: Motion Studies*. Cambridge: Cambridge UP, 1993.
- P. Adams Sitney. *Visionary Film: The American Avant-Garde, 1943-2000*. 3rd ed. New

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8 - Documentary and Nonfiction Film

David McDougall. *Transcultural Cinema*. Princeton: Princeton UP 1998.

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9 - Sex, Race, and Gender

Vicki Callahan. *Reclaiming the Archive: Feminism and Film History*. Detroit: Wayne State UP, 2010.

Steven Cohan and Ina Rae Hark. *Screening the Male: Masculinities in the Hollywood Cinema*. New York: Routledge, 1993.

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10 - Digital Cinema/Electronic Images

Lisa Cartwright. "Film and the Digital in Visual Studies: Film Studies in the Era of Convergence." *Journal of Visual Culture* 1.1 (2002): 7-23

Thomas Elsaesser and Kay Hoffmann, ed. *Cinema Futures: Cain, Abel or Cable? The Screen Arts in the Digital Age*. Amsterdam: Amsterdam UP, 1998.

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- Timothy Druckrey, ed. *Electronic Culture: Technology and Visual Representation*. London: Aperture, 1996.
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2 - Phonography

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3 - Photography

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- Walter Benjamin. "A Little History of Photography." In *Walter Benjamin: Selected Writings*. Trans and ed. Rodney Livingstone, Michael William Jennings, Howard Eiland, and Smith Gary. Cambridge: Harvard UP, 2005.
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4 - Television

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5 - Video

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6 - Networked Media

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Alexander R. Galloway. *Protocol: How Control Exists after Decentralization*. Cambridge: MIT P, 2004.

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