

Comparative Media and Culture Field Exam Reading List

In addition to the following list of works, Track I students will supplement it with 10 works (books or substantial essays) relevant to his/her program. This supplemental list should be developed in consultation with the Track I DGS and approved by him/her.

FILM and PHOTOGRAPHY

Balazs, Bela. *Theory of the Film: Character and Growth of a New Art*. London: D. Dobson, 1952.

Barthes, Roland. *Camera Lucida: Reflections on Photography*. Trans. Richard Howard. New York: Hill and Wang, 1981.

-----, "The Rhetoric of the Image." *Image/Music/Text*. Glasgow: Fontana Press, 1993.

Bazin, André. *What is Cinema?* Comp. and Trans. Hugh Gray. University of California Press, 1970. "The Evolution of the Language of the Cinema." 23-40. "The Myth of Total Cinema." 17-22. "The Ontology of the Photographic Image." 9-16.

Bordwell, David. "Classical Hollywood Cinema: Narrational Principles and Procedures." *Narrative, Apparatus, Ideology: a Film Theory Reader*. Ed. Philip Rosen. New York: Columbia University Press, 1986. 17-34.

Bruno, Giuliana. *Atlas of Emotion: Journeys in Art, Architecture, and Film*. London: Verso, 2007.

Deleuze, Gilles. *Cinema 1: The Movement-Image*. Trans. Hugh Tomlinson and Barbara Habberjam. London: Athlone, 2009.

_____. *Cinema 2: The Time-Image*. Trans. Hugh Tomlinson and Robert Galeta. London: Continuum, 2005.

Doane, Mary Ann. *The Emergence of Cinematic Time: Modernity, Contingency, the Archive*. Cambridge: Harvard UP, 2002.

Eisenstein, Sergei. "Film Form: New Problems." *Film Form*. Ed. and Trans. Jay Leyda. New York: Harcourt Brace Jovanovich, 1949. 122-149.

Gaines, Jane. "The Real Returns" in *Collecting Visible Evidence*. Jane M. Gaines & Michael Renov, eds. Minneapolis: University of Minnesota Press, 1999.

Gaines, Jane. "White Privilege and Looking Relations: Race and Gender in Feminist Film

Theory.” *Film and Theory: An Anthology*. Eds. Robert Stam and Toby Miller. Malden, MA: Blackwell, 2000. 715-732.

Iordanova, Dina et al., ed. *Cinema at the Periphery*. Detroit: Wayne State UP, 2010.

Kracauer, Siegfried. *Theory of Film: the Redemption of Physical Reality*. Princeton, NJ: Princeton University Press, 1997. “Epilogue.” 285-311. Part I, General Characteristics.” 27-74. “Photography: Systematic Considerations.” 12-26. “The Spectator.” 157-172.

Marks, Laura. *The Skin of the Film. Intercultural Cinema, Embodiment, and the Senses*. Durham: Duke University Press, 1999.

Metz, Christian. *Film Language: a Semiotics of the Cinema*. Trans. Michael Taylor. Chicago: University of Chicago Press, 1974. “The Cinema: Language or Language System?” 31-91. “Notes Toward a Phenomenology of the Narrative.” 16-28. “On the Impression of Reality in the Cinema.” 3-15. “Preface.” ix-xvi. “Problems of Denotation in the Fiction Film.” 108-146.

Mulvey, Laura. *Visual and Other Pleasures*. Bloomington: Indiana UP, 1989.

Mulvey, Laura. *Death 24x a Second*. London: Reaktion, 2006.

Prosser, Jay. *Light in the Dark Room: Photography and Loss*. Minneapolis: U. of Minnesota Press, 2004.

Rancière, Jacques. *The Future of the Image*. Trans. Gregory Elliott. London: Verso, 2009.

Rosen, Philip, “Document and Documentary: On the Persistence of Historical Concepts” in *Theorizing Documentary*, ed. Michael Renov. New York: Routledge, 1993.

Sekula, Allan, “Dismantling Modernism, Reinventing Documentary” *The Massachusetts Review*, Vol 19, No. 4, (Winter 1978). Pp- 859-883.

Sobchack, Vivian, “Towards a Phenomenology of Nonfictional film experience” in *Collecting Visible Evidence*, eds. Jane M. Gaines and Michael Renov. Minneapolis: U. of Minnesota Press, 1999. Pp. 241-254.

Sontag, Susan. *On Photography*. New York: Dell Publishing, 1978.

Stewart, Garrett. *Framed Time: Toward a Postfilmic Cinema*. Chicago: University of Chicago Press, 2007.

Vertov, Dziga. *Kino-Eye: The Writings of Dziga Vertov*. Ed. Annette Michelson. Trans.

Kevin O'Brien. Berkeley: University of California Press, 1984. "From Kino-Eye to Radio-Eye[1929]." 85-91. "Kino-Eye [1926]." 60-78. "Kinoks: A Revolution [1923]." 11-20. "WE: Variant of a Manifesto [1922]." 5-9.

Virilio, Paul, *War and Cinema: The Logistics of Perception*. Trans. Patrick Camiller. London: Verso, 1989.

MEDIA

Adorno, Theodor, and Max Horkheimer. "The Culture Industry: Entertainment as Mass Deception." *Dialectic of Enlightenment*. Trans. John Cummings. New York: Continuum, 1944.

Benjamin, Walter. "The Work of Art in the Age of Its Technological Reproducibility (Third version)." *Walter Benjamin. Selected Writings, Volume 4 (1938-1940)*. Ed. Howard Eiland and Michael W. Jennings. Cambridge, MA: The Belknap Press of Harvard University Press, 2003. 251-283

------. "A Little History of Photography." *Walter Benjamin. Selected Writings Vol. 2 (1927-1934)*. Ed. Michael Jennings. Cambridge, MA: The Belknap Press of Harvard University Press, 1999. 507-530

Chun, Wendy Hui Kyong and Keenan, Thomas, Eds. *New Media, Old Media: A History and Theory Reader*. New York: Routledge, 2006. (Introduction and Selections)

Friedrich Kittler. *Gramophone, Film, Typewriter*. Trans. Geoffrey Winthrop-Young and Michael Wutz. Stanford: Stanford UP, 1999.

Luhmann, Niklas. *Theory of Society*. Trans. Rhodes Barrett. Stanford: Stanford University Press, 2012.

Manevich, Lev. *The Language of New Media*. Cambridge: MIT P, 2002.

McLuhan, Marshall. *Understanding Media: The Extensions of Man*. New York: McGraw-Hill, 1964. [Especially Part I]

Sedgwick, Eve Kosofsky, and Frank, Adam, "Shame in the Cybernetic Fold: Reading Silvan Tomkins." *Critical Inquiry* 21.2 (Winter 1985): 496-522.

ARCHIVE THEORY and "OTHER"

Amad, Paula. *Counter Archive: Film, the Everyday, and Albert Kahn's Archives de la Planète*. New York: Columbia U P, 2010.

Bergson, Henri. *Matter and Memory*. New York: Zone Books, 1988.

Baudrillard, Jean. *Simulacra and Simulation*. Trans. Sheila Faria Glaser. Ann Arbor, MI: University of Michigan Press, 1994.

Derrida, Jacques. *Archive Fever*. Trans. Eric Prenowitz. Chicago: University of Chicago Press, 1995.

Foucault, Michel. *The Order of Things: An Archaeology of the Human Sciences*. New York: Vintage Books, 1994.

----- . *Archeology of Knowledge*. New York: Vintage, 1982.

Fredric Jameson. "The Cultural Logic of Late Capitalism." *Postmodernism, or, the Cultural Logic of Late Capitalism*. Durham: Duke University Press, 1991. 1-54.

Martin Jay. *Downcast Eyes: The Denigration of Vision in 20th-Century French Thought*. Berkeley: U of California P, 1994.

Rancière, Jacques. *The Politics of Aesthetics*. New York: Continuum, 2006.