

FIELD XII: FILM AND LITERATURE
Revised: December 2018
Effective: January 2020

Statement of Expectations

The readings included for this field engage the ongoing critical discourse concerning the nature of both filmed texts and printed texts, providing ways to locate meanings within and between these texts. The readings also emphasize film and literature's narrative and ideological qualities.

As a field defined by analytical approach more than canonical works, preparing for the film and literature exam will require close engagement with theoretical texts as well as developing an understanding of the major approaches in studying film adaptation. It also necessitates a firm understanding of filmic language and some schools of foundational film theory. ENGL 690: Film and Literature should be considered *essential* coursework before taking this examination. Other coursework in Film Studies would also be helpful.

Ph.D. Film and Literature examinees should display proficiency in the following areas by applying the concepts covered in the readings to applicable film and literature examples:

- Critical approaches to film adaptation and the various debates within the academy over these approaches
- Foundational readings in film form and film history that address the critical appreciation of film and its relationship to literary history
- Significant subjects in the broader discipline of Film Studies that are particularly applicable to the study of Film and Literature (such as, but not limited to, Formalist, Post-formalist, Genre, Psychoanalytic, Race, Ethnicity, Gender, Sexuality, and Nationality Studies)
- Authorship and auteurship as it pertains particularly to film adaptation studies
- Narratology in relation to the mediums of film and literature

READING LIST

1. Full Academic Books

- Bazin, Andre. *What Is Cinema? Vol. I*. Translated by Hugh Gray. U of California, 1967.
- Bordwell David, Janet Staiger, and Kristin Thompson. *The Classical Hollywood Cinema: Film Style & Mode of Production to 1960*. Columbia UP, 1985.
- Bordwell, David, and Kristen Thomspson. *Film Art: An Introduction*, 8th edition, McGraw Hill, 2008.
- Bordwell, David. *Making Meaning: Inference & Rhetoric in the Interpretation of Cinema*. Harvard UP, 1989.
- Chatman, Seymour. *Coming To Terms: The Rhetoric of Narrative in Fiction & Film*. Cornell UP, 1990.
- Corrigan, Timothy. *Film and Literature: An Introduction and Reader*. 2nd Ed. Routledge, 2011.
- Eisenstein, Sergei. *Film Form: Essays in Film Theory*. Translated by Jay Leyda. New York: Harcourt, Brace, 1949.
- Howlett, Kathy M. *Framing Shakespeare on Film*. Ohio UP 2000.
- Elliott, Kamilla. *Rethinking the Novel/Film Debate*. Cambridge UP, 2003.
- Hutcheon, Linda. *A Theory of Adaptation*. 1st or 2nd edition. Routledge, 2006 or 2013.
- Leitch, Thomas. *Film Adaptation and Its Discontents: From Gone With the Wind to The Passion of The Christ*. Johns Hopkins UP, 2007.
- Lothe, Jakob, *Narrative in Fiction and Film*. Oxford UP, 2000.
- Polan, Dana. *Power & Paranoia: History. Narrative. & the American Cinema*. Columbia UP, 1986.
- Stam, Robert. *Film Theory: An Introduction*. Wiley-Blackwell, 2000.
- . *Literature through Film: Realism, Magic and the Art of Adaptation*. Blackwell, 2005.

2. Selected Readings from Academic Collections

Braudy, Leo, and Marshall Cohen, editors. *Film Theory and Criticism*. 8th Edition. Oxford UP, 2016.

- 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
- TANIA MODLESKI- from *The Women Who Knew Too Much: Hitchcock and Feminist Theory: The Master's Dollhouse: Rear Window*
- 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*
- STEPHEN CROFTS- Reconceptualizing National Cinema(s)
- MITSUHIRO YOSHIMOTO- The Difficulty of Being Radical: The Discipline of Film Studies and the Postcolonial World Order
- WIMAL DISSANAYAKE- Issues in World Cinema

MacCabe, Colin., Rick Warner, Kathleen Murray, editors. *True to the Spirit: Film Adaptation and The Question of Fidelity*. Oxford UP, 2011.

- COLIN MACABE- Bazinian Adaptation: *The Butcher Boy* as Example
- DUDLEY ANDREW- The Economies of Adaptation
- FREDRIC JAMESON- Adaptation as Philosophical Problem

Jackson, Russell, editor. *The Cambridge Companion to Shakespeare on Film*. Cambridge UP, 2000.

- RUSSELL JACKSON- Shakespeare, Films and the Marketplace
- RUSSELL JACKSON- From Play-script to Screenplay
- LAWRENCE GUNTNER- *Hamlet, Macbeth and King Lear* on Film
- ANOTHONY DAVIES- The Shakespeare Films of Laurence Olivier
- PAMELA MASON- Orson Welles and Filmed Shakespeare
- DEBORAH CARTMELL- Franco Zeffirelli and Shakespeare
- SAMUEL CROWL- Flamboyant Realist: Kenneth Branagh

James Naremore, editor. *Film Adaptation*. Rutgers UP, 2000.

- 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

Rosen, Philip, editor. *Narrative, Apparatus, Ideology: A Film Theory Reader*. Columbia UP, 1986.

-DAVID BORDWELL- Classical Hollywood Cinema: Narrational Principles and Procedures

-CHRISTIAN METZ- Problems of Denotation in the Fiction Film

-RAYMOND BELLOUR- Segmenting/Analyzing

-RAYMOND BELLOUR- The Obvious and the Code

-KRISTEN THOMPSON- The Concept of Cinematic Excess

-DEBORAH LINDERMAN- Uncoded Images in the Heterogeneous Text

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 15 notable film adaptations representing different major filmmakers from key periods of cinema history. You should also know the films' literary source material, including at least 5 Shakespeare adaptations of 3 different plays.

If you need guidance, the following is a *rudimentary* list of some notable film adaptations:

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); *Brokeback 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 Lanfeld, 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 Zeffereilli, 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)