

## Comprehensive Exam Reading List:

### I. Cultural theory

Marx, Karl. "Commodities", from *Capital: A Critique of Political Economy Vol. 1*, 1867

Lukács, György. *History and Class Consciousness*, 1923

Freud, Sigmund *Civilization and Its Discontents*, 1930

Gramsci, Antonio. "Concept of National-Popular", from *The Prison Notebooks*, 1935

----- "The Formation of Intellectuals", from *The Prison Notebooks*, 1935

Benjamin, Walter. "The Work of Art in the Age of Its Technical Reproducibility", from *Illuminations*, 1935

----- "On Some Motifs in Baudelaire", from *Illuminations*, 1939

Adorno, Theodor W. and Max Horkheimer. "The Culture Industry: Enlightenment as Mass Deception", from *Dialectic of Enlightenment*, 1947

Balasz, Bela. "The Close-up" and "The face of Man", from *Theory of the Film*, 1948

Fanon, Frantz. *Black Skin, White Masks*, 1952

Barthes, Roland. *Mythologies*, 1957

Lacan, Jacques. "The Mirror Stage as formative of the function of the I as revealed in psychoanalytic experience", from *Écrits*, 1966

Debord, Guy. *Society of the Spectacle*, 1967

Lévi-Strauss, Claude. "Systems of Transformation", from *The Savage Mind*, 1968

Althusser, Louis. "Ideology and Ideological State Apparatuses", from *Lenin and Philosophy and Other Essays*, 1971

Bazin, André. "The Myth of Total Cinema", from *What is Cinema? Vol. 1*, 1973

----- "The Ontology of the Photographic Image", from *What is Cinema? Vol. 1*, 1973

\*Mulvey, Laura. "Visual Pleasure and Narrative Cinema". *Screen*, 1975

Said, Edward. *Orientalism*, 1978

Lyotard, Jean-François. *The Postmodern Condition: A Report on Knowledge*, 1979

Foucault, Michel. "Body Power", from *Power/Knowledge: Selected Interviews and Other Writings, 1972-1977*, 1980

----- "Truth and Power", from *Power/Knowledge: Selected Interviews and Other Writings, 1972-1977*, 1980

Doane, Mary Anne. "Film and Masquerade: Theorizing the Female Spectator". *Screen*, 1982

Anderson, Benedict. *Imagined Communities*, 1983

Metz, Christian. "Identification, Mirror"; "The passion for Perceiving"; "Disavowal, Fetishism", from *the Imaginary Signifier*, 1986

Gunning, Tom. "The Cinema of Attraction: Early Film, Its Spectator, and the Avant-Garde". *Wide Angle*, vol. 8 no. 3-4, 1986

Bourdieu, Pierre. *Distinction: A Social Critique of the Judgment of Taste*, 1987

Appadurai, Arjun. "Disjuncture and Difference in the Global Cultural Economy". *Public Culture*, 1990

Jameson, Fredric. "The Cultural Logic of Late Capitalism", from *Postmodernism, or, The Cultural Logic of Late Capitalism*, 1990

----- "Nostalgia for the Present", from *Postmodernism, or, The Cultural Logic of Late Capitalism*, 1990

Balibar, Etienne. *Race, Nation, and Class*, 1991

- Harvey, David. *The Condition of Postmodernity: An Enquiry into the Origins of Cultural Change*, 1991
- \*Williams, Linda. "Film Bodies: Gender, Genre, and Excess". *Film Quarterly*, 1991
- Silverman, Kaja. *Male Subjectivity at the Margins*, 1992
- Kaplan, E. Ann. *Looking for the Other: Feminism, Film and the Imperial Gaze*, 1997
- Altman, Rick. "A semantic/syntactic Approach to Film Genre", from *Film/Genre*, 1999
- Wood, Robin. "Ideology, Genre, Auteur", from Neale, Steve (ed.) *Genre and Hollywood*, 2000
- Boym, Svetlana. *The Future of Nostalgia*, 2002
- Bhabha, Homi. *The Location of Culture*, 2004
- Denning, Michael. *Culture in the Age of Three Worlds*, 2004

## **II. Cultural Phenomenon: Transatlantic Cinema between Italy and the United States**

### **i. Transatlantic Films:**

- Quo Vadis?* Dir. Mervyn LeRoy, 1951
- Roman Holiday*. Dir. William Wyler, 1953
- The Barefoot Contessa*. Dir. Joseph L. Mankiewicz, 1954
- Helen of Troy*. Dir. Robert Wise, 1956
- War and Peace*. Dir. King Vidor, 1956
- The Quiet American*. Dir. Joseph L. Mankiewicz, 1958
- Hercules*. Dir. Pietro Francisci, 1958
- Ben Hur*. Dir. William Wyler, 1959
- The Nun's Story*. Dir. Fred Zinnemann, 1959
- La Dolce Vita*. Dir. Federico Fellini, 1960
- The Colossus of Rhodes*. Dir. Sergio Leone, 1961
- Cleopatra*. Dir. Joseph L. Mankiewicz, 1963
- A Fistful of Dollars*. Dir. Sergio Leone, 1964
- The Pink Panther*. Dir. Bake Edwards, 1965
- The Agony and the Ecstasy*. Dir. Carol Reed, 1965

### **ii. Secondary Texts. Theorizing Transatlantic Cinema:**

- \*Guback Thomas. *The International Film Industry*, 1969
- De Grazia, Victoria. "Mass Culture and Sovereignty: The American Challenge to European Cinemas, 1920-1960". *The Journal of Modern History*, 1989
- Higson, Andrew. "The Concept of National Cinema." *Screen*, 1989
- Jameson, Fredric. *Cinema and Space in the World System*, 1992
- \*Nowell-Smith Geoffrey, and Stephen Ricci. *Hollywood and Europe: Economics, Culture, National Identity 1945-95*, 1998
- Gundle, Stephen. "Fame, Fashion and Style: The Italian Star System", from Forgacs, David, and Robert Lumley (eds). *Italian Cultural Studies*, 1996
- Landy, Marcia. "Which Way Is America?: Americanism and the Italian Western". *Boundary 2*, 1996

- Wagstaff, Christopher. "Cinema", from Forgacs, David, and Robert Lumley (eds). *Italian Cultural Studies*, 1996
- Doel, Marcus. "Occult Hollywood: Unfolding the Americanization of World Cinema", from Slater, David, and Peter J. Taylor (eds). *The American Century: Consensus and Coercion in the Projection of American Power*, 1999
- Gundle, Stephen. *Between Hollywood and Moscow. The Italian Communists and the Challenge of Mass Culture, 1943-1991*, 2000
- Elsaesser, Thomas. "Tales of Sound and Fury: Observations on the Family Melodrama", from Neale, Steve (ed.) *Genre and Hollywood*, 2000
- Sobchack, Vivian. "Surge and Splendor": A Phenomenology of the Hollywood Historical Epic", from Neale, Steve (ed.) *Genre and Hollywood*, 2000
- Naficy, Hamid. *An accented cinema: exilic and diasporic filmmaking*, 2001
- Bergfelder, Tim. "The nation vanishes. European co-productions and popular genre formulae in the 1950s and 1960s", from Hjort, Mette, and Scott Mackenzie (eds). *Cinema and Nation*, 2001
- Hayward, Susan. "Framing national cinemas", from Hjort, Mette and Scott Mackenzie (eds). *Cinema and Nation*, 2001
- Mackenzie, Scott. "Mimetic nationhood: ethnography and the national", from Hjort, Mette, and Scott Mackenzie (eds). *Cinema and Nation*, 2001
- Miller, Toby. *Global Hollywood*, 2001
- Street, Sarah. *Transatlantic Crossings: British Feature Films in the USA*, 2002
- \*Reich, Jacqueline. *Beyond the Latin Lover: Marcello Mastroianni, Masculinity, and Italian Cinema*, 2004
- Elsaesser, Thomas. *European Cinema: face to face with Hollywood*, 2005
- Marshall, Bill. "France and the United States", from *France and the Americas: Culture, Politics, and History*, 2005
- Ezra, Elizabeth, and Rowden Terry. "What is Transnational Cinema?" from *Transnational cinema: the film reader*, 2006
- \*Miyao, Daisuke. *Sessue Hayakawa: Silent Cinema and Transnational Stardom*, 2007
- Jameson, Fredric. "The Existence of Italy", from *Signatures of the Visible*, 2007
- Durovicova, Natasa and Kathleen Newman (eds). *World Cinemas, Transnational Perspectives*, 2007
- Bertellini, Giorgio. *Italy in Early American Cinema: Race, Landscape, and the Picturesque*, 2009

### **III. Historical Period: United States and Italy in the Postwar Era (1945 -70)**

#### **i. Films in American History:**

*The Best Years of Our Lives*. Dir. William Wyler, 1946

*It's a Wonderful Life*. Dir. Frank Capra, 1946

*The Man in the Grey Flannel Suit*. Dir. Nunnally Johnson, 1956

*Advise and Consent*. Dir. Otto Preminger, 1962

*Dr. Strangelove or: How I Learned to Stop Worrying and Love the Bomb*. Dir. Stanley Kubrick, 1964

*Fail Safe*. Dir. Sidney Lumet, 1964

*Guess Who's Coming to Dinner*. Dir. Stanley Kramer, 1967

*Bonnie and Clyde*. Dir. Arthur Penn, 1967

*The Way We Were*. Dir. Sidney Pollack, 1973

*The Parallax View*. Dir. Alan J. Pakula, 1974

*The Front*. Dir. Martin Ritt, 1976

*Apocalypse Now*. Dir. Francis Ford Coppola, 1979

*Good Morning, Vietnam*. Dir. Barry Levinson, 1987

*JFK*. Dir. Oliver Stone, 1991

*Malcolm X*. Dir. Spike Lee, 1992

*Schindler's List*. Dir. Steven Spielberg, 1993

*Saving Private Ryan*. Dir. Steven Spielberg, 1998

*Pleasantville*. Dir. Gary Ross, 1998

#### **ii. Films in Italian History:**

*Roma città aperta* (Rome Open City). Dir. Roberto Rossellini, 1945

*Ladri di biciclette* (Bicycle Thieves). Dir. Vittorio de Sica, 1948

*I soliti ignoti* (Big Deal on Madonna Street). Dir. Mario Monicelli, 1958

*Il Sorpasso* (The Easy Life). Dir. Dino Risi, 1962

*I pugni in tasca* (Fist in His Pocket). Dir. Marco Bellocchio, 1965

*C'eravamo tanto amati* (We All Loved Each Other So Much). Dir. Ettore Scola, 1974

*Un borghese piccolo piccolo* (An Average Little Man). Dir. Mario Monicelli, 1977

*La seconda volta* (The second time). Dir. Mimmo Calopresti, 1995

*Buongiorno notte* (Good morning, night). Dir. Marco Bellocchio, 2003

*La meglio gioventù* (The Best of Youth). Dir. Marco Tullio Giordana, 2003

*Romanzo criminale*. Dir. Michele Placido, 2005

#### **iii. Secondary Texts. Books/Articles in American and Italian History:**

\*Guback Thomas. *The International Film Industry*, 1969

Ray, Robert B. *A Certain Tendency of the Hollywood Cinema*, 1985

Omi, Michael, and Howard Winant. *Racial formation in the United States*, 1994

Duggan, Christopher, and Christopher Wagstaff. *Italy in the Cold War: Politics, Culture and Society, 1948-1958*, 1995

Dyer R. *White*, 1997

\*Cohan, Steven. *Masked Men: Masculinity and the Movies in the Fifties*, 1997

\*Nowell-Smith Geoffrey, and Stephen Ricci. *Hollywood and Europe: Economics, Culture, National Identity 1945-95*, 1998

- Morris, Meaghan. "Part Two. Media Time", from *Too Soon Too Late. History in Pop Culture*, 1998
- Streeby, Shelley. "Introduction: City and Empire in the American 1848", from *American Sensations: Class, Empire, and the Production of Popular Culture*, 2002
- Gundle, Stephen. "Hollywood Glamour and Mass Consumption in Postwar Italy". *Journal of Cold War Studies*, 2002
- Ginsborg, Paul. *A History of Contemporary Italy: Society and Politics, 1943-1988*, 2003
- Gabbard, Krin. *Black Magic: White Hollywood and African American Culture*, 2004
- Forgacs, David, and Stephen Gundle. *Mass Culture and Italian Society from Fascism to the Cold War*, 2007

#### **IV. Specialized Area. Italian and American film melodramas of the 1950s: genre, gender, and stardom.**

My project investigates and contextualizes the melodrama genre films produced during the Fifties both in the US and Italy, through a transnational perspective. After WWII, a transnational confluence and exchange of cultural productions and constructions took place in both the Italian and American film industry, especially in regards to popular genre production such as the "Hollywood on the Tiber" epics, peplums, westerns, and melodramas. While during the Fifties the melodrama genre was one of the most successful on both sides the Atlantic in term of audience, the critics were often wary about the dynamics displayed in the genre, accusing it to be conservative and excessive. In Italy, especially, melodramas such as Matarazzo's works were compared to the canon of Neorealism, and subsequently dismissed as lowbrow production. Melodrama itself, though, is a complex term. The aim of my project is to investigate how Hollywood and the Italian film industries articulated the melodramatic mode in the films produced during the Fifties, and how these particular productions deal with issues of national identity, race, and gender. In order to understand and undertake a cultural studies project mapping this transnational approach on melodrama genre, I will determine how melodramas defined and shaped the idea of both 'American-ness' and 'Italian-ness', with particular attention to the phenomenon of the male stardom, such as Rock Hudson in Douglas Sirk's movies and Amedeo Nazzari and Vittorio Gassman in Italian melodramas. Through an interdisciplinary approach, combining diverse discourses such as those relating to national history, politics, and media, my project considers the interplay of the foreign and the national in Italian cinema.

##### **i. Films**

###### ***a. American Melodramas:***

Sirk, Douglas

*Magnificent Obsession (1954)*

*All That Heaven Allows (1955)*

*Written on the Wind (1956)*

Minnelli, Vincent:

*The Bad and the Beautiful (1952)*

*The Cobweb (1955)*

*Tea and Sympathy (1956)*

*Some Came Running* (1958)  
*Home from the Hill* (1960)  
*Two Weeks in Another Town* (1962)

Ray, Nicholas

*Rebel Without a Cause* (1955)  
*Bigger Than Life* (1956)

**b. Italian Melodramas:**

Matarazzo, Raffaello

*Catene* (1949)  
*Tormento* (1950)  
*I figli di nessuno* (1952)  
*Chi è senza peccato* (1952)  
*Vortice* (1953)  
*Torna!* (1954)  
*Guai ai vinti* (1954)  
*La schiava del peccato* (1954)  
*L'angelo bianco* (1955)

**ii. Secondary Texts. Theorizing gender, genre, and stardom**

**a. Genre and Gender**

Spinazzola, Vittorio. *Cinema e pubblico: lo spettacolo popolare in Italia 1945-1965*, 1975  
Apra', Adriano. *Neorealismo d'appendice*, 1976  
Gledhill, Christine, ed. *Home Is Where the Heart Is*, 1987  
Williams, Linda. "Melodrama Revised", 1988  
\*Williams, Linda. "Film Bodies: Gender, Genre, and Excess", 1991  
Kaplan, E. Ann. *Motherhood and Representation*, 1992  
Klinger, Barbara. *Melodrama and Meaning*, 1994  
Marchelli, Massimo. *Melodramma in Cento Film*, 1996  
Micchiche, Lino. *Il Neorealismo Cinematografico Italiano*, 1999  
Spagnoletti, Giacinto (ed). *Lo Specchio della Vita: materiali sul melodramma nel cinema contemporaneo*, 1999  
Singer, Ben. *Melodrama and Modernity*, 2001  
Caldiron, Orio. *Le Fortune del Melodramma*, 2004  
Gunsberg, Maggie. *Italian Cinema: Genre and Gender*, 2005  
Porro, Maurizio. *Melo'*, 2008  
O'Rawe, Catherine. "'I Padri e I Maestri': Genre, Auteurs, and Absences in Italian Film Studies." *Italian Studies*, 2008  
Hipkins, Danielle. "Why Italian Film Studies Needs A Second Take On Gender." *Italian Studies*, 2008

**b. Stardom**

Dyer, Richard. *Stars*, 1979  
\*Cohan, Stephen. *Masked Men: Masculinity and the Movies in the Fifties*, 1997  
Reich, Jacqueline. *Beyond the Latin Lover: Marcello Mastroianni, Masculinity, and Italian Cinema*, 2004

Wood, Mary P. "Pink Neorealism' and the Rehearsal of Gender Roles in Italy, 1946-1955",  
from Powrie, Phil, Ann Davies, Bruce Babington (eds). *The Trouble with Men:  
Masculinities in European and Hollywood Cinema*, 2004

Landy, Marcia. *Stardom, Italian Style: Screen Performance and Personality in Italian  
Cinema*, 2008