Comprehensive Exam Reading List:

I. Cultural theory
Lukács, György. History and Class Consciousness, 1923
Freud, Sigmund Civilization and Its Discontents, 1930
------ - The Formation of Intellectuals", from The Prison Notebooks, 1935
------ “On Some Motifs in Baudelaire", from Illuminations, 1939
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
Debord, Guy. Society of the Spectacle, 1967
------ “The Ontology of the Photographic Image”, from What is Cinema? Vol. 1, 1973
Lytard, Jean-François. The Postmodern Condition: A Report on Knowledge, 1979
Doane, Mary Anne. “Film and Masquerade: Theorizing the Female Spectator”. Screen, 1982
Anderson, Benedict. Imagined Communities, 1983
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
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
Helen of Troy. Dir. Robert Wise, 1956
War and Peace. Dir. King Vidor, 1956
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
Landy, Marcia. "Which Way Is America?: Americanism and the Italian Western”. Boundary 2, 1996
Hayward, Susan. “Framing national cinemas”, from Hjort, Mette and Scott Mackenzie (eds). *Cinema and Nation*, 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*
*Miyao, Daisuke. Sessue Hayakawa: Silent Cinema and Transnational Stardom, 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
*I pugni in tasca* (Fist in His Pocket). Dir. Marco Bellochio, 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 Bellochio, 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
*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
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
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

b. Stardom
Reich, Jacqueline. Beyond the Latin Lover: Marcello Mastroianni, Masculinity, and Italian Cinema, 2004