

**Interdisciplinary Protocols:
“Identity and National Formation in Latin America:
Perspectives from Literature, Culture and History”**

H598.02 History/Spanish and Portuguese

**Honors and Scholars Building, Rm. 100
Spring Quarter 2006 Thursday 1:30-4:18**

Instructor:	Professor Stephanie Smith Assistant Professor, History	Ileana Rodriguez Professor, Spanish and Portuguese
Office:	Dulles Hall, Room 340	Hagerty Hall, Room 224
Office Hours:	10:00-11:00 Tuesday & Thursday or by appointment	10:00-11:00 Tuesday & Thursday or by appointment
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Course and Objectives: This course examines the intersections between history and literature, and exposes students to core discussions in contemporary historical and cultural scholarship. While analyzing new directions in both history and literature, and emphasizing current methodologies and theoretical frameworks, this course will allow students to come into contact with and recognize the theoretical models organizing their disciplines. This course will further allow students to learn about the shifting conceptualization within their fields, such as the theories behind history’s move away from the archive, and literature’s swing from the canonical texts. By bringing together students of history and literature, students will be able to interact across their respective disciplines, and will also explore issues such as the relationship between identity and nation formation, in history and literature. The examination of areas such as subaltern studies, gender, cultural studies, post-colonial studies, will also allow the students the opportunity to learn about developments in their fields of study while reading and working through complex issues as a group. Lastly, students will present their final work at a public colloquia, thus giving the students the chance to learn how to write and present a formal paper.

REQUIREMENTS AND GRADING:

All students must be officially enrolled in the course by the end of the second full week of the quarter. No requests to add the course will be approved by the department chair after that time. Enrolling officially and on time is solely the responsibility of each student.

Course Material is available in electronic reserve under the name of the professors and the course number.

Grading:

Attendance/Participation: 20%

Reaction Papers: 30%

Final Paper: 50%

Attendance/Participation: Attendance is required for every class, and will be taken at the beginning of class. You are responsible for attending each and every class since your grade will be adversely affected by any absences. If you need to miss a class, please talk to one of the instructors beforehand, and present an official written excuse when you return.

This class requires active class participation and discussion by every student for each class. Participation by every student is an important element for your sections, since part of your evaluation will be based upon active participation and class work. To participate well in class, you will need to keep up with the reading material.

*** Please feel free to express your opinion in a constructive manner. Part of the objective of the class is for you to learn how to coherently express your positions on a number of topics. While you may not agree with everything said in class, you must show respect to fellow classmates.

Response Papers: A response paper (2-4 pages double-spaced) is due each class period over the weekly readings. These papers should present a brief summary of the main points and arguments of the readings, analyze the relevance of the scholar's points, and relate the readings to previous readings and discussions. The papers will be turned in **during class time only.**

Final Paper: Your paper should be 8-10 pages in length, and should address one important question or topic discussed in class. While you will use the books assigned from class, I expect that you will also utilize outside sources. I will **NOT** accept the final paper by email attachment. The final paper will be due during the final exam time period. The presentation of your final paper during Week 9 will be a short talk (length depends on final class size) about your project to the rest of the class. In your presentation you will talk about how you came to your project, the sources you used, and your conclusions. Your presentation is part of your final paper grade.

Make-up examinations and late work: Make-up examinations will be given only in the case of a **REAL emergency, and only if this can be documented with an official written excuse.** It is the student's responsibility to take the make-up exam at the time and the place as specified by the instructor. You are responsible for taking the final examination at the appointed time.

Do not ask for exceptional treatment.

Late work will be downgraded one half letter grade for each day it is late. Work that is four or more days late will not be accepted.

I will only assign an incomplete grade if you have suffered a debilitating injury or a life altering loss, which **must** be documented, and you have completed a significant portion of the course work. If this is not the case, you will be assigned the grade earned.

Academic Misconduct

It is the responsibility of the Committee on Academic Misconduct to investigate or establish procedures for the investigation of all reported cases of student academic misconduct. The term academic misconduct includes all forms of student academic misconduct wherever committed; illustrated by, but not limited to, cases of plagiarism and dishonest practices in connection with examinations. Instructors shall report all instances of alleged academic misconduct to the committee (Faculty Rule 3335-5-487). For additional information, see the Code of Student Conduct (http://studentaffairs.osu.edu/info_for_students/csc.asp).

Plagiarism is the representation of another's works or ideas as one's own: it includes the unacknowledged word for word use and/or paraphrasing of another person's work, and/or the inappropriate unacknowledged use of another person's ideas. All cases of suspected plagiarism, in accordance with university rules, will be reported to the Committee on Academic Misconduct.

See these web sites for information on plagiarism and writing handouts:

<http://cstw.osu.edu/>

http://cstw.osu.edu/writing_center/handouts/index.htm

http://cstw.osu.edu/writing_center/handouts/research_plagiarism.htm

Be forewarned that I will pursue cases of academic misconduct to the appropriate University committee.

Warning: Do not attempt to copy a paper off the Web and present it as your own work! This is plagiarism, and will result in an academic misconduct hearing.

Disability Services

Students with disabilities that have been certified by the Office for Disability Services will be appropriately accommodated, and should inform the instructor as soon as possible of their needs. The Office for Disability Services is located in 150 Pomerene Hall, 1760 Neil Avenue; telephone 292-3307, TDD 292-0901; <http://www.ods.ohio-state.edu/>. All information and documentation of disabilities will be kept confidential.

Grading Notes

1) Since the University does not record D- grades, a student earning a course average below 62 will receive an E in this course.

2) Here are the grade breakdowns:

A: 92.6 and above; A-: 89.6-92.5; B+: 87.6-89.5; B: 82.6-87.5; B-: 79.6-82.5; C+: 77.6-79.5; C: 72.6-77.5; C-: 69.6-72.5; D+: 67.6-69.5; D: 62-67.5; E: below 62

☺ **When writing your presentation and paper, keep several things in mind.**

1. Strive for good overall paper organization. Begin with an introduction, where you state your thesis and briefly tell the reader what you will be writing about. This is followed by the body of the paper, where you will present the body of your evidence through the development of supporting arguments. Finally, your paper should have a conclusion, in which you once again explain the significance of your question and argument.
2. Strive for good paragraph organization. Begin with a clear topic sentence, which is usually short. Follow with material that either supports or elaborates upon the idea of the topic sentence.
3. Make sure that your paper has a clear progression of ideas from one paragraph to the next.
4. You should avoid lengthy quotes. These take up valuable space that is better spent on your own analysis.
5. Avoid contractions, such as don't and isn't, in your paper.
6. Minimize use of the passive voice. For example: "The war was begun by peasants" should be "Peasants began the war." Passive voice makes your writing weak.
7. Once again, avoid plagiarism of any kind.
8. Double-check to make sure that your paper is free of spelling errors, improper grammar, or incorrect punctuation.

Schedule of Class Meetings

Course Material is available in electronic reserve under the name of the professors and the course number.

Week 1.

Stephanie Smith and Ileana Rodriguez

March 30

What is the gaze that organizes the disciplines of history and literature?

Readings:

Terry Eagleton. "What is Literature?" In *Aesthetics : a reader in philosophy of the arts* / edited by David Goldblatt, Lee B. Brown Upper Saddle River, N.J. : Prentice Hall, 1997, 309-313.

Mary Fulbrook, "The Contested Nature of Historical Knowledge," *Historical Theory*. USA and Canada: Routledge, 2002.

Mary Fulbrook, "Historical Paradigms and Theoretical Traditions," *Historical Theory*. USA and Canada: Routledge, 2002.

Week 2.

**Group meets together to hear speaker
Changes in the notion of fields**

**April 6
Readings:**

Invited Guest: Barbara Weinstein

John Beverley. *Against Literature*. Minneapolis: University of Minnesota P., 1993.

Gerald Graff. *Literature Against Itself*. Chicago: University of Chicago P, 1979.

Joyce Appleby, Lynn Hunt, Margaret Jacob "Postmodernism and the Crisis of Modernity," *Telling the Truth about History*, W. W. Norton & Company, 1994, pp. 198-237.

Week 3.

**Stephanie Smith and Ileana Rodriguez
Cross-disciplinary Dialogues**

**April 13
Readings:**

Linda Hutcheon. "Historiographic metafiction: 'the pastime of past time' and 'Intertextuality, parody, and the discourses of history'" In *A Poetics of Postmodernism. History, Theory, Fiction*. New York and London: Routledge, 1988: 105-140.

Constantin Fasolt, "Introduction, Chapter One," *The Limits of History*, The University of Chicago Press, 2004, pp xiii-45.

Joyce Appleby, Lynn Hunt, Margaret Jacob "Truth and Objectivity," *Telling the Truth about History*, W. W. Norton & Company, 1994, pp. 241-270.

Week 4.

**Taught Separately
Reading novels as fiction and archive**

**April 20
Readings:**

Hillis Miller. "Narrative and History," *ELH* 41: 455-73.

Ranjit Guha. Chandra's Death. *A Subaltern studies reader, 1986-1995* / Ranajit Guha, editor Minneapolis : University of Minnesota Press, c1997: 34-62.

Hayden White. "The Value of Narrativity in the Representation of Reality. *Critical Inquiry* 7, 1, 1980: 5-27.

Week 5.

**April 27
Readings:**

**Taught Separately
Cultural Studies**

Abril Trigo. "General Introduction." "Practices." *Latin American Cultural Studies Reader*. Ed. Ana del Sarto, Alicia Ríos, and Abril Trigo. Durham: Duke University Press, 2004: 1-14; 347-373.

Gilbert M. Joseph and Nugent, Daniel. "Popular Culture and State Formation in Revolutionary Mexico." In *Everyday Forms of State Formation*, Durham and London: Duke University Press, 1994: pp. 3-23.

Florencia A. Mallon, "Time on the Wheel: Cycles of Revisionism and the 'New Cultural History,'" *Hispanic American Historical Review*, 79:2, 1999, pp. 331-353.

Week 6.

**May 4
Readings:**

**Taught Separately
Post-Colonial Studies**

Gyan Prakash, "Introduction," *After Colonialism, Imperial Histories and Postcolonial Displacements*, 1995, pp. 3-17.

J. Jorge Klor de Alva, "The Postcolonialism of the (Latin) American Experience: A Reconsideration of 'Colonialism,' 'Postcolonialism,' and 'Mestizaje,'" in *After Colonialism: Imperial Histories and Displacements*, ed. Gyan Prakash, pp. 241-275.

Dipesh Chakravarty. *The Time of History and the Time of the Gods*. In *The Politics of Culture in the Shadow of Capital*. Ed. Lisa Lowe and David Lloyd. Durham, N.C.: Duke University Press, 1997: 35-60.

Week 7.

**Group meets together to hear speaker
Subaltern Studies**

May 11

Readings:

Invited Guest: Alberto Moreiras

Florencia A. Mallon, "The Promise and Dilemma of Subaltern Studies: Perspectives from Latin American History," *American Historical Review*, 99:5, 1994: pp. 1491-1515.

Gayatri Spivak. Can the Subaltern Speak? Ed. Lawrence Grossberg and Cary Nelso. *Marxism and the Interpretation of Culture*. Urbana, Illinois, University of Illinois P, 1988.

Ileana Rodriguez. Is there a need for Subaltern Studies? *Dispositio/n* (forthcoming).

Week 8.

**Taught Separately
Gender Studies**

May 18

Readings:

Nira Yuval-Davis, "Theorizing Gender and Nation," *Gender and Nation*. Thousand Oaks: SAGE Publications, 1997: 1-25.

Etienne Balibar, "The Nation Form: History and Ideology," in *Race, Nation, Class, Ambiguous Identities*, eds. Etienne Balibar & Immanuel Wallerstein, trans. Chris Turner (London and New York: Verso, 1991).

Ileana Rodriguez. *House, Garden, Nation. Space, Gender, and Ethnicity in Post-Colonial Latin American Literatures by Women*. Durham: Duke UP, pp. xv-55.

Week 9.

May 25

**Stephanie Smith and Ileana Rodriguez
Presentations of Work**

Week 10.

June 1

**Stephanie Smith and Ileana Rodriguez
Colloquia of participating students**

Final papers are due to instructors in their offices during the regularly scheduled Final Exam period.

BIBLIOGRAPHY

Tony Ballantyne, "Rereading the Archive and Opening up the Nation-State: Colonial Knowledge in South Asia (and Beyond)," *After the Imperial Turn: Thinking with the through the Nation*, ed. Antoinette Burton. Duke University Press, 2003.

Walter Benjamin. "The Storyteller." *Illuminations*. Schocken Press, 1969.

Fernand Braudel. *On History*. Chicago, Ill: University of Chicago Press, 1980.

Leo Braudy. *Narrative Form in History and Fiction: Hume, Fielding and Gibbon*. Princeton, New Jersey: Princeton University Press, 1970.

Robert Bremner. *Essays on History and Literature*. Ohio State University Press, 1966.

Robert H. Canary and Henry Kosicki. *The Writing of History: Literary Form and Historical Understanding*. Madison: University of Wisconsin Press, 1978.

David Carroll. "History as Writing." *Clio* 7, 3, 1978:443-61.

Jean and John Comaroff, "Ethnography and the Historical Imagination," *Ethnography and the Historical Imagination*. Westview Press, 1992.

Jacques Ehrmann. "The Death of Literature." In Raymon Federman, ed. *Surfiction: Fiction Now...and Tomorrow*. Chicago, Ill: Swallow, 1981

Marika Finlay-Pelinski. "Semiotics or History: From Content Analysis to Contextualized Discursive Practice," *Semiotica*, 40, 3-4: 229-66.

Santiago Castro Gómez. *Indisciplinar las Ciencias Sociales Ecuador*: Abda-Ayala, 2002.

Frederick Cooper, "Conflict and Connection: Rethinking Colonial African History," *American Historical Review*, 1994.

Carmen Ramos Escandon, "Reading Gender in History," in *Gender Politics in Latin America; Debates in Theory and Practice*, ed. Elizabeth Dore. New York: Monthly Review Press, 1997, pp. 149-160.

Louis Gottschalk. *Understanding History: A Primer of Historical Method*. New York: Knopf, 1969.

Ranajit Guha. "Chandra's Death." *A Subaltern studies reader, 1986-1995*. Ranajit Guha, editor. Minneapolis: University of Minnesota Press, 1997: 34-62.

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Ranjit Guha. "The Small Voice of History." In *Subaltern Studies.* Oxford, New Delhi: Oxford University Press, 1996, Vol. IX. pp. 1-12.

Stephen Haber. "Anything Goes: Mexico's "New" Cultural History." *Hispanic American Historical Review* 79:2, 1999.

David Hackett Fisher. *Historians Fallacies: Toward a Logic of Historical Thought.* Harper and Row, 1970.

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Dominick LaCapra. *History and Criticism.* Ithaca: Cornell University Press, 1985.

Deniz Kandiyoti. "Identity and its Discontents: Women and the Nation." *Millenium Journal of International Studies* 20 (1991): 376-391.

Edgardo Lander. *La colonialidad del saber: eurocentrismo y ciencias sociales. Perspectivas Latinoamericanas.* Buenos Aires, Consejo Latinoamericano de Ciencias Sociales (CLACSO), 2000.

Mary-Rose Logan. "Rethinking History..." *Yale French Studies* 59: 1980: 3-6.

Jean Francois Lyotard. *The Postmodern Condition: A Report on Knowledge,* University of Minnesota Press, 1984

Florencia E. Mallon. "Time on the Wheel: Cycles of Revisionism and the 'New Cultural History.'" *Hispanic American Historical Review* 79:2, 1999.

Henri I. Marrou. *The Meaning of History.* Baltimore: Helicon, 1966.

Richard Martin. "Clio Bemused: The Uses of History in Contemporary American Fiction," *SubStance* 27, 1980: 13-24.

Walter Mignolo. *Local Histories/Global Designs*

Friedrich Nietzsche. *The Use and Abuse of History.* Liberal Arts Press and Bobbs-Merrill, 1957

Russel B. Nye. "History and Literature: Branches of the Same Tree" in Robert Bremner (ed). *Essays on History and Literature*. Columbus: Ohio State University Press, 1966.

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Mary Renault. "History in Fiction." *Times Literary Supplement*, London, 23 March 1973: 315-16.

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Edward Said, "Introduction," *Orientalism*, Vintage Books, 1978.

Jean Paul Sartre. *What is Literature?* Tr. from the French by Bernard Frechtman. New York: Philosophical Library, 1949.

Joan Scott, "Gender, A Useful Category of Historical Analysis," *Gender and the Politics of History*. New York: Columbia University Press, 1988.

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Hayden White. *Metahistory. The Historical Imagination in Nineteenth-Century Europe*. Baltimore, Md: Johns Hopkins University Press, 1971; "Historial Pluralism." *Critical Inquiry* 12, 3, 1986: 480-93; "The Narrativizatio of Real Events." *Critical Inquiry* 7, 4, 1981: 793-8; "The Value of Narrativity in the Reprisenation of Reality. *Critical Inquiry* 7, 1, 1980: 5-27.

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