

## **IDST 256**

### Required Listening (audio CD):

*Dark Side of the Moon* (1973)

Songs only, *Mother Courage and Her Children* (2006, Delacorte Theater Production)

### Required Reading—Play:

*Mother Courage and Her Children* (Brecht, 1939). Translation by Tony Kushner, 2006.

### Required Reading—Novels:

*Are You Experienced?* (William Sutcliffe, UK, 1998)

*Slow Down Arthur, Stick to Thirty* (Harland Miller, UK, 2001)

### Required Reading (to be selected from):

Agamben, *Means without End* (selections)

Booth, *The Rhetoric of Fiction* (selection)

Booth, *The Company We Keep: An Ethics of Fiction* (selection)

Baudrillard, *America* (selections)

Baudrillard, *Simulations* (selections)

Beller, *The Cinematic Mode of Production: Attention Economy and the Society of the Spectacle* (selections)

Berlant, *Cruel Optimism* (selections)

Bersani and Dutoit, *Forms of Being: Cinema, Aesthetics, Subjectivity* (selection)

Brooks, *Reading for the Plot: Design and Intention in Narrative* (selections)

Burger, *Theory of the Avant-Garde* (selection)

Butler, *Giving An Account of Oneself* (selection)

Butler, *Precarious Life* (selection)

Butler, *Undoing Gender* (selection)

De Certeau, *The Wring of History* (selection)

De Certeau, *The Practice of Everyday Life* (selections)

Derrida, *Archive Fever: A Freudian Impression* (selection)

Derrida, *Monolingualism of the Other, or, The Prosthesis of Origin* (selection)

Derrida, *The Truth in Painting* (selections)

Derrida and Stiegler, *Ecographies of Tele-vision* (selections)

Dogme 95 Collective. *Dogme 95 Manifesto*.

Foucault, *The Order of Things* (2 excerpts: on *Las Meninas* and *Don Quixote*)

Jameson, Fredric. *Signatures of the Visible* (selections)

Hardt and Negri, *Empire* (selection).

Harvey, David. *A Brief History of Neoliberalism* (selections)

Harvey, Sylvia. *May '68 and Film Culture* (selection)

Kittler, *Gramophone-Film-Typewriter* (selection)

Miller, ed. *Global Hollywood*. (selections)

Morris, *The Pirate's Fiance: Questions for Feminism* (selections)

Mowitt, *Text: The Genealogy of an Antidisciplinary Object* (selections)

Nowell-Smith, Editor., *The Oxford History of World Cinema* (selections)

Nussbaum, *Love's Knowledge: Essays on Philosophy and Literature* (selections)

Ranciere, *The Future of the Image* (selections)

Sontag, *Against Interpretation* (selections)

Sontag, *On Photography* (selection)

Sontag, *Styles of Radical Will* (selections)

Tagg, *The Burden of Representation: Essays on Photographies and Histories* (selections)

Vogel, *Film as Subversive Art* (selection)

Weber, *Mass Mediuras* (selections)

Weber, *Theatricality as Medium* (selections)

Required Viewings (each week at weekly screening sessions, 2 others required outside of class):

*The Dreamers* (Bertolucci, France/Italy/UK, 2003)

*One Plus One* (Godard, France/UK, 1970)

*My Dinner with Andre* (Malle, US, 1981)

*Gerry* (Van Sant, US/Argentina, 2002)

*Burden of Dreams* (Blank, Brazil/US, 1982)

*The White Diamond* (Herzog, Germany/Guyana, 2004)

*Warrior Marks* (Parmar, UK, 1993)

*Basquiat* (Schnabel, US, 1996)

*The Saddest Music in the World* (Maddin, Winnipeg CA, 2003)

*Heavenly Creatures* (Jackson, Germany/UK/New Zealand, 1994)

*La Cienaga* (Martel, Argentina, 2001)

*Sammy and Rose Get Laid* (Frears, UK, 1987)

*Bitter Moon* (Polanski, France/UK/US, 1992)

*Old Boy* (Chan-Woo Park, S. Korea, 2003)

*The Idiots* (Dogme 95 Collective, Denmark, 1998)

*The Death of Mr. Lazarescu* (Puiu, Romania, 2007)

*Daisies* (Chytilova, Czechoslovakia, 1966)

*Memories of Underdevelopment* (Alea, Cuba, 1968)

*La Moustache* (Carrere, France, 2005)

*2046* (Kar Wai Wong, China/France/Germany/Hong Kong, 2004)

Evaluation:

Paper #1 (5-7 pages) = 15 percent

Midterm Exam = 15 percent

Paper #2 (5-7 pages) = 25 percent

Final Exam= 25 percent

Course Attendance and Participation = 20 percent