Here is a tentative syllabus for the spring with some thematic headers about where each week’s argument will be directed. As with last quarter we’ll try to combine readings in performance with readings in social theory:

**Modernity and the Legacy of the French Revolution**
April 3  In-class look at Peter Sellars’ version of Mozart’s *The Marriage of Figaro*;
Intro to Büchner, *Danton’s Death*
April 5  *Danton’s Death*

**Some Modern Social Theory: Marx and Freud**
April 10 Selections from Marx, *Capital*, Bk. I
April 12 Selections from Freud, *The Interpretation of Dreams*

**Ibsen: Marx, Freud, and Modernism**
April 17 Henrik Ibsen’s play *Ghosts*
April 19 *Ghosts*

**New Technologies and Modernity**
April 24 Early Film: Shorts by Melies and Lumière; Benjamin, “The Work of Art in the Age of Mechanical Reproduction”

**Film and Montage**
April 26 Selections from Eisenstein’s *Film Form*  
Media Studies: Theatre & Film (+ Some Thoughts on Actresses and the Representation of Women)
John Cassavetes’ film *Opening Night*

May 1  *Opening Night*

**Post-colonialism in Africa**
May 3 Frantz Fanon, “On National Culture”; Ousmane Sembene’s film *Guelwaar*
May 8  *Guelwaar*

**A Brief Introduction to Feminism**
May 10 Selections from Beauvoir, *The Second Sex*

**Feminism, Queer Theory, and Post-Colonialism Combined**
May 15 Caryl Churchill’s *Cloud Nine*
May 17 *Cloud Nine*;
Performance and Performance Art (and Feminism)
Judy Chicago’s installation “The Dinner Party”

**Technology, the Self, and the Past as Memory**
May 22 Beckett, *Krapp’s Last Tape*
**The Memory of Marxism Reconsidered**
May 24 Müller, *Hamletmachine*

**Language and Semiotics**
May 29 Selections from Saussure, *Course in General Linguistics*  
One Version of Post-modern Theatre: After Media, after Semiotics, after Performance Art (and after Social Theory?)
Robert Wilson’s performance piece *the CIVIL war*S
May 31  *the CIVIL war*S

June 5  Conclusion