

I. Literary Theory and Criticism

A. History of Literary Theory and Criticism

Plato, The Republic (Book X)

-----, Symposium

Aristotle, Poetics

Horace, "The Art of Poetry"

Longinus, "On the Sublime"

Dante Alighieri, Letter to Can Grande della Scala

Sir Philip Sidney, "An Apologie for Poetrie"

Alexander Pope, "An Essay on Criticism"

David Hume, "Of the Standard of Taste"

Samuel Johnson, Preface to Shakespeare

Immanuel Kant, Critique of Judgement (Bks. 1, 2)

Friedrich Schiller, "On Naïve and Sentimental Poetry"

G.W.F. Hegel, Introduction to The Philosophy of Fine Art

Friedrich Nietzsche, The Birth of Tragedy from the Spirit of Music

Oscar Wilde, "The Critic as Artist"

Charles Baudelaire, "Painter of Modern Life"

Matthew Arnold, "The Function of Criticism at the Present Time"

Percy Bysshe Shelley, "A Defense of Poetry"

Karl Marx, The 18th Brumaire of Louis Bonaparte

Leo Tolstoy What is Art?

B. Contemporary Literary Theory and Criticism

i. Semiotics/Structuralism

Ferdinand de Saussure, Course in General Linguistics

Claude Lévi-Strauss, The Savage Mind

-----, "The Structural Study of Myth"

Roman Jakobson, "Two Aspects of Language and Two Types of Aphasic Disturbances"

Jan Mukarovsky, Structure, Sign, and Play

Roland Barthes, "The Reality Effect"

-----, "Myth Today"

Umberto Eco, "The Myth of Superman"

Jacques Derrida, "Structure, Sign and Play in the Discourse of the Human Sciences"

Kaja Silverman, "Suture"

Rick Altman, "A Semantic/Syntactic Approach to Film Genre"

Christian Metz, The Imaginary Signifier

ii. Psychoanalytic Theory

Sigmund Freud, Moses and Monotheism

-----, Three Case Histories: The “Wolf Man” the “Rat Man” and The Psychotic Doctor Schreber

-----, Dora: An Analysis of a Case of Hysteria

-----, Civilization and its Discontents

Jacques Lacan The Four Fundamental Concepts of Psychoanalysis

Melanie Klein, “Mourning and its Relation to Manic-Depressive States,” “Notes on Some Schizoid Mechanisms”

Teresa Brennan, “Transmission in Groups” in Transmission of Affect

Slavoj Žižek, Enjoy your Symptom! Jacques Lacan in Hollywood and Out

Gilles Deleuze, “Psychoanalysis and Familialism: the Holy Family” in Anti-Oedipus: Capitalism and Schizophrenia

iii. Cultural Studies (Thing Theory)

Bill Brown (ed.) Things

Arjun Appadurai, (ed.) The Social Life of Things: Commodities in Cultural Perspective

Sigmund Freud, “Fetishism,” “Freud and Fetishism: Previously Unpublished Minutes Of the Vienna Psychoanalytic Society”

Jon Stratton, The Desirable Body: Cultural Fetishism and the Erotics of Consumption

E. L. McCallum, “The Language of Loss” in Object Lessons

Karl Marx, “The Fetishism of Commodities and the Secret Thereof” in Capital

II. Literary Genre: Drama

A. Primary Texts

Aristophanes, The Birds

----- Lysistrata

Euripides, Alcestis

-----, Medea

Sophocles, Oedipus the King*

----- Women of Trachis

*Aeschylus, The Oresteia

Thomas Kyd, The Spanish Tragedy

John Webster, Duchess of Malfi

John Ford, ‘Tis Pity She’s a Whore

William Shakespeare, Hamlet*

-----Titus Andronicus

Nathaniel Lee, The Rival Queens

Molière, Tartuffe

William Congreve, The Way of the World

Oscar Wilde, The Importance of Being Earnest

----- Lady Windermere's Fan
Anton Chekhov, The Cherry Orchard
----- The Seagull
Henrik Ibsen, The Wild Duck
----- A Doll's House
August Strindberg, The Father
-----, Miss Julie
Bernard Shaw, Mrs. Warren's Profession
Frank Wedekind, Lulu
Luigi Pirandello, Six Characters in Search of an Author
Bertolt Brecht, Mother Courage
Arthur Miller, The Crucible
----- Death of A Salesman
Federico Garcia Lorca, The House of Bernarda Alba
Tennessee Williams, A Streetcar Named Desire
----- Cat on a Hot Tin Roof
Eugene O'Neill, Long Day's Journey Into Night
----- Beyond the Horizon
Eugène Ionesco, Rhinoceros
*Samuel Beckett, Waiting for Godot
Edward Albee, Who's Afraid of Virginia Woolf?
Jean Genet, The Balcony
-----, The Maids
August Wilson, Joe Turner's Come and Gone
Václav Havel, Memorandum
Jean-Paul Sartre, No Exit
Antonin Artaud, The Cenci
Ariel Dorfman, Death and the Maiden
Dario Fo, Accidental Death of an Anarchist
*Tony Kushner, Angels in America: Millennium Approaches
Timberlake Wertenbaker, The Grace of Mary Traverse
Caryl Churchill, Far Away
Sarah Kane, Blasted

B. Theory and Criticism

Plato, Ion
*Aristotle, The Poetics
Denis Diderot, The Paradox of Acting
*Samuel Johnson, Preface to Shakespeare
Friedrich Nietzsche, The Birth of Tragedy
Constantin Stanislavski, "On Various Trends in Theatrical Art"
Vsevolod Meyerhold, V. E. "Biomechanics"
Jean-Paul Sartre, "Myth and Reality in Theater" in Sartre on Theater
Antonin Artaud, The Theater and its Double
Bertolt Brecht, Brecht on Theater (John Willet ed.)

Jerzy Grotowski, Towards A Poor Theater
Augusto Boal, Theater of the Oppressed
Eugenio Barba, Beyond the Floating Islands
Ben Kershaw, "The Limits of Theater"
Herbert Blau, "Distressed Emotion" in To All Appearances: Ideology and Performance
Patrice Pavis, "Present Situation of Semiology" in Languages of the Stage: Essays in the Semiology of Theater

III. Period: 1945-2000

A. Primary Texts

i. Novel

J. D. Salinger, The Catcher in the Rye (1951)
William S. Burroughs, The Naked Lunch (1953)
Samuel Beckett, The Unnamable (1954)
Vasilis Vasilikos, Z (1966)
Thomas Pynchon, The Crying of Lot 49 (1966)
Gabriel Garcia-Márquez, One Hundred Years of Solitude (1967)
Philip Roth, Portnoy's Complaint (1967)
Thomas Pynchon, Gravity's Rainbow (1973)
Robert Coover, The Public Burning (1976)
Milan Kundera, The Book of Laughter and Forgetting (1978)
Margaret Atwood, The Handmaid's Tale (1986)
Toni Morrison, Beloved (1987)
Kathy Acker, Empire of the Senseless (1988)
Giose Rimanelli, Benedetta in Guysterland (1993)
Vasilis Vasilikos, K (2005)

ii. Drama

Arthur Miller, *Death of a Salesman (1949)
Samuel Beckett, Waiting for Godot (1954)
Harold Pinter, The Homecoming (1965)
Václav Havel, Memorandum (1965)
Tom Stoppard, Rosencrantz and Guildenstern are Dead (1967)
Sam Shepard, Buried Child (1979)
-----, True West (1981)
Lanford Wilson, Burn This (1987)
Israel Horowitz, The Widow's Blind Date (1989)
David Mamet, Oleanna (1993)
Tony Kushner, Angels in America: Millennium Approaches (1993)
----- Angels in America: A Gay Fantasia on National Themes: Perestroika (1994)
Sarah Kane, 4.48 Psychosis (2000)

iii. Poetry

Selected poems by Rosemary Waldrop, Charles Bukowski, Clark Coolidge, Frank O'Hara, Allen Ginsberg, John Ashbery.

iv. Film

Akira Kurosawa, Rashomon (1950)

Federico Fellini, La Strada (1954)

Jean-Luc Godard, Le Mépris (1963)

----- Weekend (1967)

Stanley Kubrick, 2001: A Space Odyssey (1968)

-----, A Clockwork Orange (1971)

Hal Ashby, Harold and Maude (1971)

Andrei Tarkovsky, Stalker (1979)

David Lynch, Blue Velvet (1986)

Barbet Schroeder, Barfly (1987)

Peter Greenaway, The Cook, the Thief, his Wife, and her Lover (1989)

Adrian Lyne, Jacob's Ladder (1990)

Quentin Tarantino, Pulp Fiction (1994)

Theo Angelopoulos, Ulysses' Gaze (1995)

Joel Cohen, Fargo (1996)

Spike Jonze, Being John Malkovich (1999)

Roy Anderson, Songs from the Second Floor, (2000)

B. Theory and Criticism

Jean-François Lyotard, The Postmodern Condition

----- "Answering the Question: What is postmodernism?" "Note on the Meaning of 'Post'"

Linda Hutcheon, Politics of Postmodernism

Slavoj Žižek, in Looking Awry "The Real and its Vicissitudes" "The Obscene Object of Postmodernity"

Michel Foucault, The History of Sexuality Volume I

Fredric Jameson, "Postmodernism, or The Cultural Logic of Late Capitalism"

Jürgen Habermas, "Modernity- An Incomplete Project" "Modernity vs. Postmodernity"

Ihab Hassan "Toward a Concept of Postmodernism"

Jean Baudrillard, "The Evil Demon of Images" "The Precession of Simulacra"

Umberto Eco, "The City of Robots"

Roland Barthes, The Pleasure of the Text

Andreas Huyssen, "The Search for Tradition: Avant-garde and postmodernism in the 1970s"

David Harvey, The Condition of Postmodernity (selected readings)

bell hooks, "Postmodern Blackness"

Johannes Birringer, "The Postmodern Scene" in Theater, Theory, Postmodernism

IV. Special Area: Conspiracy Theories and Paranoid Narratives in Cinema and Theater

Conspiracy theory (CT) defines a cultural phenomenon and a film genre, both of which have grown exponentially during the latter half of the twentieth century within American culture. Almost all scholarly work on the subject links and attributes CT to the pathological condition of paranoia, tying them into a cause-and-effect relationship that seems to discourage a further investigation of other causes that give rise to conspiracy theories. Neither CT nor paranoia is monolithic; there are different kinds of CT and different forms of paranoia, and in some cases, the latter cannot account for the former in a sufficient way. How have clinical definitions of paranoia infiltrated and influenced artistic thought and practice? What does it mean to be “paranoid?” Is “paranoia” a reliable critical term of academic inquiry? Do CT and paranoia always go hand in hand? Can we have one without the other? Even though consideration will be given to CT as social practice, emphasis will be placed on one specific type of conspiracy narratives, namely, the ones dealing with historical figures such as JFK. I also wish to explore the ideas that the social function of these narratives is similar to that of classical myth in ancient Greece.

Primary Texts

Kennedy Assassination

David Miller, Executive Action (1973)
Alan J. Pakula, The Parallax View (1974)
Oliver Stone, JFK (1991)
Neil Burger, Interview with the Assassin (2002)

Satanic Conspiracies

Roman Polanski, Rosemary's Baby (1968)
William Friedkin, The Exorcist (1973)
Alan Parker, Angel Heart (1987)

Vietnam Veterans

Martin Scorsese, Taxi Driver (1976)
George P. Cosmatos, Rambo: First Blood, Part II (1983)
Adrian Lyne, Jacob's Ladder (1990)

Media Conspiracies

Robert Redford, Quiz Show (1994)
Barry Levinson, Wag the Dog (1997)
Peter Weir, The Truman Show (1998)

Corporate Conspiracies

Jonathan Demme, Philadelphia (1993)
David Fincher, The Game (1997)
Taylor Hackford, The Devil's Advocate (1997)
Jonathan Demme, The Manchurian Candidate (2004)

Neo-Nazi Conspiracies

John Schlesinger, Marathon Man (1976)
Franklin J. Schaffner, The Boys from Brazil (1978)
Costa Gavras, Betrayed (1988)

Conspiracies in a Social Context

Fritz Lang, M (1931)
Alfred Hitchcock, Vertigo (1956)
Bryan Forbes, The Stepford Wives (1975)

Communism/Cold War Conspiracies

Don Siegel, Invasion of the Body Snatchers (1956)
John Frankenheimer, The Manchurian Candidate (1962)
Stanley Kubrick, Dr. Strangelove (1964)

The World According to Gavras

Costa Gavras, Z (1969)
-----, Missing (1983)
-----, Amen (2002)

Early 20th century Paranoia

D. W. Griffith, Birth of a Nation (1915)
Robert Wiene, The Cabinet of Dr. Caligari (1920)

'Pure' Paranoia

Francis Ford Coppola, The Conversation (1973)
Roman Polanski, The Tenant (1976)

Nixon/Watergate

Alan J. Pakula, All the President's Men (1976)

Oliver Stone, Nixon (1995)

Niels Mueller, The Assassination of Richard Nixon (2004)

Drama

Sophocles, Oedipus the King

Aeschylus, The Oresteia

Euripides, The Bacchae

William Shakespeare, Julius Caesar

----- Othello

----- A Winter's Tale

----- Hamlet

----- Coriolanus

----- Macbeth

Theory and Criticism

Machiavelli, The Prince

Daniel Paul Schreber, Memoirs of My Nervous Illness

*Sigmund Freud, "Psychoanalytic Notes Upon an Autobiographical Account of a case of Paranoia" (The Schreber Case)

Adolf Hitler, Mein Kampf

Hannah Arendt, in The Origins of Totalitarianism, Part I, "Antisemitism", Part III, "Totalitarianism"

Siegfried Kracauer, From Caligari to Hitler

Michel Foucault, Madness and Civilization

Elias Canetti, "Rulers and Paranoiacs" in Crowds and Power

Richard Hofstadter, "The Paranoid Style in American Politics"

Eve Sedgwick, "On the Paranoid Style" from Novel Gazing

Russell A. Berman. "Rambo: From Counter-Culture to Contra"

Fredric Jameson, in The Geopolitical Aesthetic "Totality as Conspiracy"

Art Simon, Dangerous Knowledge (Introduction, Chapter 10)

Geoffrey Hartman, "Public Memory and its Discontents"

Alan Nadel, "Paranoia, Terrorism, and the Fictional Condition of Knowledge"

Leo Strauss, "Persecution and the Art of Writing" (1952)

Ray Pratt, Projecting Paranoia: Conspiratorial Visions in American Film

Patrick O'Donnell, Latent Destinies: Cultural Paranoia and Contemporary US Narrative

Timothy Melley, Empire of Conspiracy

Jane Parish, Martin Parker, eds. The Age of Anxiety: Conspiracy Theory and the Human Sciences

(Emily Bakola , December 2005)