

DJ Spooky on *Rebirth of a Nation*:
Selected Bibliography

The Higher Learning staff curate digital resource packages to complement and offer further context to the topics and themes discussed during the various Higher Learning events held at TIFF Bell Lightbox. These filmographies, bibliographies, and additional resources include works directly related to guest speakers' work and careers, and provide additional inspirations and topics to consider; these materials are meant to serve as a jumping-off point for further research. Please refer to the event video to see how topics and themes relate to the Higher Learning event.

Works mentioned or discussed during the master class

Randall, Alice. *The Wind Done Gone*. Boston: Mariner Books, 2008.

Reed, Miller R. E. *Threads of Time: The Fabric of History: Profiles of African American Dressmakers and Designers, 1850-2003*. Washington: Toast and Strawberries Press, 2003.

Smith, Adam, and Mark G. Spencer. *The Wealth of Nations*. Ware, U.K.: Wordsworth, 2012.

DJ Spooky, "Rhythmic Cinema." in *Rhythm Science*. Cambridge: Mediawork/MIT Press, 2004. 77–88.

DJ Spooky. *Sound Unbound: Sampling Digital Music and Culture*. Cambridge: MIT Press, 2008.

Silent Film (History and Theory)

Abel, Richard. *Encyclopedia of Early Cinema*. Abingdon, Oxon: Routledge, 2011.

---, (ed). *Silent Film*. London: Athlone Press, 1999.

---. "The Cinema of Attractions." in *The Cine Goes to Town: French Cinema, 1896-1914*. Berkeley: University of California Press, 1994.

---. "The Cinema of Attractions in France, 1896-1904." in *The Silent Cinema Reader*. Lee Grieveson and Peter Krämer (eds). London: Routledge, 2006. 63-75.

---, Giorgio Bertellini, and Rob King. *Early Cinema and the "National"*. New Barnet, Herts: John Libbey, 2008.

---, and Rick Altman. *The Sounds of Early Cinema*. Bloomington, I.N: Indiana University Press, 2001.

DJ Spooky on *Rebirth of a Nation*:
Selected Bibliography

- Bean, Jennifer M, and Diane Negra. *A Feminist Reader in Early Cinema*. Durham: Duke University Press, 2002.
- Braun, Marta, Charlie Keil, Rob King, Paul S. Moore, and Louis Pelletier (eds). *Beyond the Screen: Institutions, Networks and Publics of Early Cinema*. New Barnet, U.K: John Libbey, 2012.
- Butters, Gerald R. *Black Manhood on the Silent Screen*. Lawrence: University Press of Kansas, 2002.
- Card, James. *Seductive Cinema: The Art of Silent Film*. New York: Knopf, 1994.
- Charney, Leo, and Vanessa R. Schwartz (eds). *Cinema and the Invention of Modern Life*. Berkeley: University of California Press, 1995.
- Cherchi Usai, Paolo. *Silent Cinema: An Introduction*. London: BFI Publishing, 2000.
- Elsaesser, Thomas, and Adam Barker. *Early Cinema: Space, Frame, Narrative*. London: BFI Pub, 1990.
- Everson, William K. *American Silent Film*. New York: Da Capo Press, 1998.
- Gaudreault, André, Nicolas Dulac, and Santiago Hidalgo (eds). *A Companion to Early Cinema*. Malden: Wiley-Blackwell, 2012.
- Gunning, Tom. "The Cinema of Attractions: Early Film, Its Spectator and the Avant-Garde." *Wide Angle* 8. 3-4 (1986): 63–70.
- . "1902-1903: Movies, Stories, and Attractions." in *American Cinema, 1890-1909: Themes and Variations*. André Gaudreault (ed). New Brunswick, NJ: Rutgers University Press, 2009.
- . "Non-continuity, Continuity, Discontinuity: a Theory of Genres in Early Films; 'Primitive' Cinema: A Frame-Up? or, the Trick's On Us." in *Early Cinema: Space, Frame, Narrative*. Thomas Elsaesser and Adam Barker (eds). London: BFI Pub, 1990.
- . "Now You See It, Now You Don't: The Temporality of the Cinema of Attractions." in *The Silent Cinema Reader*. Lee Grieveson and Peter Krämer (eds). London: Routledge, 2006. 41-50.
- Jones, Bernard E. *The Cinematograph Book: A Complete Practical Guide to the Taking and Projecting of Cinematograph Pictures*. London: Cassell and Co, 1915.

DJ Spooky on *Rebirth of a Nation*:
Selected Bibliography

Keil, Charlie. *Early American Cinema in Transition: Story, Style, and Filmmaking, 1907-1913*. Madison, W.I.: University of Wisconsin Press, 2001.

---, and Ben Singer (eds). *American Cinema of the 1910s: Themes and Variations*. New Brunswick, N.J.: Rutgers University Press, 2009.

---, and Shelley Stamp. *American Cinema's Transitional Era: Audiences, Institutions, Practices*. Berkeley: University of California Press, 2004.

Musser, Charles. "1896-1897: Movies at the Beginning of Cinema." in *American Cinema, 1890-1909: Themes and Variations*. André Gaudreault (ed). New Brunswick, NJ: Rutgers University Press, 2009.

Philip, Alexander J. *Cinematograph Films: Their National Value and Preservation*. London: S. Paul & Co, 1912.

Popple, Simon, and Joe Kember. *Early Cinema: From Factory Gate to Dream Factory*. London: Wallflower, 2004.

Rollins, Peter C. *Hollywood As Historian: American Film in a Cultural Context*. Lexington: University Press of Kentucky, 1983.

Seguin, Jean-Claude. *Alexandre Promio ou les énigmes de la Lumière*. Paris: Harmattan, 1999.

Silent Film Accompaniment

Abel, Richard, and Rick Altman. *The Sounds of Early Cinema*. Bloomington: Indiana University Press, 2001.

Altman, Rick. *Silent Film Sound*. New York: Columbia University Press, 2004.

Anderson, Gillian B. *Music for Silent Films, 1894-1929: A Guide*. Washington: Library of Congress, 1988.

Brown, Julie and Annette Davison. *The Sounds of the Silents in Britain*. New York: Oxford University Press, 2013.

Hubbert, Julia B. *Celluloid Symphonies: Texts and Contexts in Film Music History*. Berkeley: University of California Press, 2011.

DJ Spooky on *Rebirth of a Nation*:
Selected Bibliography

Hutchinson, Kate. "He shoots, he re-scores!" *Time Out London* (September 19, 2011). Accessed August 16, 2012. <http://www.timeout.com/london/clubs/article/2739/he-shoots-he-re-scores>

Larsen, Peter and John Irons. *Film Music*. London: Reaktion, 2007.

Marks, Martin M. *Music and the Silent Film: Contexts and Case Studies, 1895-1924*. New York: Oxford University Press, 1997.

Robinson, David. *Music of the Shadows: The Use of Musical Accompaniment with Silent Films, 1896-1936*. Pordenone: Giornate del cinema muto, 1990.

Music in Film

Brophy, Philip. *100 Modern Soundtracks*. London: BFI, 2004.

Cooke, Mervyn (ed). *The Hollywood Film Music Reader*. Oxford: Oxford University Press, 2010.

Davison, Annette. *Hollywood Theory, Non-Hollywood Practice: Cinema Soundtracks in the 1980s and 1990s*. Aldershot, U.K: Ashgate, 2004.

Donnelly, K. J. *The Spectre of Sound: Music in Film and Television*. London: BFI, 2005.

Franklin, Peter. *Seeing Through Music: Gender and Modernism in Classic Hollywood Film Scores*. New York: Oxford University Press, 2011.

Holbrook, Morris B. *Music, Movies, Meanings, and Markets: Cinemajazzamatazz*. New York: Routledge, 2011.

Kalinak, Kathryn M. *Settling the Score: Music and the Classical Hollywood Film*. Madison: University of Wisconsin Press, 1992.

Kassabian, Anahid. *Hearing Film: Tracking Identifications in Contemporary Hollywood Film Music*. New York: Routledge, 2001.

Powrie, Phil, and Robynn J. Stilwell. *Changing Tunes: The Use of Pre-Existing Music in Film*. Aldershot, U.K: Ashgate, 2006.

Reay, Pauline. *Music in Film: Soundtracks and Synergy*. London: Wallflower, 2004.

Smith, Jeff. *The Sounds of Commerce: Marketing Popular Film Music*. New York: Columbia University Press, 1998.

DJ Spooky on *Rebirth of a Nation*:
Selected Bibliography

Case Study (Georges Méliès)

Abel, Richard. *The Cine Goes to Town: French Cinema, 1896-1914*. Berkeley: University of California Press, 1994.

Brakhage, Stan. *The Brakhage Lectures: Georges Méliès, David Wark Griffith, Carl Theodore Dreyer, Sergei Eisenstein*. Chicago: The GoodLion, 1972.

Braun, Marta, Charlie Keil, Rob King, Paul S. Moore, and Louis Pelletier (eds). *Beyond the Screen: Institutions, Networks and Publics of Early Cinema*. New Barnet, U.K: John Libbey, 2012.

Elsaesser, Thomas, and Adam Barker. *Early Cinema: Space, Frame, Narrative*. London: BFI Pub, 1990.

Ezra, Elizabeth. *Georges Méliès: The Birth of the Auteur*. Manchester: Manchester University Press, 2000.

Gunning, Tom. "The Cinema of Attractions: Early Film, Its Spectator and the Avant-Garde." *Wide Angle* 8. 3-4 (1986): 63–70.

Lanzoni, Rémi F. *French Cinema: From Its Beginnings to the Present*. New York: Continuum, 2002.

Robinson, David. *Georges Méliès: Father of Film Fantasy*. London: Museum of the Moving Image, 1993.

Sadoul, Georges. *An Index to the Creative Work of Georges Méliès, 1896-1912*. London: Sight and sound, 1947.

Solomon, Matthew (ed). *Fantastic Voyages of the Cinematic Imagination: Georges Méliès's Trip to the Moon*. Albany: State University of New York Press, 2011.

Media Studies

Bayley, Amanda. *Recorded Music: Performance, Culture and Technology*. Cambridge: Cambridge University Press, 2010.

DJ Spooky, "Rhythmic Cinema." in *Rhythm Science*. Cambridge: Mediawork/MIT Press, 2004. 77–88.

DJ Spooky. *Sound Unbound: Sampling Digital Music and Culture*. Cambridge: MIT Press, 2008.

Jenkins, Henry. *Convergence Culture: Where Old and New Media Collide*. New York: New York University Press, 2006.

DJ Spooky on *Rebirth of a Nation*:
Selected Bibliography

Lessig, Lawrence. *Remix: Making Art and Commerce Thrive in the Hybrid Economy*. New York: Penguin Books, 2009.

McLeod, Kembrew and Peter DiCola. *Creative License: The Law and Culture of Digital Sampling*. Durham, N.C: Duke University Press, 2011.

Rimmer, Matthew. *Digital Copyright and the Consumer Revolution: Hands Off My iPod*. Cheltenham, U.K.: Edward Elgar, 2007.

Sinnreich, Aram. *Mashed Up: Music, Technology, and the Rise of Configurable Culture*. Amherst: University of Massachusetts Press, 2010.

Vaidhyanathan, Siva. *Copyrights and Copywrongs: The Rise of Intellectual Property and How It Threatens Creativity*. New York: New York University Press, 2003.

Williams, Bronwyn T. "The World On Your Screen: New Media, Remix, and the Politics of Cross-Cultural Contact" in *New Media Literacies and Participatory Popular Culture: Across Borders*. Bronwyn T. Williams and Amy A. Zenger (eds). New York: Routledge, 2012.

Popular Culture Studies

Adorno, Theodor W. and J.M. Bernstein. *The Culture Industry: Selected Essays on Mass Culture*. London: Routledge, 2001.

Browne, Ray B. and Marshall W. Fishwick. *Symbiosis: Popular Culture and Other Fields*. Bowling Green, O.H: Bowling Green State University Popular Press, 1988.

Cartmell, Deborah. *Trash Aesthetics: Popular Culture and Its Audience*. London: Pluto Press, 1997.

Docker, John. *Postmodernism and Popular Culture: A Cultural History*. Cambridge: Cambridge University Press, 1994.

Guins, Raiford and Omayra Z. Cruz. *Popular Culture: A Reader*. London: SAGE Publications, 2005.

Harrington, C.L. and Denise D. Bielby. *Popular Culture: Production and Consumption*. Malden, M.A: Blackwell Publishers, 2001.

Jenkins, Henry. *The Children's Culture Reader*. New York: New York University Press, 1998.

Lipschutz, Ronnie D. *Political Economy, Capitalism, and Popular Culture*. Lanham: Rowman & Littlefield Publishers, 2010.

DJ Spooky on *Rebirth of a Nation*:
Selected Bibliography

Marsden, Michael T., John G. Nachbar, and Sam L. Grogg. *Movies As Artifacts: Cultural Criticism of Popular Film*. Chicago: Nelson-Hall, 1982.

Romanowski, William D. *Eyes Wide Open: Looking for God in Popular Culture*. Grand Rapids, M.C: Brazos Press, 2001.

Storey, John. *Cultural Studies and the Study of Popular Culture*. Edinburgh: Edinburgh University Press, 2003.

Strinati, Dominic. *An Introduction to Studying Popular Culture*. London: Routledge, 2000.

Witkin, Robert W. *Adorno on Popular Culture*. London: Routledge, 2003.

YouTube and Web Culture

Aigrain, Philippe. *Sharing: Culture and the Economy in the Internet Age*. Amsterdam: Amsterdam University Press, 2012.

Burgess, Jean, Joshua Green, Henry Jenkins, and John Hartley. *YouTube: Online Video and Participatory Culture*. Cambridge, U.K: Polity, 2009.

Fishwick, Marshall W. *Probing Popular Culture On and Off the Internet*. New York: Haworth Press, 2004.

Jenkins, Henry. *Convergence Culture: Where Old and New Media Collide*. New York: New York University Press, 2006.

---. *Fans, Bloggers, and Gamers: Exploring Participatory Culture*. New York: New York University Press, 2006.

Lovink, Geert. *Dark Fiber: Tracking Critical Internet Culture*. Cambridge, M.A: MIT Press, 2002.

---, and Rachel S. Miles. *Video Vortex Reader II: Moving Images Beyond YouTube*. Amsterdam: Institute of Network Cultures, 2011.

---, and Sabine Niederer. *Video Vortex Reader: Responses to YouTube*. Amsterdam: Institute of Network Cultures, 2008.

Palfrey, John G, and Urs Gasser. *Born Digital: Understanding the First Generation of Digital Natives*. New York: Basic Books, 2008.

Russell, Mark J. *Pop Goes Korea: Behind the Revolution in Movies, Music, and Internet Culture*. Berkeley,

DJ Spooky on *Rebirth of a Nation*:
Selected Bibliography

C.A: Stone Bridge Press, 2008.

Snickars, Pelle and Patrick Vonderau (eds). *The Youtube Reader*. Stockholm: National Library of Sweden, 2009.

Stabile, Carol A. *Turning the Century: Essays in Media and Cultural Studies*. Boulder, C.O: Westview Press, 2000.

Strangelove, Michael. *Watching YouTube: Extraordinary Videos by Ordinary People*. Toronto: University of Toronto Press, 2010.

Zizek, Slavoj. "Is this digital democracy, or a new tyranny of cyberspace?" *The Guardian* (December 30, 2006). Accessed November 1, 2012.

<http://www.guardian.co.uk/commentisfree/2006/dec/30/comment.media>

Hip Hop and Reggae

Chang, Jeff. *Can't Stop Won't Stop: A History of the Hip-Hop Generation*. London: Ebury Press, 2007.

Howard, David N. "The Third World's Revenge: King Tubby, Lee 'Scratch' Perry and the Rise of Dub." in *Sonic Alchemy: Visionary Music Producers and Their Maverick Recordings*. Milwaukee, W.I.: Hal Leonard Corp, 2004.

Partridge, Christopher H. *Dub in Babylon: Understanding the Evolution and Significance of Dub Reggae in Jamaica and Britain from King Tubby to Post-Punk*. London: Equinox, 2010.

Stoute, Steve, and Mim E. Rivas. *The Tanning of America: How Hip-Hop Created a Culture That Rewrote the Rules of the New Economy*. New York: Gotham Books, 2011.

Veal, Michael E. *Soundscapes and Shattered Songs in Jamaican Reggae*. Middletown, CT: Wesleyan University Press, 2007.

Representations of the Southern United States in Film

Barker, Deborah, and Kathryn B. McKee. *American Cinema and the Southern Imaginary*. Athens: University of Georgia Press, 2011.

Campbell, Edward D. C. *The Celluloid South: Hollywood and the Southern Myth*. Knoxville: University of Tennessee Press, 1981.

DJ Spooky on *Rebirth of a Nation*:
Selected Bibliography

Graham, Allison. *Framing the South: Hollywood, Television, and Race During the Civil Rights Struggle*. Baltimore: Johns Hopkins University Press, 2001.

Haskell, Molly. *Frankly, My Dear: Gone with the Wind Revisited*. New Haven, C.T: Yale University Press, 2009.

Langman, Larry, and David Ebner. *Hollywood's Image of the South: A Century of Southern Films*. Westport, C.T: Greenwood Press, 2001.

The Birth of a Nation

*available to view online via Digital Collections, Library of Congress.

Barry, Iris. *D.W. Griffith: American Film Master*. New York: Museum of Modern Art, 2002.

Chadwick, Bruce. *The Reel Civil War: Mythmaking in American Film*. New York: Vintage Books, 2002.

Christensen, Terry. "First Seeds: Politics in the Silent Cinema" in *Reel Politics: American Political Movies from Birth of a Nation to Platoon*. Oxford: Blackwell, 1987. 13–26.

*Crothers, Charles M. "The Purpose of History." in *Fighting a Vicious Film: Protest against "The Birth of a Nation"*. Boston: Boston Branch of the National Association for the Advancement of Colored People, 1915. 41-44. http://lcweb2.loc.gov/cgi-bin/ampage?collId=rbc3&fileName=rbc0001_20010102001fipage.db&recNum=0

Crowther, Bosley. "The Birth of 'The Birth of a Nation'." *The New York Times Magazine* (February 7, 1965): 24+

Fabe, Marilyn. "The Beginnings of Film Narrative: D.W. Griffith's 'The Birth of a Nation'." in *Closely Watched Films: An Introduction to the Art of Narrative Film Technique*. Berkeley: University of California Press, 2004.

**Fighting a Vicious Film: Protest against "The Birth of a Nation"*. Boston: Boston Branch of the National Association for the Advancement of Colored People, 1915. http://lcweb2.loc.gov/cgi-bin/ampage?collId=rbc3&fileName=rbc0001_20010102001fipage.db&recNum=0

Lang, Robert. *The Birth of a Nation: D.W. Griffith, Director*. New Brunswick, N.J: Rutgers University Press, 1994.

Nesteby, James R. "Blackfacing and Film Shorts." in *Black Images in American Films, 1896 – 1954: The Interplay between Civil Rights and Film Culture*. Lanham M.D.: University Press of America, 1982. 11–26.

DJ Spooky on *Rebirth of a Nation*:
Selected Bibliography

---. "World War One and David Wark Griffith" in *Black Images in American Films, 1896 – 1954: The Interplay between Civil Rights and Film Culture*. Lanham M.D.: University Press of America, 1982. 27–42.

Simmon, Scott. *The Films of D.W. Griffith*. Cambridge: Cambridge University Press, 1993.

Stokes, Melvyn. *D.W. Griffith's the Birth of a Nation: A History of "the Most Controversial Motion Picture of All Time"*. New York: Oxford University Press, 2007.

The Birth of a Nation – TIFF Film Reference Library Film File Clippings

Berquist, Goodwin and James Greenwood. "Protest Against Racism: 'The Birth of a Nation' in Ohio." *Journal of the University Film Association* 26.3 (1974): 39-44.

Crowther, Bosley. "Accounting is Sought on 'Birth of a Nation'." *The New York Times* (January 4, 1965).

Crowther, Bosley. "The Birth of 'The Birth of a Nation'." *The New York Times Magazine* (February 7, 1965): 24+

Doyle, Richard J. "A scary side of film censorship." *The Globe and Mail* (July 9, 1984).

Grimes, William. "Can a Film Be Both Racist and Classic?" *The New York Times* (April 27, 1994): B1+.

Hoberman, J. "Our Troubling Birth Rite." *The Village Voice Film Special* (November 30, 1993): 1-4.

Howell, Peter. "Choosing History over Histrionics." *The Toronto Star* (November 12, 2010): E1+.

Kesterton, Michael. "Social Studies [The Birth of a Nation]." *The Globe and Mail* (March 24, 2000).

Kidd, George. "56 years since movie made Hollywood history." *The Toronto Telegram* (February 5, 1971).

Platt, David. "Letter: Griffith's Film Was 'Racist'." *The New York Times* (March 9, 1975).

Roger Corman Latest Re-Maker of Griffith's 'Birth of Nation'." *Variety* (September 17, 1975).

Stern, Seymour. "The Birth of a Nation." *Special Supplement to Sight and Sound* 3 (July 1945): 1-16