

FALL 2012

COURSE NO: **5300-001**

Day & Time: **T 2-4.50pm**

COURSE TITLE: **CRITICAL AND LITERARY THEORY**

INSTRUCTOR: **INGRAM**

DESCRIPTION: Core graduate course, introduction to graduate study in English. This course will cover a wide range of methodological and theoretical approaches to, as well as current issues in, criticism, rhetoric, and literary studies.

TEXTS: *Norton Anthology of Theory and Criticism*

COURSE NO: **5322-001**

DAY & TIME: **W 6.00-8.50pm**

COURSE TITLE: **RECONSTRUCTING THE AMERICAN LITERARY
RENAISSANCE**

INSTRUCTOR: **ROEMER**

DESCRIPTION: The focus of this course is conventional; the angle of vision is not. It is conventional, since we will be concentrating on an era in 19th-century American literature (1850-1855) and five authors (Emerson, Thoreau, Whitman, Hawthorne, and Melville) often depicted as the most important era in American literature and the most revered authors. The angle of vision is less conventional because we will be discussing the period and the authors through three contexts that raise questions about American literature: (1) a Web site that surveys American literature anthologies and histories from the mid-19th-century to the present; (2) discussions of canon formation, especially as these arguments heated up during the late 20th century; and (3) a series of pairings of well-known texts by the five celebrated authors and texts by women, African American, and American Indian authors that either have only recently become part of the canon or are still "outside" the canon.

REQUIREMENTS: Two take-home exams; one in-class final; one research paper

TEXTS: www.uta.edu/english/roemer/ctt (browse); Course Packet (CP; 19th- and 20th-century readings about canon formation, a brief bibliography, and material relating to specific texts); *The Night Chant* (handout) Emerson's "The Poet"; Whitman's "Song of Myself" and "Crossing Brooklyn Ferry (Norton Critical *Leaves of Grass*); Douglass's *Narrative of the Life of Frederick Douglass*; Jacob's *Incidents in the Life of a Slave Girl*; Emerson's "Self Reliance"; Thoreau's *Walden*; Hopi "Powaq-wuuti" (CP); Hawthorne's "Young Goodman Brown" (CP); Stowe's *Uncle Tom's Cabin*; Melville's *Moby-Dick*

COURSE NO: 5327-001

DAY & TIME: Tu 6-8.50pm

COURSE NAME: CHICANO LIT INSTRUCTOR: ARCE

DESCRIPTION: This seminar offers an interdisciplinary introduction to a variety of topics and perspectives in the field of Chicano and Chicana literary studies. The course will provide you with the opportunity to study in-depth some of the literary texts crucial to the understanding and development of the Chicano/a canon. We will also study the critical scholarship that has grown around these texts as a way for us to better understand the critical relationship between text and the cultural debates central to the development of this literary field. The central themes and topics addressed by the course will include identity formation, immigration, cultural assimilation and resistance, education and language, familial structures, work, religion, sexuality, and political empowerment. Moreover, by the end of the semester you will be familiar with the various theoretical approaches used for the critical analysis of Chicano/Chicana literary texts.

COURSE NO: 5359-001

DAY & TIME: Th 6-8.50pm

COURSE NAME:

INSTRUCTOR: WARREN, J

DESCRIPTION: This course serves both a practical and a theoretical purpose. Its practical purpose is to teach GTAs how to teach ENGL 1302, and GTAs are required to take the course concurrently with their first time teaching 1302. Students will develop assignments, a teaching plan, and a class syllabus for the University's first-year argument writing course. On a theoretical level, students will be introduced to some of the major argumentation theorists whose ideas inform classroom instruction, and students will become familiar with different styles of and approaches to argument.

TEXTS: TBA

COURSE NO: 5360-001

DAY & TIME: TH 6-8.50PM

INSTRUCTOR: ALAIMO

COURSE NAME: Contemporary Critical Theory: New Materialisms: Bodies, Environments, Agencies

DESCRIPTION:

New materialist theories are emerging across disciplines, fields, and trans-disciplinary areas, including gender theory, environmental theory, science studies, animal studies, cultural studies, medieval studies, new media theory, and literary studies. These theories challenge the methods and parameters of the humanities by insisting upon the significance, signifying force, and agencies of material bodies, objects, and systems, and by insisting on interactions between the cultural and the physical. This course will introduce a range of new materialist theories including material feminisms, posthumanisms, affect theory, actor-network theory, object-

oriented ontology, and thing theory, examining the methods, frameworks, and ethical trajectories of what is being called the “nonhuman turn” in contemporary theory. The course will begin by considering what materiality means within familiar theories such as those by Marx, Foucault, and Deleuze and Guattari (via a lecture and brief excerpts). We will then read a gender theory classic, Judith Butler’s *Gender Trouble*, considering both why social construction has been so valuable and why new materialists have insisted that the paradigm needs to be challenged or radically expanded. The bulk of the class will consider a range of new materialist texts, including, Bruno Latour, *We Have Never Been Modern*, Donna Haraway, *When Species Meet*, Alaimo and Hekman, *Material Feminisms*, Nicole Shukin, *Animal Capital: Rendering Life in Biopolitical Times*; Levi Bryant, *The Democracy of Objects*; Jeffrey Jerome Cohen, ed., *Animal, Vegetable, Mineral: Ethics and Objects*; Stacy Alaimo, *Bodily Natures: Science, Environment, and the Material Self*; Bill Brown, *A Sense of Things: The Object Matter of American Literature*, and essays by Karen Barad, Jane Bennett, Tim Morton, Eva Hayward, Eve Sedgwick, and Clare Hemmings. The course will include visits from scholars (faculty and graduate students) who are currently working with new materialism. The reading will be kept to a reasonable amount. Students will be able to tailor their seminar paper to their own fields and interests. I will post a syllabus on my web site page “For Grad Students” and on my UTA Research Profile page before August. Please let me know if there are theorists or topics you are particularly interested in: alaimo@uta.edu. Note that *Animal, Vegetable, Mineral* can be purchased as a paper text but is also available here, free: <http://punctumbooks.com/titles/animal-vegetable-mineral-ethics-and-objects/>

COURSE NO: 5389-001

DAY & TIME: Th 2-4.50pm

COURSE NAME:

INSTRUCTOR: MORRIS/KULESZ

DESCRIPTION: This seminar investigates problems and approaches to teaching composition and reading to first-year college students. Readings concentrate on current theories of composition, reading, and critical thinking. Although the course is specifically oriented towards training new graduate teaching assistants at UTA, it is possible to adapt material to other courses and other levels of instruction. Students will learn how to/be able to:

Summarize the major approaches/theories for teaching first-year college composition and writing.

Identify and analyze major problems typically involved in teaching first-year college composition and reading.

Analyze and synthesize information in assigned readings.

Apply information learned in class from readings to addressing typical challenges in teaching composition and reading to first-year college students.

Share with instructors/classmates their own personal insights and observations about teaching composition and reading to first-year college students.

TEXTS: *Rhetoric for Writing Teachers*, 4th edition (Lindermann), *They Say, I Say*, 2nd edition (Graff and Birkenstein), *Pluralizing Plagiarism: Identities, Contexts, Pedagogies* (Howard, Robillard)

COURSE NUMBER: 6329 -001

DAY & TIME: W 2-4.50PM

COURSE TITLE: – The 1890s

INSTRUCTOR: SMITH,J

Description

This course will focus on literary works and cultural obsessions of the 1890s in Europe and the U.S. This is the decade of Social Darwinism, Aestheticism, and Decadence; the 1890s also sees the emergence of the New Woman and new sciences such as sexology and criminology. While British imperialism is at its height, frequent rebellions in the African colonies and unrest in the others attest to the anxieties of empire. And while the U.S. is experiencing its Gilded Age, socialists and race activists such as W. E. B. Dubois are troubling the waters of the republic. Although our focus will be the 1890s, then, we will range far afield in our investigation of this fascinating *fin-de-siècle* decade.

Requirements

Attendance, participation, weekly speculations on the readings, one 5-page paper of textual analysis and one 12-15 page paper of textual analysis and scholarly research

Texts

TBA but will include Darwin and writings of the Aesthetic and Decadent schools, as well as Nietzsche, *Beyond Good and Evil*; Stevenson, *Jekyll and Hyde*; Huysmans, *A Rebours*; Wells, *The Time Machine*; Richard Marsh, *The Beetle*; Dixon, *The Story of a Modern Woman*; Haggard, *King Solomon's Mines*; Chesnutt, *The Marrow of Tradition*

COURSE NUMBER- 6335-002

DAY & TIME: M 6-8.50pm

COURSE NAME: Topics in British Literature: Space and Place in Chaucer

INSTRUCTOR: GUSTAFSON

DESCRIPTION: In his unfinished masterpiece, Geoffrey Chaucer sought to create a world of storytelling bounded by two distinct places, a South London tavern and the great Gothic cathedral in Canterbury. But medieval England's most famous poet was preoccupied by place and space from the very beginning of his career: courtly literary landscapes inherited from French dream poems, imaginary parliaments, bold allegorical monuments to poetry, the erotic and martial goings-on of a doomed Troy. *The Canterbury Tales* was only his final, explicitly

Christian way to meditate on the role of geography and spatial elements in narrative, as well as the (emergent) place of poetry in English in later medieval England.

This seminar has three main aims. The first is to provide an introduction to Chaucer—his language, his relation to trends in late-medieval literary culture, his critical reception. The second is to use his writing to explore some of the ways in which narrative poetry has had, and continues to have, resonance with space and place. We will in part look at Chaucer’s treatment of key medieval literary geographical and topographical commonplaces. We will also consider his response to some of the more important spatial metaphors underlying notions of textuality in the later Middle Ages: the poem as building, the text as field, the book as treasury. Finally, we will attempt set Chaucer’s work in dialogue with some contemporary writers on space and place, including Bachelard, Merleau-Ponty, de Certeau, Lefebvre, Bourdieu, Bhabha, and Soja.

Required texts: *The Riverside Chaucer*, ed. Larry D. Benson et al., 3d ed. (Boston: Houghton Mifflin, 1986) and *The Yale Companion to Chaucer*, ed. Seth Lerer (New Haven: Yale UP, 2007). Assignments will include short response papers, several translation quizzes, a book review, an oral presentation, and a seminar paper.

COURSE NUMBER: 6335-001

DAY & TIME: T 2-4.50pm

COURSE NAME: “Early Women Readers and Writers” INSTRUCTOR: TIGNER

Course Description:

In this course, we will be reading early modern texts written by women to consider the cultural and political nodal points of gendered writing in a highly patriarchal society. Most women’s writing courses have been primarily concerned with tradition literature: poetry, non-fiction prose, plays, and novels written by women who have formed the canon in this period, as established by feminist scholars in the 1980s and 90s. These writers include: Elizabeth I, Elizabeth Cary, Mary Sidney Herbert, Mary Sidney Wroth, Elizabeth Cary, Aemelia Lanyer, Margaret Cavendish, and Aphra Behn. These genres and authors we will be reading, but also next to this canonical view of women’s literature we will also be exploring other kinds of writing, such as receipt books (what the early moderns called cook books), books of midwifery, astrology, and polemical tracts to investigate a larger sense of literacy, writing and the concerns of women in this period. We will therefore be considering writers such as Rachel Speght, Hannah Woolley, Sara Jinner, Jane Sharp, Elizabeth Grey, and Althea Talbot. As we are examining these works by women, we will also be studying the readers who read the texts, how they were read, and how specifically women were using texts written by other women.

This course is also designed so that graduate students will be working on their own writing throughout the course. We will culminate the course with seminar papers, and we will pay particular attention how they might be developed into full scholarly articles. Successful papers will be invited to be submitted to *Early Modern Studies Journal*’s special volume, “Early Modern Readers and Writers,” to compete for the UTA graduate student prize essay contest. The winner of the contest will receive \$100.00 and will have his/her essay published in the journal.

Textbooks for

Behn, Aphra. *The Rover*. London: New Mermaid Series, A & C Black, 2002.

ISBN-10: 0713666714; **ISBN-13:** 978-0713666717

Bowerbank, Sylvia, and Sara Mendelson, ed. *Paper Bodies: A Margaret Cavendish Reader*. Broadview Press, 2000.

ISBN-10: 155111173X; **ISBN-13:** 978-1551111735

Cerasano, S.P., and Marion Wynne-Davies, ed. *Renaissance Drama by Women: Texts and Documents*. London and New York: Routledge, 1996.

ISBN-10: 0415098076; **ISBN-13:** 978-0415098076

Elizabeth I. *Collected Works*. Edited by Leah S. Marcus, Janel Mueller, and Mary Beth Rose. Chicago: The University of Chicago Press, 2000.

ISBN-10: 0226504654; **ISBN-13:** 978-0226504650

Lanyer, Aemilia. *Salve Deus Rex Judaeorum*. Edited by Susanne Woods. Oxford and New York: Oxford University Press, 1993.

ISBN-10: 0195086538; **ISBN-13:** 978-0195086539

Woolley, Hannah. *The Queen-Like Closet; or Rich Cabinet (1670)*: EEBO Editions, Proquest, 2010.

ISBN-10: 1171342985; **ISBN-13:** 978-117134298

Wroth, Mary. *Mary Wroth: The Countess of Montgomery's Urania*. Edited by Mary Ellen Lamb. Tempe, AZ: Medieval & Renaissance Texts & Studies, 2011.

ISBN-10: 0866984518; **ISBN-13:** 978-0866984515