

INI 115Y: Introduction to Film Study
SCHEDULE OF READINGS FOR COURSE READER

[NOTE: Please consult **both** this reading schedule and that contained within your syllabus, under "Reading and Screening Schedule," for each session's **complete** reading assignments, as the list below excludes selections from Film Art.]

Session I / Sept. 13: Introduction: Film Study / Film Analysis

Reading: James Naremore, "The Magician and the Mass Media," in Film Analysis: A Norton Reader, ed. Jeffrey Geiger and R. L. Rutsky (New York: W. W. Norton and Company, Inc., 2005), pp. 340-60.

Session II through Session VIII:
No readings in course reader.

Session IX / Nov. 8: Film Style

Reading: David Desser, "The Space of Ambivalence," in Film Analysis: A Norton Reader, pp. 456-72.

Session X:
No readings in course reader.

Session XI / Nov. 22: Documentary

Reading: Bill Nichols, "Why Are Ethical Issues Central to Documentary Filmmaking?", in Introduction to Documentary (Bloomington: Indiana University Press, 2001), pp. 1-19.

Session XII / Nov. 29: Avant-Garde and Experimental Film

Reading: Scott MacDonald, excerpted from "Introduction," in A Critical Cinema: Interviews with Independent Filmmakers (Berkeley: University of California Press, 1988), pp. 1-10; 14; 15-16.

Session XIII:
No readings in course reader.

Session XIV / Jan. 10: Production and Technology

Readings: Richard Maltby, excerpted from "Technology," in Hollywood Cinema: An Introduction, Second Edition (Oxford: Blackwell Publishers Ltd., 2003), pp. 227-37; 255-67.

Jane Feuer, "Winking at the Audience," in Film Analysis: A Norton Reader, pp. 440-54.

Session XV / Jan. 17: The Classical Film

Reading: Annette Kuhn, "The Classic Narrative System," in The Cinema Book, ed. Pam Cook (London: British Film Institute, 1985), pp. 212-215.

Session XVI / Jan. 24: Constructing Authorship

Reading: Andrew Tudor, "Auteur," in Theories of Film (New York: The Viking Press, 1973), pp. 121-131.

Peter Lehman and William Luhr, excerpted from "Authorship," in Thinking About Movies: Watching, Questioning, Enjoying, Second Edition (Oxford: Blackwell Publishing, 2003), pp. 77-88.

David Sterritt, "Introduction," in The Films of Alfred Hitchcock (Cambridge: Cambridge University Press, 1993), pp. 1-27.

Session XVII / Jan. 31: Genre I: Identifying Genres--The Western

Reading: Andrew Tudor, "Genre," [1973], in Film Genre Reader, ed. Barry Keith Grant (Austin: University of Texas Press, 1986), pp. 3-10.

Robert Warshaw, "Movie Chronicle: The Westerner," [1954], in The Western Reader, ed. Jim Kitses and Gregg Rickman (New York: Limelight Editions, 1998), pp. 35-47.

Jim Kitses, excerpted from "Authorship and Genre: Notes on the Western," [1969], in The Western Reader, pp. 57-60.

Session XVIII/ Feb. 7: Genre II: Genre and Society--The Horror Film

Reading: Morris Dickstein, "The Aesthetics of Fright," [1980], in Planks of Reason: Essays on the Horror Film, ed. Barry Keith Grant (London: Scarecrow Press, Inc., 1996), pp. 65-78.

Paul Wells, excerpted from "Configuring the Monster," in The Horror Genre: From Beelzebub to Blair Witch (London: Wallflower Press, 2000), pp. 3, 6-15.

Mark Jancovich, " 'A Real Shocker': Authenticity, Genre and the Struggle for Distinction," [2000] in The Film Cultures Reader, ed. Graeme Turner (New York: Routledge, 2002), pp. 469-80.

Session XIX/ Feb. 14: Genre III: Genre, Style and Ideology--Film Noir

Reading: Paul Schrader, "Notes on Film Noir," [1972], in Film Noir Reader, ed. Alain Silver and James Ursini (New York: Limelight Editions, 1996), pp. 53-63.

J.A. Place and L.S. Peterson, "Some Visual Motifs of Film Noir," [1974], in Film Noir Reader, pp. 64-75.

Janey Place, "Women in Film Noir," in Women in Film Noir, ed. E. Ann Kaplan (London: BFI Publishing, 1980), pp. 35-67.

Gaylyn Studlar, "Hard-boiled *Film Noir*," in Film Analysis: A Norton Reader, pp. 380-99.

Session XX / Feb. 28: Formal Resistance: The Art Film

Reading: David Bordwell, "The Art Cinema as a Mode of Film Practice," [1979], in Film Theory and Criticism: Introductory Readings, Fifth Edition, ed. Leo Braudy and Marshall Cohen (New York: Oxford University Press, 1999), pp. 716-24.

Annette Kuhn, "Alternative Narrative Systems," in The Cinema Book, pp. 216-217.

Session XXI / Mar. 7: Ideological Resistance: The Radical Text

Reading: Jean-Luc Comolli and Jean Narboni, "Cinema / Ideology / Criticism," [1968], in Movies and Methods, Vol. I, ed. Bill Nichols (Berkeley: University of California Press, 1976), pp. 22-30.

Kristin Thompson, "Tout Va Bien," in Film Art: An Introduction, Second Edition (New York: Alfred A. Knopf, Inc., 1986), pp. 335-342.

Session XXII/Mar. 14: Cultural Resistance: Indigenous Filmmaking

Reading: Joseph Ki-Zerbo, "Cinema and Development in Africa," [1978], in African Experiences of Cinema, ed. Imruh Bakari and Mbye B. Cham (London: British Film Institute, 1996), pp. 72-9.

Mbye Cham, et al., "Can African Cinema Achieve the Same Level of Indigenisation as Other Popular African Art Forms?," in Symbolic Narratives / African Cinema: Audiences, Theory and the Moving Image, ed. June Givanni (London: British Film Institute, 2000), pp. 183-94.

Phil Rosen, "Discursive Space and Historical Time," in Film Analysis: A Norton Reader," pp. 716-37.

Session XXIII/Mar. 21: Gendered Resistance: Feminist Filmmaking

Reading: Laura Mulvey, "Visual Pleasure and Narrative Cinema," [1975], in Movies and Methods, Vol. II (Berkeley: University of California Press, 1985), pp. 303-15.

Linda Ruth Williams, "Everything in Question: Women and Film in Prospect," in Women and Film: A Sight and Sound Reader, ed. Pam Cook and Philip Dodd (Philadelphia: Temple University Press, 1993), pp. xxiv-xxix.

Session XXIV / Mar. 28: Audiences and Spectators

Reading: Peter Lehman and William Luhr, excerpted from “Audiences and Reception,” in Thinking About Movies, pp. 168-79.

Henry Jenkins, “Reception Theory and Audience Research: The Mystery of the Vampire’s Kiss,” in Reinventing Film Studies, ed. Christine Gledhill and Linda Williams (New York: Oxford University Press, 2000), pp. 165-82.

Sharon Willis, “Hardware and Hardbodies, What Do Women Want?: A Reading of Thelma and Louise,” in Film Theory Goes to the Movies, ed. Jim Collins et al. (New York: Routledge, 1993), pp. 120-128.

Cynthia Heimel, “Feminist Rants,” in Get Your Tongue out of My Mouth, I’m Kissing You Good-bye! (New York: Ballantine Books, 1993), pp. 30-31.

Session XXV / Apr. 4: Film in the Postmodern Moment

Reading: John Hill, “Film and Postmodernism,” in The Oxford Guide to Film Studies, ed. John Hill and Pamela Church Gibson (Oxford: Oxford University Press, 1998), pp. 96-105.

Session XXVI / Apr. 11: The End of Cinema, The Future of Cinema

Reading: “Dogme 95 Manifesto,” [1995], in Patrick Philips, Understanding Film Texts: Meaning and Experience (London: BFI Publishing, 2000), p. 144.

Wheeler Winston Dixon, “Twenty-Five Reasons Why It’s All Over,” in The End of Cinema As We Know It: American Film in the Nineties (New York: New York University Press, 2001), pp. 356-366.