PART II

WEEK 8

Michelangelo Antonioni's Blow-Up (1966)
Mar 16
Stanley Cavell, THE WORLD VIEWED:
An Autobiography of Companions, pp. 3-15; Sights and Sounds, pp. 16
23; Photograph and Screen, pp. 23-25; Audience, Actor, and Star, pp. 25-
29; Types; Cycles as Genres, pp. 29-37; Ideas of Origin, pp. 37-41;
Baudelaire and the Myths of Film, pp. 41-46; The Medium and Media of
Film, pp. 68-74

“Photography” Papers are due on Tuesday, March 16th, in class.

March 19

Alfred Hitchcock's Rear Window (1954)
Stanley Cavell, THE WORLD VIEWED:
The World as Mortal: Absolute Age and Youth, pp. 74-80; The
World as a Whole: Color, pp. 80-101; Automatism, pp. 101-108;
Excursus: Some Modernist Painting, pp. 108-118; Exhibition and
Self-Reference, pp. 119-126; The Camera's Implication, pp. 126-
133; Assertions in Techniques, pp. 133-146; The Acknowledgment
of Silence, pp. 146-160

Supplemental Reading:
Metz, “Photography and Fetish, PHOTOGRAPHY READER., p. 138
Laura Mulvey, “Visual Pleasure and Narrative Cinema” (LATTE)
Tania Modleski, “The Masters Dollhouse, Rear Window” (LATTE)

WEEK 9

March 23

Alfred Hitchcock’s North by Northwest (1959)
Supplemental Reading:
Marian Keane, “The Designs of Authorship:
An Essay on North by Northwest” (LATTE)
Stanley Cavell, “North by Northwest” (LATTE)

March 26

Alfred Hitchcock’s Vertigo (1966): Film for Paper Topic
Supplemental Reading:
Andreas Teuber, “What Is This Thing Called Film?: What Do
Alfred Hitchcock’s Films Disclose About the Nature of Film (LATTE)
Andreas Teuber “Rear Window” (LATTE)
Andreas Teuber “North By Northwest” (LATTE)

Paper topics for the second paper will be handed out on Friday, March 26th.
Papers are due one week after the break, on Tuesday, April 13th.