

RLL 501: Introduction to Romance Languages and Literatures
(A Method to the Madness)
Fall 2006

W 4:10-6:50

Clemens 930

Professor: Dr. Colleen Culleton

Office: Clemens 905

Office Hours: W 3:00-4:00, F 12:00-1:00, or by appointment

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I. Description

This course is designed to introduce graduate students to critical theory, research methodology, and professional practices in Romance studies. This multi-faceted course will walk students through the steps of producing a graduate to professional-level research paper, will include student presentations on critical theory, will explore some uses of theory through the analysis of selected literary texts, and will consider some current issues in the fields of literary and cultural studies, as well as teaching in the discipline. The objective of these exercises is to encourage self-reflection in scholarly practice and to provide students with the tools that they need to meet with success in their graduate careers.

II. Readings

Some texts (marked with an **(R)** on the program below) will be available through the library reserve system. In addition, students should acquire the following texts via Internet or the university bookstore.

Required

Calvino, Italo. *Invisible Cities*. Harvest Books, 1978.

Genette, Gérard. *Narrative Discourse: An Essay in Method*. Ithaca: Cornell UP, 1980.

Newton, K.M., ed. *Twentieth Century Literary Theory: A Reader*. New York: St. Martin, 1997.

Rodoreda, Mercè. *The Time of the Doves*. Greywolf Press, 1986.

Short readings on professional issues may be added with prior notice.

Recommended

Jonathan Culler, *Literary Theory: A Very Short Introduction*.

Gibaldi, Joseph, ed. *MLA Handbook for Writers of Research Papers*. Sixth ed. New

York: Modern Language Association.

Gumbrecht, Hans Ulrich. *Production of Presence: What Meaning Cannot Convey*. Stanford, CA: Stanford UP, 2004.

In addition, a number of relevant texts are on reserve for the collective use of the class.

III. Requirements

A. Research paper (50% total)

The central activity of the class will be to write a research paper without the haste and panic frequently associated with this process. The paper will be produced in several steps. Two of the steps will be graded. *All of the steps are required. If any are lacking, the grade on the final version will be compromised.* Due dates are indicated on the course program.

Step 1: Proposal with annotated bibliography of at least 5 scholarly sources (with the possible necessity of a revision)

Step 2: Conference-length paper presented to classmates in class and turned in for a grade (20%)

Step 3: Article-length draft

Step 4: Meeting with professor

Step 5: Article-length final version (graded, 30%)

Due dates are final. Assignments are not accepted late.

B. Presentations and Participation (20%)

Our class is an intellectual community engaged in a common project, the success of which depends on the consistent preparation and participation of everyone in the group. Successful participation will regularly demonstrate a thoughtful engagement with the course materials, as well as an effort to dialogue with other members of the group. At least once during the semester (depending on how many students are in the class) each student will be responsible for presenting a summary of, and commentary on course readings to the class. A written version will be posted on Blackboard the Monday before class and will serve as a point of departure for class discussion. This presentation will form one component of the class participation grade, which will also include weekly contributions to class discussion.

C. Final Exam (30%)

Will be comprehensive and in essay form.

D. Academic Integrity

This class will adhere strictly to the policy of academic integrity established by the university and outlined at <http://www.student-affairs.buffalo.edu/judicial/art3a.shtml#integrity>. It is your responsibility to know these

rules and to seek clarification if you have any doubts or questions. In the community that is our class, let us all work with a sense of honor and mutual respect.

IV. Program

There is a certain amount of flexibility in the program, which may be changed to accommodate the needs of the group. Any changes will be announced ahead of time.

Date	Topics/Readings	Work to Complete
8/30	Introduction Course mechanics Professional Topic: The Academic C.V.	
9/6	What are we doing? 1. Hans Gumbrecht, <i>Production of Presence</i> (selections) 2. Stanley Fish, <i>Is There a Text in this Class?</i> (selections) Professional Topic: How conference papers work	
9/13	Trying to do it Library Visit (Meet in Lockwood 223) Writing a Research Paper Beginning Research	Have chosen a research topic
9/20	New Criticism in Newton: 1. I.A. Richards, "Poetry and Beliefs" 2. Cleanth Brooks, "The Formalist Critic" 3. Kenneth Burke, "Formalist Criticism" 4. John M. Ellis, "The Relevant Context of a Literary Text" Professional Topic: Academic Integrity, Plagiarism, Crediting Sources	Research Proposal
9/27	Hermeneutics and Linguistics in Newton: 1. Hans-George Gadamer, "Language as Determination of the Hermeneutic Object" 2. E.D. Hirsch Jr., "Three Dimensions of Hermeneutics" 3. Paul Ricoeur, "The Conflict of Interpretations" 4. Roman Jakobson, "Linguistics and Poetics" 5. Roger Fowler, "Literature as Discourse"	
10/4	Semiotics 1. Ferdinand de Saussure, <i>Course in General Linguistics</i> (selection) (R) in Newton: 2. Jonathan Culler, "Semiotics as a Theory of Reading" 3. Julia Kristeva, "The System and the Speaking Subject" 4. Morse Peckham, "The Problem of Interpretation"	

10/11	Theory in Practice Italo Calvino, <i>Invisible Cities</i>	
10/18	No reading. Presentations in class.	Conference Paper
10/25	Narrators, Authors, Readers I 1. Gerard Genette, <i>Narrative Discourse</i> 2. Wayne Booth, <i>The Rhetoric of Fiction</i> (selection) (R) Professional Topic: The Academic Job Market	
11/1	Narrators, Authors, Readers II in Newton: 1. Wolfgang Iser, "Indeterminacy and the Reader's Response" 2. David Bleich, "The Subjective Character of Critical Interpretation" (Not in Newton): 3. Mercè Rodoreda, <i>The Time of the Doves</i>	
11/8	Ideologies I: Psychoanalysis and Gender Studies in Newton: 1. Harold Bloom, "Poetry, Revisionism, and Repression" 2. Shoshana Felman, "The Madness of Interpretation" 3. Elaine Showalter, "Toward a Feminist Poetics" 4. Hélène Cixous, "Conversations" 4. Revisit <i>The Time of the Doves</i>	Article-length rough draft
11/15	Ideologies II: Marxist and Neo-Marxist Criticism in Newton: 1. George Lukács, "Critical Realism and Socialist Realism" 2. Walter Benjamin, "The Author as Producer" 3. Raymond Williams, "Dominant, Residual, and Emergent" 4. Terry Eagleton, "Towards a Science of the Text" 5. Fredric Jameson: "On Interpretation: Literature as a Socially Symbolic Act" Professional Topic: Teaching as Social Action	11/13-11/21 Individual meetings
11/22	Fall break: No Class	
11/29	Postmodernism and Neo-Colonial Criticism 1. Fredric Jameson, "Postmodernism, or The Cultural Logic of Late Capitalism" 2. Linda Hutcheon, "Theorizing the Postmodern" 3. Edward W. Said, "Overlapping Territories, Intertwined Histories" 4. Homi K. Bhabha, "The Other Question"	
12/6	Cultural Studies—Representation and Media 1. Walter Benjamin, "The Work of Art in the Age of Mechanical Reproduction" (R) 2. Marshall McLuhan, "The Medium Is the Message" (R) 3. J. Hillis Miller, "Literary and Cultural Studies in the Transnational University" (R)	Final draft of research paper

	Professional Topic: Inderdisciplinarity—The Scholarly and Institutional Implications	
TBA		Final Exam