Comprehensive Exam Reading List:

I. Cultural Theory
* Freud, Sigmund. *Totem and Taboo.*
* Freud, Sigmund. *Civilization and Its Discontents.*
Deleuze, Gilles. *The Logic of Sense.*
Foucault, Michel. “Nietzsche, Genealogy, History.”
Mulvey, Laura. “Visual Pleasure and Narrative Cinema.”
* Deleuze, Gilles and Felix Guattari. *Anti-Oedipus: Capitalism and Schizophrenia.*
* Foucault, Michel. *History of Sexuality Vol. 1.*
Williams, Raymond. *Marxism and Literature.*
De Lauretis, Theresa. *Alice Doesn’t: Feminism, Semiotics, Cinema.*
Irigaray, Luce. “This Sex Which is Not One” in *This Sex Which is Not One.*
Rose, Jacqueline. *Sexuality in the Field of Vision.*
Riley, Denise. *Am I that Name?: Feminism and the Category of ‘Women’ in History.*
Spivak, Gayatri. “Can the Subaltern Speak?” from *Marxism and the Interpretation of Culture.*
Butler, Judith. “Contingent Foundations: Feminism and the Question of Postmodernism.”
Scott, Joan. “The Evidence of Experience.”
Felman, Shoshana. *Testimony.*
Braidotti, Rosi. *Nomadic Subjects.*
* Baudrillard, Jean. *Simulacra and Simulations.*
Caruth, Cathy, ed. *Trauma: Explorations in Memory.*
Scott, Joan. “Fantasy Echoes and Feminist Reverberations.”
* Butler, Judith. *Undoing Gender.*
Clough, Patricia Ticineto, Jean Halley, Hosu Kim, and Jamie Bianco, eds. The Affective Turn (“Introduction”).

II. An in-depth Study of a Cultural Phenomenon: The New German Cinema
i. Films
Straub, Jean-Marie and Daniele Huillet. Chronicle of Anna Magdalena Bach. (1968)
Fassbinder, Rainer Werner. The Bitter Tears of Petra von Kant. (1972)
Herzog, Werner. Everyman for Himself and God Against All (The Enigma of Kaspar Hauser). (1974)
* Trotta, Margarethe von and Volker Schlöndorff, The Lost Honor of Katarina Blum. (1975)
Handke, Peter. The Left-Handed Woman. (1977)
Ottinger, Ulrike. Madame X. An Absolute Ruler. (1977)
Syberberg, Hans-Jürgen. Hitler: A Film from Germany. (1977)
Fassbinder, Rainer Werner. The Marriage of Maria Braun. (1978)
Sander, Helke. The All-Around Reduced Personality. (1978)
* Various Directors, Germany in Autumn. (1978)
Brückner, Jutta. Hungerjahre. (1979)
Schlöndorff, Volker. The Tin Drum. (1979)

ii. Books/Articles
Kracauer, Sigfried. From Caligari to Hitler.
Elsaesser, Thomas. “Primary Identification and the Historical Subject: Fassbinder and Germany.”
Sandford, John. The New German Cinema.
Jansen, Peter. The New German Film.
Mayne, Judith. “Female Narration, Women’s Cinema: Helke Sander’s the All-Round Reduced Personality/Redupers,” in New German Critique.
Pflaum, Hans Gunther and Hans Helmut Prinzler. Film in der Bundesrepublik Deutschland.
Corrigan, Timothy. New German Film: The Displaced Image.
Rentschler, The West German Film in the Course of Time: Reflections on the Twenty Years since Oberhausen.
Geisler, Michael E. “‘Heimat’ and the German Left: The Anamnesis of a Trauma,” in New German Critique.
Rentschler, Eric. West German Filmmakers on Film: Visions and Voices.
Santner, Eric. *Stranded Objects: Mourning, Memory, and Film in Postwar Germany.*
Kaes, Anton. *From Hitler to Heimat: The Return of History as Film.*
Knight, Julia. *Women and the New German Cinema.*
Rich, B. Ruby. “She Says, He Says: The Power of the Narrator in Modernist Film Politics.” In *Gender and German Cinemas: Feminist Interventions.*
Byg, Barton. *Landscapes of Resistance: The German Films of Daniele Huillet and Jean-Marie Straub.*
Davidson, John E. *Deterritorializing the New German Cinema.*
Hake, Sabine. *German National Cinema.*

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**III. An Historical Period: 1968, Radical Thought and Film**

**i. Film**

Chytilova, Vera. *Daisies.* (1966)
Sjöman, Vilgot. *I am Curious: Yellow* (1967)
Godard, Jean-Luc. *La Chinoise.* (1967)
Romero, George A. *Night of the Living Dead* (1968)
Godard, Jean-Luc. *Tout va bien* (1972)
Debord, Guy. *La Société du Spectacle.* (1973)
* Trotta, Margarethe von and Volker Schlöndorff, *The Lost Honor of Katarina Blum.* (1975)

* Various Directors, *Germany in Autumn.* (1978)
Marker, Chris. *A Grin without a Cat* (1978)
Silber, Glenn. *The War at Home.* (1979)

**ii. Books/Articles**

Marcuse, Herbert. *Eros and Civilization.*
Foucault, Michel. *The Order of Things.*
Debord, Guy. *The Society of the Spectacle.*
Morin, Edgar, Claude Lefort and Cornelius Castoriadis. *Mai 68: La Brèche; suivi de Vingt ans après.*
Millet, Kate. *Sexual Politics.*
Firestone, Shulamith. *The Dialectic of Sex.*
Lyotard, Jean-François. *Political Writings* (Chapters 9-11: “Preamble to a Charter,” “Nanterre, Here, Now,” and “March 23”)
Kundera, Milan. *The Unbearable Lightness of Being.*
Marcus, Greil. *Lipstick Traces.*
Ross, Kristin. *May ’68 and Its Afterlives.*
DeKoven, Marianne. *Utopia Limited: The Sixties and the Emergence of the Postmodern.*
Bourg, Julian. *From Revolution to Ethics: May 1968 and Contemporary French Thought.*

**IV. Area of Specialized Interest: Ethics, Community, and the Other**

I am interested in the shift towards ethics in philosophical thought since the Second World War. Some thinkers, such as Emmanuel Levinas, begin writing about ethics in the immediate aftermath of the war, whereas others make the shift several decades later, for example Gilles Deleuze and Felix Guattari and Michel Foucault. The latter can be read as participating in a more general trend in French thought away from “politics” (after 1968) and towards a thinking of “ethics.” Although often situated in very different philosophical trajectories, attempts to think our subjectivity and intersubjectivity in ways that resist fixity in language or avoid totalities in thought are symptomatic of both postmodernity and are also a response to fascism and the totalitarian regimes of the recent past. Furthermore, all of these attempts at an un-thematized or un-hypostasized thinking of the subject are labeled as an ethics (see for example Gilles Deleuze, Maurice Blanchot, and Jean-Luc Nancy, among others). I have catered my special topics list towards developing an understanding of this history within the philosophical tradition, in order to have a solid theoretical basis for thinking through ethics and intersubjectivity in relation to visual culture.

Spinoza, Baruch. *Theologico-Political Treatise.*
Hegel, Georg Wilhelm Friedrich. *Phenomenology of Spirit.* (Selections on “Master/Slave” and “Unhappy Consciousness”)
Rosenzweig, Franz. *Philosophical and Theoretical Writings.*
* Freud, Sigmund. *Totem and Taboo.*
Heidegger, Martin. *Being and Time.*
Schmitt, Karl. *The Concept of the Political.*
* Freud, Sigmund. *Civilization and its Discontents.*
Merleau-Ponty, Maurice, *Phenomenology of Perception.*
Beauvoir, Simone de. *The Ethics of Ambiguity.*
Arendt, Hannah. *Between Past and Future.*
Habermas, Jürgen. *The Structural Transformation of the Public Sphere: An Inquiry into a Category of Bourgeois Society.*
* Deleuze, Gilles. *The Logic of Sense.*
Levinas, Emmanuel. *Otherwise than Being: Or Beyond Essence.*
* Deleuze, Gilles and Felix Guattari. *Anti-Oedipus: Capitalism and Schizophrenia.*
* Foucault, Michel. *History of Sexuality Vol. 1.*
Irigaray, Luce. *An Ethics of Sexual Difference.*
Blanchot, Maurice. *The Unavowable Community.*
Nancy, Jean-Luc. *The Inoperative Community.*
Ricoeur, Paul. * Oneself as an Other.*
Agamben, Giorgio. *The Coming Community.*
* Baudrillard, Jean. *Simulacra and Simulations.*
Agamben, Giorgio. *Homo Sacer.*
Nancy, Jean-Luc. *Being Singular Plural.*
Nancy, Jean-Luc. *L'Intrus.*
Joseph, Miranda. *Against the Romance of Community.*
* Butler, Judith. *Undoing Gender.*
Butler, Judith. *Giving an Account of Oneself.*