

## Silent Era Film/Modernity and Cinema

Spring 2025/Next revision Spring 2028

Students will select 40 titles from this list, in consultation with their Exam Committee, as the basis for their exam in this field.

1. Abel, Richard. *The Red Rooster Scare : Making Cinema American, 1900-1910*. Berkeley, Calif: University of California Press, 1999.
2. Altman, Rick. *Silent Film Sound*. New York: Columbia University Press, 2004. (Especially, "The History of Silent Film Sound" and "Crisis Historiography")
3. Anderson, Mark Lynn. *Twilight of the Idols: Hollywood and the Human Sciences in 1920s America*. Berkeley: University of California Press, 2011.
4. Balázs, Béla, and Erica Carter. *Béla Balázs : Early Film Theory : Visible Man and the Spirit of Film*. Translated by Rodney Livingstone. Berghahn Books, 2010.
5. Balides, Constance. "Cinema Under the Sign of Money: Commercialized Leisure, Economies of Abundance, and Pecuniary Madness, 1905-1915" in Keil, Charlie, and Shelley Stamp, eds. *American Cinema's Transitional Era: Audiences, Institutions, Practices*. Berkeley: University of California Press, 2004.
6. Banta, Martha. *Taylored Lives : Narrative Productions in the Age of Taylor, Veblen, and Ford*. Chicago: University of Chicago Press, 1993.
7. Barthes, R. "The Third Meaning: Notes on Some of Eisenstein's Stills." *Artforum* (U.S.A.), vol. 11, no. 5, 1973, pp. 46–50.
8. Barthes, Roland. *Camera Lucida : Reflections on Photography / Roland Barthes ; Translated from the French by Richard Howard*. Translated by Richard Howard, Hill and Wang, 2010.
9. Bean, Jennifer M., et al., editors. *Silent Cinema and the Politics of Space Space*. Indiana University Press, 2014.
10. Benjamin, Walter. *The Work of Art in the Age of Its Technological Reproducibility, and Other Writings on Media*. Ed. Michael William Jennings et al., Tr. E. F. N. Jephcott et al., The Belknap Press of Harvard University Press, 2008.
11. Berman, Marshall. *All That is Solid Melts into Air: The Experience of Modernity*. Penguin Books, 1988.
12. Bowser, Eileen. *The Transformation of Cinema, 1907-1915*. Berkeley: University of California Press, 1994.
13. Brewster, Ben. "Periodization of Early Cinema" in Keil, Charlie, and Shelley Stamp, eds. *American Cinema's Transitional Era: Audiences, Institutions, Practices*. Berkeley: University of California Press, 2004.
14. Bruno, Giuliana. *Streetwalking on a Ruined Map: Cultural Theory and the City Films of Elvira Notari*. Princeton, N.J: Princeton University Press, 1993.
15. Canales, Jimena. *A Tenth of a Second : A History*. University of Chicago Press, 2009.
16. Carbine, Mary. "'The Finest Outside the Loop': Motion Picture Exhibition in Chicago's Black Metropolis, 1905-1928." *Camera Obscura* 8.2 (1990): 8–41.

17. Conde, Maite. *Foundational Films: Early Cinema and Modernity in Brazil*. University of California Press, 2018.
18. Cooper, Mark Garrett. *Universal Women: Filmmaking and Institutional Change in Early Hollywood*. Champaign: University of Illinois Press, 2010.
19. Crary, Jonathan. *Techniques of the Observer: On Vision and Modernity in the Nineteenth Century*. Cambridge, Mass: MIT Press, 1992.
20. DeCordova, Richard. *Picture Personalities: The Emergence of the Star System in America*. Urbana, Ill: University of Illinois Press, 2001.
21. Doane, Mary Ann. *Bigger than Life: The Close-up and Scale in the Cinema* / Mary Ann Doane. Duke University Press, 2021.
22. Eisenstein, Sergei, and Jay Leyda. *Film Form: Essays in Film Theory* / Sergei Eisenstein. Tr. Jay Leyda. Harcourt, Brace, Jovanovich, 1977.
23. Epstein, Jean. "On certain characteristics of *photogénie*." in Sarah Keller and Jason Paul (ed) *Jean Epstein: Critical Essays and New Translations*. Amsterdam University Press, 2012, pp. 292–296.
24. Epstein, Jean. "Magnification," *French Film Theory and Criticism: A History/Anthology, 1907-1939*. Princeton University Press, 1988, pp. 235–241.
25. Francis, Terri Simone. *Josephine Baker's Cinematic Prism*. Indiana University Press, 2021.
26. Gaines, Jane. *Fire and Desire : Mixed-Race Movies in the Silent Era*. Chicago: University of Chicago Press, 2001.
27. Gerow, Aaron Andrew. *Visions of Japanese Modernity : Articulations of Cinema, Nation, and Spectatorship, 1895-1925*. University of California Press, 2010.
28. Grieveson, Lee. *Cinema and the Wealth of Nations: Media, Capital, and the Liberal World System*. University of California Press, 2018.
29. Grieveson, Lee. *Policing Cinema: Movies and Censorship in Early-Twentieth-Century America*. . Berkeley: University of California Press, 2004.
30. Gunning, Tom. "An Aesthetic of Astonishment: Early Film and the (In)credulous Spectator" in Williams, Linda. *Viewing Positions: Ways of Seeing Film*. New Brunswick, N.J: Rutgers University Press, 1995.
31. Hallett, Hilary A. *Go West, Young Women! The Rise of Early Hollywood*. Berkeley: University of California Press, 2013.
32. Hansen, Miriam. *Babel and Babylon: Spectatorship in American Silent Film*. Cambridge, M: Harvard University Press, 1994.
33. Hansen, Miriam. *Cinema and Experience : Siegfried Kracauer, Walter Benjamin, and Theodor W. Adorno*. University of California Press, 2012.
34. Hansen, Miriam. "The Mass Production of the Senses: Classical Cinema as Vernacular Modernism." *Modernism/Modernity*, vol. 6, no. 2, 1999, pp. 59–77.
35. Hennefeld, Maggie. *Specters of Slapstick & Silent Film Comediennes*. New York: Columbia University Press, 2018.
36. Horak, Laura. *Girls Will Be Boys : Cross-Dressed Women, Lesbians, and American Cinema, 1908-1934*. New Brunswick, New Jersey: Rutgers University Press, 2016.

37. Keil, Charlie. "To Here from Modernity: Style, Historiography, and Transitional Cinema" in Keil, Charlie, and Shelley Stamp, eds. *American Cinema's Transitional Era : Audiences, Institutions, Practices* . Berkeley: University of California Press, 2004.
38. Kirby, Lynne. *Parallel Tracks: The Railroad and Silent Cinema*. Durham: Duke University Press, 1997.
39. Koszarski, Richard. *An Evening's Entertainment: The Age of the Silent Feature Picture, 1915-1928*. Berkeley: University of California Press, 1994.
40. Kracauer, Siegfried, and Thomas Y. Levin. *The Mass Ornament: Weimar Essays*. Tr. Thomas Y. Levin. Harvard University Press, 1995.
41. Lopez, Ana M. "Early Cinema and Modernity in Latin America." *Cinema Journal*, vol. 40, no. 1, 2000, pp. 48–78
42. Lowe, Lisa. *The Intimacies of Four Continents*. Durham: Duke University Press, 2015.
43. Mahar, Karen Ward. *Women Filmmakers in Early Hollywood*. Johns Hopkins University Press, 2008.
44. Maurice, Alice. *The Cinema and Its Shadow: Race and Technology in Early Cinema*. University of Minnesota Press, 2013.
45. May, Lary. *Screening Out the Past: The Birth of Mass Culture and the Motion Picture Industry*. Chicago: University of Chicago Press, 1983.
46. Miyao, Daisuke. *Sessue Hayakawa: Silent Cinema and Transnational Stardom*. Duke University Press, 2007.
47. Musser, Charles. *The Emergence of Cinema: The American Screen to 1907*. Berkeley: University of California Press, 1994.
48. Navitski, Rielle. *Public Spectacles of Violence: Sensational Cinema and Journalism in Early Twentieth-Century Mexico and Brazil*. Duke University Press, 2017.
49. Ospina León, Juan Sebastián. *Struggles for Recognition : Melodrama and Visibility in Latin American Silent Film*. Oakland: University of California Press, 2021.
50. Peiss, Kathy. 1986. *Cheap Amusements: Working Women and Leisure in Turn-of-the-Century New York*. Philadelphia: Temple University Press.
51. Peterson, Jennifer. "Travelogues and Early Nonfiction Film: Education in the School of Dreams" in Keil, Charlie, and Shelley Stamp, eds. *American Cinema's Transitional Era: Audiences, Institutions, Practices* . Berkeley: University of California Press, 2004.
52. Pratt, M.L. (2007). *Imperial Eyes: Travel Writing and Transculturation* (2nd ed.). Routledge.
53. Quijano, Aníbal, et al. *Coloniality of Power, Eurocentrism, and Latin America*. Duke University Press, 2024, pp. 256–302.
54. Rabinovitz, Lauren. *For the Love of Pleasure: Women, Movies, and Culture in Turn-of-the-Century Chicago*. New Brunswick, N.J: Rutgers University Press, 1998.
55. Rosenzweig, Roy. *Eight Hours for What We Will: Workers and Leisure in an Industrial City, 1870-1920*. Cambridge: Cambridge University Press, 1983.
56. Schivelbusch, Wolfgang. *The Railway Journey: The Industrialization of Time and Space in the Nineteenth Century*. Berkeley: University of California Press, 2014.

57. Serna, Laura Isabel. *Making Cinelandia : American Films and Mexican Film Culture before the Golden Age*. Duke University Press, 2014.
58. Singer, Ben. *Melodrama and Modernity: Early Sensational Cinema and Its Contexts*. New York: Columbia University Press, 2001.
59. Stamp, Shelley. *Movie-Struck Girls : Women and Motion Picture Culture after the Nickelodeon*. Princeton, N.J: Princeton University Press, 2000.
60. Stewart, Jacqueline. "Reading Race, Gender, and Labor Between the Shots" in Keil, Charlie, and Shelley Stamp, eds. *American Cinema's Transitional Era: Audiences, Institutions, Practices*. Berkeley: University of California Press, 2004.
61. Waller, Gregory A. *Main Street Amusements: Movies and Commercial Entertainment in a Southern City, 1896-1930*. District of Columbia: Smithsonian Institution Press, 1995.
62. Wang, Yiman. *To Be an Actress: Labor and Performance in Anna May Wong's Cross-Media World*. University of California Press, 2024.
63. Zhang, Zhen. *An Amorous History of the Silver Screen: Shanghai Cinema, 1896-1937*. Chicago: University of Chicago Press, 2005.

In addition to the selected texts from the above list, students are expected to have read the following titles from the Film Studies Standardized Bibliography:

1. Caddoo, Cara. *Envisioning Freedom: Cinema and the Building of Modern Black Life*. Cambridge, MA; Harvard University Press, 2014.
2. Charney, Leo, and Vanessa R. Schwartz. *Cinema and the Invention of Modern Life / Edited by Leo Charney, Vanessa R. Schwartz*. University of California Press, 1995.
3. Allyson Nadia Field, *Uplift Cinema: The Emergence of African American Film and the Possibility of Black Modernity*.
4. Gaines, Jane. *Pink-Slipped: What Happened to Women in the Silent Film Industries?* University of Illinois Press, 2018.
5. Rony, Fatimah Tobing. *The Third Eye: Race, Cinema, and Ethnographic Spectacle*. Duke University Press, 1996.
6. Stewart, Jacqueline Najuma. *Migrating to the Movies: Cinema and Black Urban Modernity*. Berkeley: University of California Press, 2005.