NYU DEPARTMENT OF CINEMA STUDIES

Theory of Image and Sound (updated 2/14/2013)

This bibliography is comprised of five sections: cinematic representation; visual theory; sound theory; music; theory and practice (sound and image). Question on the exam will be drawn from all areas of the bibliography. Students will be expected to be familiar with the starred texts and to develop an expertise in one or more areas of their choosing.

Cinematic Representation

BOOKS:


**Harvey, Sylvia.** *May '68 and Film Culture.* London: BFI, 1978.


ARTICLES:


*C Carroll, Noel.* "From Real to Reel: Entangled in Nonfiction Film". *Philosophic Exchange* 14 (1983), 5-45.


 ____ . "Women's Stake: Filming the Female Body". In *Femmes Falates*, 165-77.


 ____ . "The Structure of Bazin's Thought". *Film Quarterly* 25 no. 4 (Summer 1972), pp. 18-27.

*Johnson, William.* "Coming to Terms with Color". *Film Quarterly* 20:1 (Fall 1966), pp. 2-22.


Mamoulian, Rouben. "Color and Light in Films", Film Culture 21 (Summer 1960), pp. 68-79.


---. "Response to Edward Marin on 'Transparent Pictures'". Critical Inquiry 12 (summer 1986), 796-808.


Williams, Christopher. "Bazin o Neo-Realism". Screen 14, no. 4 (winter 1973-74), pp. 61-8.
VISUAL THEORY (non film-specific)

BOOKS:


ARTICLES:


SOUND THEORY (film and non-film)

PERIODICALS/ SPECIAL ISSUES:

"L'Art Radio", Java n. 10 (Paris, 1994).


"John Cage", Musicworks n. 52 (Toronto, 1992).

"Nonsense", Art & Text n. 37 (Sydney, 1990).

"Oor=Era", Mediamatic v. 6, n. 4 (Amsterdam, 1992).


Popular Culture (Block Four) and Popular Culture (Block Seven). London: The Open University Press, 1981.


"Radio-Sound", Continuum v. 6, n. 1 (Murdoch, Australia, 1992).

"Radiotext(e)", Semiotexte n. 16 (1993).

"Sound", Art & Text n. 31 (Sydney, 1993).


* "Special Issue on Sound", Yale French Studies v. 60, n. 1 (1980)

"Special Issue: 'On the Soundtrack'", Screen v. 25, n. 3 (May/June 1984).

BOOKS:


____. *Silent Film Sound*. Bloomington, IN: Indiana University Press, 2007.


**Kreuger, Miles.** *The Fiftieth Anniversary of Vitaphone.* New York: The Institute of the American Musical, 1976


**Sound Revisited.** Amsterdam: Void Editions, 1987. [No author cited.]


ARTICLES:


*Branigan, Edward*. "Sound and Epistemology in Film". *Journal of Aesthetics and Art Criticism* 47:4 (Fall 1989), 311-324.


Copject, Joan. "India Song/Son nom de Venice dans Calcutta desert: The Compulsion to..." *October* n. 17 (Summer 1981), pp. 37-52.


____. "Track Organology". *October* n. 55 (1990), pp. 67-78.


Kraszna-Kras, A. "Berlin Stands on Its Head". *Close Up* v. 4, n. 6 (June 1929), pp. 73-80.


Schreger, Charles. "The Second Coming of Sound" *Film Comment* v. 14, n. 5 (September-October 1978) 34-37.


*Yampolski, Mikhail*. "Voice Devoured: Artaud and Borges on Dubbing". *October* n. 64 (Spring 1993), pp. 57-78.

**MUSIC**
BOOKS:


ARTICLES:


*Gallez, Douglas W.* "Satie's 'Entr'acte': A Model of Film Music". *Cinema Journal* 16 (Fall 1976), 36-61.


Hermann, Bernard. "Contemporary Use of Music in Film: *Citizen Kane, Psycho, Fahrenheit 451"*. *University Film Study Center Newsletter Supplement* 7:3 (Cambridge, MA) 3 (1974).


**THEORY AND PRACTICE (Image and Sound)**

**BOOKS:**


**ARTICLES:**


*Duras, Margurite.* "Notes on India Song*. Camera Obscura n. 6 (Fall 1980), pp. 42-49.


Hackenschmied, Alexander. "Film and Music". Cinema Quarterly (Spring 1933).


Kubelka, Peter. "Theory of Metrical Film". Avant-Garde Film, ed. Sitney, pp. 139-59.


_____ . "Reading Eisenstein Reading Capital" (three parts). October, no. 2 (summer 1976), pp. 27-38; no. 3 (spring 1977), pp. 82-9; and no. 7 (winter 1978), pp. 3-6.


1. Evaluate Siegfried Kracauer’s theorization of the filmic image in his book *Theory of Film: The Redemption of Physical Reality*. (You may use any of the three editions -- 1960, 1965, 1997 -- of this work.)

2. Are there specific theories of film, or of cultural production generally, that can grasp both image and sound as signifying elements of film? If so, which, and how do they work? (If not, why not?) Is a unified theory of image and sound possible?

3. Rick Altman makes the radical suggestion that cinema is primarily a sonic art form, and that its images are subservient to the accompanying sounds. What implications does this have for film theory?

4. Nearly all DVD re-releases of pre-1930 “silent” films are accompanied by newly-recorded soundtracks. When projected in contemporary theatrical screenings, these same silent films are usually presented with live musical accompaniment. How might the reception of these two forms of exhibition compare to the original reception of silent-era films? How might they affect the historiography of silent-era film generally?

5. Do theories of sound in moving image media need to change when considering the home viewing context? Are existing theories geared primarily to explain films shown theatrically, or do they work as well for the home consumption of film and video? Which theories of sound best address twenty-first century means of viewing film and video -- at home, on computer screens, cellular telephones, portable video players, and so on?

6. In the English-language edition of his book *Audio-Vision: Sound on Screen* (1994), Michel Chion formulates the function of sound in film through the concept “added value” (page 5). Summarize his use of this concept and evaluate the validity and usefulness of this formulation (including, if you wish, in relation to other theories of screen sound). You should refer to the use of sound in specific films.