

MAJOR FIELD EXAM IN THEORY

Student: _____

Supervisor: _____

Anticipated Exam Date: _____

Substitutions are normally allowed for **up to twenty percent** of the readings. Additional titles may be added to the list at the candidate's initiative. Students will be expected to be familiar with the texts in some depth, together with the broad context of the history of criticism.

No later than two months before sitting the exam, the student should submit his or her individualized list for approval by the Graduate Study Committee. The list should be submitted alongside the default list below, annotated to make clear how the student has met the requirements here outlined.

Some selections can be found in Leitch, Vincent B. *The Norton Anthology of Theory and Criticism*. New York: W.W. Norton, 2001 (indicated as *NA* below)

I. FOUNDATIONS: 37 AUTHORS

SUGGESTED SUBSTITUTIONS:

Plato: Books 5-7, 10, of *The Republic*

Aristotle: *Poetics* (NA 90-117)

Horace: *Ars Poetica* (NA 124-35) (18BC)

Longinus: *On the Sublime*

Augustine of Hippo: *On Christian Doctrine*, selections from Book One, Two, and Three (NA 188-92)

Sidney, Sir Philip: *An Apology for Poetry* (NA 326-62)

Corneille, Pierre: "Discourse on Tragedy and the Method of Treating It, According to Probability and Necessity," "The Three Unities of Action, Time, and Place" (NA 367-78)

Dryden, John: Selection from *An Essay of Dramatic Poesy* (NA 381-85)

Locke, John: Book III, "Of Words," from *An Essay Concerning Human Understanding* (1690)

Pope, Alexander: "An Essay on Criticism" (NA 441-58)

Johnson, Samuel: Preface to *The Dictionary*; *Preface to Shakespeare* (NA 468-80)

Diderot, Denis: *The Paradox of Acting*

Schiller, Friedrich: "The Stage as a Moral Institution" in Daniel Gerould, *Theatre/Theory/Theatre*, New York: Applause, 2000: 248-54

Kant, Immanuel: Introduction; Book I: Analytic of the Beautiful;

Alighieri, Dante: Book II, Ch. I of *Il Convivio* (NA 249-50); selection from *The Letter to Can Grande* (NA 251-52)

Boccaccio, Giovanni: Book 14, V ("Other Cavillers at the Poets and Their Imputations"), VII ("The Definition of Poetry, Its Origin and Function"), XII ("The Obscurity of Poetry Is Not Just Cause For Condemning It") from *Genealogy of the Gentle Gods* (NA 255-62)

Egerton, George: "A Keynote to Keynotes" from *Ten Contemporaries* (ed. Gawsworth)

Maimonides, Moses: Introduction to the First Part, *The Guide for the Perplexed* (NA 214-26)

Marx, Eleanor and Edward Aveling: *The Woman Question*

Plato: *The Symposium* or *Gorgias*

Plotinus: Eighth Tractate ("On the Intellectual Beauty") from *Fifth Ennead* (NA 174-85)

Richards: Pt. I (Introductory), Pt. II. (Poems 1, 2, 5, 11), Pt. III (Chs. 1-4, 7, 8) from *Practical Criticism*

<p>Book II: Analytic of the Sublime; from <i>The Critique of Aesthetic Judgment</i></p> <p>Wollstonecraft, Mary: Selection from Chapter II, "The Prevailing Opinion of a Sexual Character Discussed," in <i>A Vindication of the Rights of Woman</i> (NA 586-593)</p> <p>Baillie, Joanna: "Introductory Discourse" from <i>Plays on the Passions</i> (1798)</p> <p>Wordsworth, William: <i>Preface to Lyrical Ballads</i> (NA 648-668)</p> <p>Hegel, G.W.F.: Preface; Section A, Chapter IV ("Autonomy and Dependency of Self-consciousness: Mastery and Slavery") from <i>The Phenomenology of Spirit</i> <u>and</u> Introduction; Vol. II, Sect. III, Chapt. III.C: ("Dramatic Poetry") from <i>Aesthetics: Lectures on Fine Art</i></p> <p>Coleridge, Samuel Taylor: Ch. XIII, XIV, XVII, XVIII of <i>Biographia Literaria</i></p> <p>Shelley, Percy Bysshe: <i>A Defense of Poetry</i></p> <p>Marx, K. & F. Engels: Ch. 1 ("The Commodity") and Ch. 10 ("The Working Day") from <i>Capital I</i> (NA 783-787) <u>and</u> Preface to <i>A Contribution to the Critique of Political Economy</i> (3-7); "Theses on Feuerbach" (143-46); <i>The German Ideology</i>, Part 1 (146-202); "The Eighteenth Brumaire of Louis Bonaparte" (594-99), all from <i>The Marx-Engels Reader</i>, Robert C. Tucker (ed.)</p> <p>Arnold, Matthew: "The Function of Criticism at the Present Time" (NA 806-825); Selection from Ch. 1, "Sweetness and Light" from <i>Culture and Anarchy</i> (NA 825-832)</p> <p>Pater, Walter: Preface and Conclusion to <i>The Renaissance</i> (NA 835-841)</p> <p>Nietzsche, Friedrich: "Use and Abuse of History" from <i>Thoughts Out of Season, The Genealogy of Morals</i>; "On Truth and Lying in a Non-Moral Sense" (NA 874-884); <i>The Birth of Tragedy</i> (I – X [p. 33-76]) (The Walter Kaufmann translation, rather than the Norton, is preferred)</p> <p>Zola, Émile: "Naturalism in the Theatre" from <i>The Experimental Novel and Other Essays</i></p> <p>Eliot, T.S: "Tradition and the Individual Talent" (NA 1092-1098); "The Metaphysical Poets" (NA 1098-1105)</p> <p>Woolf, Virginia: <i>A Room of One's Own</i> <u>or</u> <i>Three Guineas</i></p> <p>Freud, Sigmund: <i>Three Essays on the Theory of Sexuality; Interpretation of Dreams</i>, Ch. VI, "The Dream-work"</p> <p>Brecht, Bertolt: "The Modern Theatre is the Epic Theatre," "Theatre for Pleasure or Theatre for Instruction," "On the Use of Music in an Epic Theatre," and "Short Description of a New Technique in Acting," all from <i>Brecht on Theatre</i>, John Willett (ed.)</p> <p>Artaud, Antonin: "The Theatre and the Plague," "The Alchemical Theatre," and "No More Masterpieces" from <i>The Theatre and Its Double</i></p> <p>Auerbach, Erich: "Odysseus's Scar" from <i>Mimesis</i> (3-24)</p> <p>Brooks, Cleanth: Ch. 11 ("The Heresy of Paraphrase") from <i>The Well-Wrought Urn</i> (NA 1353-1366); "Irony as a Principle of Structure"</p> <p>Burke, Kenneth: "Kinds of Criticism" (NA 1272-1278)</p> <p>Empson, William: Section 1 from <i>Seven Types of Ambiguity</i></p>	<p>Schreiner, Olive: <i>Woman and Labor</i></p> <p>Vico, Giambattista: Selection from <i>The New Science</i> (NA 401-16)</p> <p>Freud, Sigmund. "Formulations on the two Principles of Mental Functioning"; "Mourning and Melancholia"; "On Negation"; "Remembering, Repeating and Working Through" (Vol. XII of the <i>Standard Edition</i>)</p>
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<p>Wimsatt, W.K. and Monroe Beardsley: “The Intentional Fallacy” and “The Affective Fallacy” from <i>The Verbal Icon</i> (1941-52)</p> <p>Leavis, F.R.: Introduction to <i>The Great Tradition</i></p> <p>Frye, Northrop: “Polemical Introduction” “Historical Criticism: Theory of Modes,” “Archetypal Criticism: Theory of Myths: Theory of Archetypal Meaning” from <i>Anatomy of Criticism</i></p>	
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II. CONTEMPORARY THEORY
OF THE 12 CATEGORIES, CHOOSE 10
OR
OPT FOR ONLY 80% OF THE TEXTS LISTED
(USING STRIKETHROUGH TO INDICATE YOUR SELECTIONS FOR DELETION)

SUGGESTED SUBSTITUTIONS:
YOU MAY STILL MAKE SUBSTITUTIONS, USING THE SUGGESTIONS BELOW OR OTHERS; HOWEVER, THE TOTAL NUMBER OF SUBSTITUTIONS OVER THE ENTIRE LIST MUST STILL TOTAL 20%

<p>Existentialism, Phenomenology, Hermeneutics</p> <p>Blanchot, Maurice: “The Narrative Voice”</p> <p>Mueller-Vollmer, Ed. <i>A Hermeneutics Reader</i>. Ch. 3. Foundations: Language, Understanding, and the Historical World (Wilhelm von Humboldt), Ch. 6. The Phenomenological Theory of Meaning and of Meaning-Apprehension; 7. Phenomenology and Fundamental Ontology: The Discourse of Meaning 9. The Historicity of Understanding (Gadamer)</p>	<p>Hirsch, E.D.: <i>Validity in Interpretation</i></p>
<p>Reader-Response/Reception Theory</p> <p>Iser, Wolfgang: “The Reading Process”</p> <p>Jauss, Hans Robert: Selection from “Literary History as a Challenge to Literary Theory” (NA 1550-1564)</p> <p>Prince, Gerald: “Introduction to the Study of the Narratee” in Jane Tompkins, <i>Reader-Response Criticism</i></p> <p>Tompkins, Jane P.: “The Reader in History: The Changing Shape of Literary History,” in <i>Reader-Response Criticism</i></p>	<p>Fish, Stanley: Choose 2 chapters from the following 3— “Literature in the Reader: Affective Stylistics,” “Is There a Text in This Class?,” “What Makes an Interpretation Acceptable?”—from <i>Is There a Text in This Class?</i></p> <p>de Man, Paul: “Shelley Disfigured”; “Promises” (on Rousseau’s <i>Social Contract</i>)</p> <p>Derrida, Jacques: “White Mythologies: Metaphor in the Text of Philosophy” from <i>Margins of Philosophy</i>; “Shibboleth” (for Paul Celan) from <i>Acts of Literature</i>; first three sections of <i>Monolingualism of the Other</i></p>
<p>Saussurian Linguistics, Semiotics, Formalism, Structuralism</p> <p>Barthes, Roland: “Myth Today” <u>and</u> “The Structuralist Activity” <u>or</u> “Introduction to the Structural Analysis of Narrative” from <i>Mythologies</i>; “From Work to Text” (NA 1470-1475); “The Death of the Author” (NA 1466-1470)</p>	<p>Angenot, Marc.: “Structuralism as Syncretism: Institutional Distortions of Saussure,” in <i>The Structural Allegory</i>, J. Fekete (ed.), Minneapolis: U of Minnesota P. 1984: 150-63; <i>Critique of Semiotic Reason</i>, Frank H. Collins (trans.), Ottawa: Legas, 1994.</p> <p>M.M. Bakhtin/P.M.: <i>The Formal Method in Literary Scholarship</i>.</p>

<p>Benvéniste, Émile: Chs. 2, 4, 20, 21 of <i>Problems in General Linguistics</i></p> <p>Greimas, A.J.: “Elements of Narrative Grammar,” “Actants, Actors, and Figures” from <i>On Meaning</i></p> <p>Jakobson, Roman: “Closing Statement: Linguistics and Poetics,” “The Metaphoric and Metonymic Poles” (NA 1265-1269)</p> <p>Peirce, C.S.: <i>Letters to Lady Welby</i></p> <p>Saussure, Ferdinand de: Introduction, Ch. III (“The Object of Linguistics”); Part One. General Principles, Ch. I (“Nature of the Linguistic Sign”); Part Two. Synchronic Linguistics, Ch. IV (“Linguistic Value”), Ch. V. (“Syntagmatic and Associative Relations”) from <i>Course in General Linguistics</i> (NA 956-977)</p>	<p>Trans. Albert J. Medvedev Wehrle. 1928. Cambridge, Mass.: Harvard UP, 1985</p> <p>Foucault, Michel: “Structuralism and Post-Structuralism” <i>Telos</i> 16, 55 (Spring 1983): 195-211.</p> <p>Tzvetan Todorov - <i>Introduction to Poetics</i>, “Introduction”</p> <p>Lemon, LT. & M.J. Reis: <i>Russian Formalist Criticism: Four Essays</i></p>
<p>Deconstruction</p> <p>de Man, Paul: “Semiology and Rhetoric” (NA 1514-1526); “Literary History and Literary Modernity”; “The Rhetoric of Temporality”</p> <p>Derrida, Jacques: “That Dangerous Supplement” from <i>Of Grammatology</i>; “Plato’s Pharmacy” 1. Pharmacia 2. The Father of Logos 4. The Pharmakon 5. The Pharmakeus and “The Double Session” Selection from 9. Play: From the Pharmakon to the Letter and from Blindness to the Supplement, all from <i>Dissemination</i>; “Différance” & “Signature Event Context” from <i>Margins of Philosophy</i></p>	<p>Jacques Derrida: <i>The Structuralist Controversy</i>, “Structure, Sign, and Play...”</p>
<p>Discourse Analysis</p> <p>Bakhtin, Mikhail: Selection from <i>The Dialogic Imagination</i> (NA. 1190-1220)</p> <p>Foucault, Michel: “The Discourse on Language”; “What is an Author?” (NA1622-1636); “Nietzsche, Genealogy, History”; <i>The History of Sexuality</i>, Vol. 1</p> <p>Voloshinov, V.: “Social Interaction and the Bridge of Words”</p>	<p>Angenot, Marc: “The Concept of Social Discourse.” <i>English Studies in Canada</i> 21, 1 (March 1995): 1-19.</p> <p>M.M. Bakhtin: Selections from <i>Art and Answerability</i>, V. Liapunov (trans.), Michael Holquist and Vadim Liapunov (eds.), Austin: U of Texas P, 1990 (1920-24); Selections from <i>Rabelais and his World</i>, Hélène Iswolsky (trans.), Bloomington: Indiana UP, 1968 (1940); selections from <i>The Dialogic Imagination</i>, Caryl Emerson and Michael Holquist (trans.), Michael Holquist (ed.), Austin: U of Texas P, 1981; selections from <i>Speech Genres and Other Late Essays</i>, Vern W. McGee (trans.), Austin: U of Texas P, 1986; selections from <i>Toward a Philosophy of the Act</i>, V. Liapunov (trans), V. Liapunov & M. Holquist (ed.), Austin: U of Texas P, 1993.</p> <p>Foucault, Michel: <i>Discipline and Punish</i>, A. Sheridan (trans.), New York: Vintage, 1979; <i>Power</i>, J.D. Faubion (ed.), New York: New P, 2000; “Truth and Power,” “Governmentality,” “The Subject and Power,” “Interview with Michel Foucault,” “Space, Knowledge, and Power,” “What is Enlightenment?” all in <i>The</i></p>

	<i>Foucault Reader</i> , Paul Rabinow (ed.), New York: Pantheon, 1984.
<p>Dramatic and Performance Theory</p> <p>Austin, J.L.: Lecture II, “Performative Utterances” from <i>How To Do Things With Words</i></p> <p>Phelan, Peggy: “The Ontology of Performance: Representation Without Reproduction” from <i>Unmarked: The Politics of Performance</i></p> <p><u>And choose 2 of the following 4:</u></p> <p>de Lauretis, Teresa: “Sexual Indifference and Lesbian Representation”</p> <p>Féral, Josette: “Performance and Theatricality: The Subject Demystified”</p> <p>States, Bert O.: “The World on Stage” from <i>Great Reckonings in Little Rooms</i></p> <p>Worthen, W.B.: “Disciplines of the Text: Sites of Performance”</p>	<p>Fish, Stanley: <i>How to Do Things with Austin and Searle: Speech Act Theory and Literary Criticism</i></p> <p>Roach, Joseph: “History, Memory, Necrophilia” from <i>The Ends of Performance</i></p> <p>Searle, John: “What is a Speech Act?”</p>
<p>Psychoanalytic Theory & Beyond</p> <p>Freud, Sigmund, <i>The Ego and the Id; Beyond the Pleasure Principle</i>; “the Uncanny.”</p> <p>Kristeva, Julia: “Approaching Abjection” from <i>Powers of Horror</i></p> <p>Lacan, Jacques. <i>Écrits</i>. Ed. and Trans. Bruce Fink: “The Mirror Stage ...”; “Subversion of the Subject and the Dialectic of Desire”;</p> <p><i>The Four Fundamental Concepts of Psycho-analysis</i>: Ch. 6-9, 13-15.</p> <p>Deleuze & Guattari, <i>Anti-Oedipus</i>. Ch. 1, “Desiring Machines”, Ch. 4, “Introduction to Schizoanalysis”; <i>A Thousand Plateaus</i>. Chs. 1, 3, 6, 7, 10-14.</p>	<p>Bloom, Harold: “Agon: Revisionism and Critical Personality,” from <i>Agon: Towards a Theory of Revisionism</i>; “Freud and the Sublime: A Catastrophe Theory of Creativity” from <i>Poetry and Repression</i></p> <p>Deleuze, Gilles and Felix Guattari: <i>L’Anti-Oedipe</i></p> <p>Felman, Shoshana: <i>Jacques Lacan and the Adventure of Insight</i></p> <p>Freud, Sigmund: Lectures 1, 7, 11, 13-14, 16-28 from <i>Introductory Lectures on Psychoanalysis; Dora: An Analysis of a Case of Hysteria; Civilization and its Discontents</i></p> <p>Klein, Melanie: <i>Envy and Gratitude</i>.</p> <p>Kristeva, Julia: Introduction to <i>Black Sun</i>; “Women’s Time”</p> <p>Lacan, Jacques: “What is a Picture?” from <i>Four Fundamental Concepts in Psychoanalysis</i>; “das Ding I & 2” and “On the Moral Law” (from <i>Seminar VII</i>) (law/ethics/symbolic order); “God and Woman’s Jouissance” and “A Love Letter” (from <i>Seminar XX</i>)</p> <p>Zizek, Slavoj: <i>Looking Awry</i> <u>or</u> <i>The Sublime Object of Ideology</i></p>
<p>Feminism</p> <p>Cixous, Hélène: “Sorties”</p> <p>de Beauvoir, Simone: Introduction, Part III, Ch. XI (“Myth and Reality”) from <i>The Second Sex</i></p> <p>de Lauretis, Teresa: “The Technology of Gender” from</p>	<p>Anzaldúa, Gloria: <i>Borderlands/La Frontera: The New Mestiza</i></p> <p>Braidotti, Rosi: <i>Metamorphoses: Towards a Materialist Theory of Becoming</i></p> <p>Cixous, Hélène: “Laugh of the Medusa”</p>

<p><i>Technologies of Gender</i></p> <p>Friedman, S.S: Introduction to <i>Mappings: Feminism and the Cultural Geographies of Encounter</i></p> <p>Haraway, Donna: “A Manifesto for Cyborgs” (NA 2269- 2299)</p> <p>Irigaray, Luce: <i>Speculum of the Other Woman</i></p> <p>Rich, Adrienne: Selection from “Compulsory Heterosexuality and Lesbian Experience” (NA 1762-1780)</p> <p>Spillers, Hortense J.: “Mama’s Baby, Papa’s Maybe: An American Grammar Book”</p> <p>Spivak, Gayatri Chakravorty: “Displacement and the Discourse of Woman,” “Imperialism and Sexual Difference”</p> <p>Wittig, Monique: “One Is Not Born a Woman” (NA 2014-21)</p>	<p>de Lauretis, Teresa: “Sexual Indifference and Lesbian Representation”</p> <p>Irigaray, Luce: “Women on the Market,” “Commodities amongst Themselves,” “Power of Discourse and Subordination of the Feminine,” “When Our Lips Speak Together” from <i>This Sex Which Is Not One</i></p> <p>Spivak, Gayatri Chakravorty: “French Feminism Revisited,” “More on Power Knowledge” from <i>Outside in the Teaching Machine</i></p>
<p>Gender and Sexuality</p> <p>Bersani, Leo: “Is the Rectum a Grave?”</p> <p>Butler, Judith: Chs. 1 and 3 or <i>Gender Trouble</i></p> <p>Edelman, Lee: Ch. 1 of <i>Homographesis</i></p> <p>Sedgwick, Eve Kosofsky: Introduction, Ch. 1 to <i>Epistemology of the Closet</i></p> <p>Rivière, Joan: “Womanliness as Masquerade”</p>	<p>Ahmed, Sara: <i>Queer Phenomenology</i></p> <p>Butler, Judith: Introduction & Chs. 1, 4, 8 from <i>Bodies That Matter</i></p> <p>Deleuze, Gilles: <i>Masochism</i></p> <p>Dickinson, Peter: Introduction and “Of Triangles and Textuality” in <i>Here is Queer</i></p> <p>Foucault, Michel: <i>Herculine Barbin</i></p> <p>Grosz, Elizabeth: Ch. 2 (“Psychoanalysis and Psychological Topographies”) from <i>Volatile Bodies</i></p> <p>Mary Russo: Chs. 2 and 3 of <i>The Female Grotesque</i></p> <p>McClintock, Ann: <i>Imperial Leather</i></p> <p>Wittig, Monique: “The Mark of Gender” from <i>The Straight Mind</i></p>
<p>New Historicism</p> <p>Armstrong, Nancy: “Some Call It Fiction: On the Politics of Domesticity” or “Introduction: the Politics of Domesticating Culture, Then and Now”</p> <p>Greenblatt, Stephen: “Towards a Poetics of Culture”; Ch. 1 of <i>Shakespearean Negotiations</i></p> <p>Howard, Jean: “The New Historicism in Renaissance Studies”</p>	
<p>Postcolonial Theory and Critical Race Theory</p> <p>Bhabha, Homi K.: Ch. 1 (“The Commitment to</p>	

<p>Theory”) from <i>The Location of Culture</i></p> <p>DuBois, W.E.B.: Ch. 1 (“Of Our Spiritual Strivings”) from <i>The Souls of Black Folk</i></p> <p>Fanon, Frantz: <i>Black Skin, White Masks</i></p> <p>Gilroy, Paul: Ch. 1 (“The Black Atlantic as a Counterculture of Modernity”) from <i>The Black Atlantic: Modernity and Double Consciousness</i></p> <p>Harris, Wilson: “The Root of Epic” from <i>Selected Essays of Wilson Harris</i></p> <p>King, Thomas: “Let Me Entertain You” from <i>The Truth About Stories: A Native Narrative</i></p> <p>Morrison, Toni: <i>Playing in the Dark: Whiteness and the Literary Imagination.</i></p> <p>Said, Edward: Ch. 1 (“The Scope of Orientalism”) from <i>Orientalism</i></p> <p>Spivak, Gayatri Chakravorty: Ch. 1 (“Literature”) from <i>A Critique of Postcolonial Reason</i></p> <p>wa Thiong’o, Ngugi: <i>Decolonising the Mind: The Politics of Language in African Literature</i></p>	<p>Achebe, Chinua: “Colonialist Criticism” from <i>Morning Yet on Creation Day and Other Essays</i></p> <p>Aijaz Ahmad: “Jameson’s Rhetoric of Otherness and the ‘National allegory,’” <i>Social Text</i> 17 (Fall 1987): 3-25</p> <p>Brathwaite, Kamau: <i>History of the Voice</i></p> <p>Cesaire, Aime: <i>Discourse on Colonialism</i></p> <p>Desai, Gaurav: <i>Subject to Colonialism: African Self-Fashioning and the Colonial Legacy</i></p> <p>DuBois, W. E. B.: Ch. II (“Of the Dawn of Freedom”), Ch. XIV (“Of the Sorrow Songs”) from <i>The Souls of Black Folk</i></p> <p>Fanon, Frantz: <i>The Wretched of the Earth</i></p> <p>Fusco, Coco: “The Other History of Intercultural Performance” from <i>English is Broken Here</i></p> <p>Hall, Stuart: “Cultural Identity and Diaspora” from <i>Identity: Community, Culture, Difference</i></p> <p>Khanna, Ranjana: <i>Dark Continents: Psychoanalysis and Colonialism</i></p> <p>Lowe, Lisa: “Heterogeneity, Hybridity, Multiplicity: Making Asian American Differences” from <i>Theorizing Diaspora</i></p> <p>Quayson, Ato: <i>Calibrations: Reading for the Social</i></p> <p>Shohat, Ella: <i>Taboo Memories, Diasporic Voices</i></p> <p>Viswanathan, Gauri: <i>Masks of Conquest: Literary Study and British Rule in India</i></p> <p>Young, Robert J.C.: <i>Postcolonialism: A Very Short Introduction</i></p>
<p>Historical-Materialist and Cultural Criticism</p> <p>Adorno, T.W. & M. Horkheimer: “The Culture Industry: Enlightenment as Mass Deception” from <i>Dialectic of Enlightenment</i></p> <p>Althusser, Louis: “Ideology and the Ideological State Apparatuses” from <i>Lenin and Philosophy and Other Essays</i></p> <p>Benjamin, Walter: “The Work of Art in the Age of Mechanical Reproduction” and “Theses on the Philosophy of History” from <i>Illuminations</i></p> <p>de Certeau, Michel: “Making Do: Uses and Tactics,” “Spatial Stories,” “Walking in the City” all from <i>The Practice of Everyday Life</i></p> <p>Deleuze, Gilles: “What is a Minor Literature?,” “On the Superiority of Anglo-American Literature”;</p> <p>Jameson, Fredric: “The Cultural Logic of Late Capitalism” from <i>Postmodernism</i></p> <p><i>And choose 2 of the following 4:</i></p> <p>Baudrillard, Jean: “Simulacra and Simulations” from <i>Selected Works</i></p>	<p>Agamben, Giorgio: <i>Homo Sacer: Sovereign Power and Bare Life or State of Exception</i></p> <p>Anderson, Benedict: “Introduction,” “Origins of National Consciousness” in <i>Imagined Communities</i></p> <p>Appadurai, Arjun: “Disjuncture and Difference in the Global Cultural Economy,” <i>Public Culture</i> 2.2 (1990): 1-24</p> <p>Badiou, Alain: Meditation 35 (“Theory of the Subject”) from <i>Being and Event</i> (391-409); “Paul our Contemporary” from <i>Saint Paul</i> (3-15); “The Philosophical Recourse to the Poem” from <i>Conditions</i> (35-48)</p> <p>Davis, Angela: <i>Are Prisons Obsolete?</i></p> <p>Debord, Guy: <i>Society of the Spectacle</i></p> <p>Eagleton, Terry: <i>The Ideology of the Aesthetic</i></p> <p>Habermas, Jurgens: “The Public Sphere: An Encyclopedia Article”</p> <p>Hardt, Michael and Antonio Negri: “Political Constitution of the Present” and “The Multitude against Empire” from <i>Empire</i></p> <p>Hoggart, Richard: “Who Are ‘The Working-Classes?’,” “Unbent Spring: A Note on the Uprooted and the</p>

<p>Hall, Stuart: “The Problem of Ideology: Marxism Without Guarantees,” “Cultural Studies and Its Theoretical Legacies,” “Gramsci’s Relevance for the Study of Race & Ethnicity,” “New Ethnicities” from <i>Critical Dialogues in Cultural Studies</i> D. Morley & Kuan-Hsing Chen (eds.)</p> <p>Harvey, David: Part 4 “The Condition of Post-Modernity” from <i>The Condition of Postmodernity</i></p> <p>Williams, Raymond: “Marxism and Culture” from <i>Culture and Society</i>; Part I, Basic Concepts, “Literature” and Part II, Cultural Theory “Hegemony,” “Traditions, Institutions, and Formations,” “Dominant, Residual, and Emergent,” “Structures of Feeling” from <i>Marxism and Literature</i></p>	<p>Anxious,” “Conclusion” from <i>The Uses of Literacy</i></p> <p>Jameson, Frederic: Preface and “On Interpretation: Literature as a Socially Symbolic Act” from <i>The Political Unconscious</i>; Introduction to <i>Postmodernism</i></p> <p>Laclau, Ernesto and Chantal Mouffe: “Hegemony and Radical Democracy” from <i>Hegemony and Socialist Strategy</i></p> <p>Lukacs, Georg: “Reification and the Consciousness of the Proletariat,” “The Changing Function of Historical Materialism,” from <i>History and Class Consciousness</i></p> <p>Selections from McGuigan, Jim (ed.), <i>Cultural Methodologies</i>: Douglas Kellner, “Critical theory and cultural studies: the missed articulation”; Tony Bennett, “Towards a pragmatics for cultural studies”; Graham Murdock, “Thin descriptions: questions of method in cultural analysis”</p> <p>McLuhan, Marshall: “Woman in a Mirror” from <i>The Mechanical Bride</i></p> <p>Selections from Mirzoeff, Nicholas (ed.), <i>The Visual Culture Reader</i>: Roland Barthes, “Rhetoric of the Image”; Michele Wallace, “The Prison House of Culture: Why African Art? Why the Guggenheim? Why Now?”</p> <p>Rancière, Jacques: <i>The Politics of Aesthetics</i></p> <p>Sartre, Jean-Paul: “Existentialism is Humanism.”</p> <p>Shohat, Ella and Robert Stam: “Narrativizing Visual Culture: Towards a Polycentric Aesthetic” in <i>The Visual Culture Reader</i></p> <p>Shohat, Ella: “Sacred Word, Profane Image: Theologies of Adaptation”</p> <p>Sontag, Susan: <i>On Photography</i></p> <p>Thompson, E.P.: <i>The Making of the English Working Class</i>; “The Poverty of Theory”</p> <p>Williams, Raymond: Introduction(s); “Two Literary Critics” (on Richards and Leavis) in <i>Culture and Society</i> (244-64)</p>
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