SCREEN HISTORY

Overview


Early and Silent Cinema


Classical


New Hollywood


**Avant-Garde**

**Genre**

**Directors**

**International Cinema**


**Television Studies – Overview**


**Television and New Media History**


- Ron Becker, “Prime-Time TV in the Gay 90s: Network TV, Quality Audiences & Gay Politics”
- Julie D’Acci, “Television, Representation and Gender”
- Timothy Havens, “The Biggest Show in the World: Race and the Global Popularity of The Cosby Show”
- David, Morley, “Broadcasting and the Construction of the National Family”
- Laurie Ouellette & Justin Lewis, “Moving Beyond the Vast Wasteland: Cultural Policy and Television in the US”


Murray, Susan and Laurie Ouellette. *Reality TV: Remaking Television Culture.*


**SCREEN THEORY**

**Overview**


**Classical Film Theory**


Especially,

Ricciotto Canudo, “The Birth of a Sixth Art”
Marcel L’Herbier, “Hermes and Silence”
Emile Vuillermoz, “Before the Screen: Hermes and Silence”
Blaise Cendrars, “The Modern: A New Art, the Cinema”
Jean Epstein, “Magnification”
Ricciotto Canudo, “Reflections on the Seventh Art”
Jean Epstein, “On Certain Characteristics of Photogenie”
Fernand Léger, “Painting and Cinema”
René Clair, “Rhythm”
Antonin Artaud, “Cinema and Reality”
Jean Epstein, “Art of Incidence”


Especially, “The Cinematographic Principle and the Ideogram,” “A Dialectical
Approach to Film Form,” “The Filmic Fourth Dimension,” “Dickens, Griffith, and the Film Today”


   Especially, “Basic Concepts,” “The Establishment of Physical Existence,” “Inherent Affinities,” and “Film in Our Time”


   Especially, “The Psychology of the Photoplay”


   Especially, “WE: Variant of a Manifesto”

**Modern Film Theory**


Hansen, Miriam. “Pleasure, Ambivalence, Identification: Valentino and Female
Especially, “Identification, Mirror” and “Disavowal, Fetishism”

Contemporary Film Theory

Especially, “The Material Heterogeneity of Recorded Film Sound” and “Sound Space”
Especially, “Contemporary Film Studies and the Vicissitudes of Grand Theory”


Especially, “Phenomenology and the Film Experience”


**Television and New Media Theory**


- Jane Feuer, “Genre and Television”
- Mimi White, “Ideological Analysis and Television”
- E Ann Kaplan, “Feminist Criticism and Television”


- John T Caldwell, “Modes of Production: The Televisual Apparatus”
- Matt Hills, “Defining Cult TV: Texts, Intertexts and Fan Audiences”
- Jason Mittell, “A Cultural Approach to Television Genre”
- Margaret Morse, “News as Performance”
- Robert C. Allen, “Making Sense of Soaps”


- Holt and Perrins, “Does the World Really Need One More Field of Study”
- John T Caldwell, “Cultures of Production: Studying Industry’s Deep Texts, Reflexive Rituals and Managed Self-Disclosures”
- Josh Green and Henry Jenkins, “The Moral Economy of Web 2.0”
- David Hesmondalgh, “Politics, Theory and Method in Media Industries Research”


• Max Horkheimer and Theodor Adorno, “The Culture Industry: Enlightenment as Mass Deception”
• Marshall McLuhan, “The Medium is the Message”
• Stuart Hall, “Encoding/Decoding”
• Richard Dyer, “Stereotyping”

• John Fiske, “Moments of Television: Neither the Text nor the Audience”
• Raymond Williams, “Programming as Sequence or Flow”


• John T. Caldwell, “Excessive Style”
• Todd Gitlin, “Primetime Ideology”
• Horace Newcomb, and Paul Hirsh. “Television as a Cultural Forum”
• David Thorburn, “Television Melodrama”