"Is this a real site or an imaginary one? Neither. An institution is treated in the utopian mode: I outline a space and call it: seminar." (RB, "To the Seminar")

~ Roland Barthes (November 12, 1915—March 23, 1980, hit by a laundry truck) ~

Victor J. Vitanza, Spring, 2016, Clemson University, Ph.D. Program in Rhetorics, Communication, and Information Design

RCID 8130-1, Special Topics: Roland Barthes, Photography, Cinema. 5:00-7:45 Tuesdays, Room 323 Watt Center.
Syllabus:

Wk1. January 12, *Roland Barthes by Roland Barthes*, as well as the article by Barthes "To the Seminar." (+ article by Ungar*).


Wk 5. February 9, *Camera Lucida* (This is the last book published by Barthes before he died.) (+ Halley, "Argo Sum" ... Todorov, "The Last Barthes" ... Watts, "Roland Barthes's Cold-War Cinema").


Wk 8. March 1, *Image/Music/Text*.


Wk 10. March 22, *Sade/Fourier/Loyola* (+ "Riffaterre, "Sade, or Text as Fantasy").


* These articles will be in .pdf files. Additional articles are forthcoming.

Statement: This will be the fifth seminar that I have taught on Barthes, the first two at UTA, the second two here at Clemson. While the first two attempted a general coverage of his work, this one, like the third, continues to focus on an imminent reversibility of text-to-figure, or from Text to Photography, Cinema, and the ever-present figure of Death (if you catch the troping). But of course there will be Music as the *mochlos* (or lever/age).

Objectives: The "seminarians" and facilitator will have learned about Roland Barthes's thinking concerning the philosophical and rhetorical relationships between photography and
cinema—the tensions that, for Barthes, exists between the two—and about the relationships between these two media and death. They will have learned about what Barthes calls his "image repertoire." The seminarians and facilitator will have read the primary texts (listed in syllabus) and a few secondary texts (TBD with some provided by the facilitator) and will have studied reproductions of photographs and will have viewed pertinent films that rely on photography as their main images. Seminarians will focus on writing in both traditional academic discourses and in more experimental (from text-to-figure) discourses. And let us not forget music as the leverage. Seminarians will have written a major paper on Barthes for publication. The issue and directions of the paper must be approved by the facilitator.

Assignments: Students are expected/required to write a one-page paper on each book read. The paper is due the first week of each two-week readings of the books and, depending on the facilitator's whims, may very well be presented immediately to all seminarians. The paper should be single-spaced; other than that requirement, it's left to the student to impress the seminar/ians and the facilitator with whatever devices he or she might use to pack the space. The "paper" may be printed on paper, or served up as a .pdf file, or placed online in some ingenious software that allows for animation, etc. These "one-page papers," if done well, may be collected for publication by the facilitator. Caveat: The seminarians are expected to present their very best work, each week, as if at a conference. Any paper not ready at the beginning of the seminar will be lowered two letter grades for the final assessment.... The major paper is traditional in form, for publication in a particular journal.

The brief papers will total 2/3s of the final grade, while the longer paper will total 1/3.

Books:

All of the books listed in the syllabus. + the following:


___, The Neutral: Lecture Course at the College de France (1977-1978). Trans. Rosalind Kraus and Denis Hollier. NY: Columbia UP, 2007. (The last that you will read in the seminar, making it the third. A brilliant book, which should get the attention of a full seminar of its own.)


Vitanza, RCID 8130.1, RBarthes, Fall 2009, 2013, 2016

_The Barthes Effect_. (suggested)


Culler, Jonathan. _Barthes: A Very Short Introduction_. (suggested)


Mireille Ribière, _Barthes_ (has a section on RB and Photography; the book can be purchased as an e-book: http://www.amazon.com/Barthes-Philosophy-Insights-ebook/dp/B0034KYE5A)


**Additionally**, I will give you some .pdf files:

Barthes, "Leaving the Movie Theater" (from _The Rustle of Language_, 345-49)

___. "To the Seminar" (from _The Rustle of Language_, 332-42)


Polan, Dana B. "Roland Barthes and the Moving Image" (in _October_, vol. 18 [1981]: 41-46)

Riffaterre, Michael. "Sade, or Text as Fantasy." (on _Sade, Fourier, Loyola_, in _Diacritics_, vol. 2.3 [1972]: 2-9)


Watts, Philip. "Barthes's Cold-War Cinema." (in _SubStance_, vol. 34.3 [2005]: 17-32)

Other works on photography such as WBenjamin's "Little History of Photography" and
ARnheim's "On the Nature of Photography"

Films/Videos (viewed through the YouTube URLs below):

- Godard, Jean-Luc, and Jean-Pierre Gorin, Letter To Jane (1972)
  Found at: <https://www.youtube.com/watch?v=gLTJ664s5Y>

- Marker, Chris, La Jetée (1962) various cuts …
  a philm about photographic cuts … dig it !
  <https://www.youtube.com/watch?v=tgC7Eh355E4&list=PLZbTxMn70TqcX7PRSQQfJlvC-R59AagK>

  <https://www.youtube.com/watch?v=7vHtK-DoKB8>

Sites (recommendations, but ck with Google.com):

Wikipedia:
<http://en.wikipedia.org/wiki/Roland_Barthes>

On Barthes & Film:
<http://www.coldbacon.com/writing/barthes-rosenbaum.html>

On Christian Boltanski (see MPerloff in Writing the Image....)

<http://www.chrismarker.org/>
<http://www.scope.nottingham.ac.uk/article.php?issue=20&id=1308>

Official Clemson U Notices:

Academic Integrity: "As members of the Clemson University community, we have inherited Thomas Green Clemson's vision of this institution as a 'high seminary of learning.' Fundamental to this vision is a mutual commitment to truthfulness, honor, and responsibility, without which we cannot earn the trust and respect of others. Furthermore, we recognize that academic dishonesty detracts from the value of a Clemson degree. Therefore, we shall not tolerate lying, cheating, or stealing in any form. In instances where academic standards may have been compromised, Clemson University has a responsibility to respond appropriately and expeditiously to charges of violations of academic integrity."
"When in the opinion of a faculty member, there is evidence that a student has committed an act of academic dishonesty, the faculty member shall make a formal written charge of academic dishonesty including a description of the misconduct, to the Dean of the Graduate School. At the same time, the faculty member may, but is not required to, inform privately the student charged of the nature of the allegation."

**Disability Access Statement:** "It is University policy to provide, on a flexible and individualized basis, reasonable accommodations to students who have disabilities. Students are encouraged to contact Student Disability Services to discuss their individual needs for accommodation."

**Attendance:** All doctoral students are expected to attend all meetings unless they are ill with a proper note from a medical doctor or unless they are officially representing the RCID program and Clemson University at a conference or other similar event. Notification should be given in advance to the seminar leader. The students are responsible for the material missed. Every attempt will be made to video or record audio of the seminar.

**Faculty Member's Attendance:** If because of an emergency or official business away from CU, students should wait at least 20 minutes before departing. Advance notice will be given of an absence and make-up times in seminar and through email.

Seminar description and syllabus originated, July 26, 2009. This syllabus is subject to revision: Last revised: December 6, 2015.