

## Fall 2008 - COURSE DESCRIPTIONS | GRADUATE

COURSE NO: **5300-001**

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

COURSE TITLE: **CRITICAL AND LITERARY THEORY**

INSTRUCTOR **STODNICK**

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DESCRIPTION: This course provides a forum for beginning graduate students to encounter, define, and think through the question of methodology in contemporary English studies. Students will become familiar with the major "schools" of critical theory, including formalism, structuralism, psychoanalysis, reader response theory, feminism, deconstruction, cultural studies, post-colonial theory, and new historicism. We will read extracts from the writings of philosophers and literary critics along with essays which explain, interpret, and contextualize the relationships between these primary theoretical texts. This strategy will enable us to gain a sense of "critical theory" not as a monolithic concept but as a diverse body of writings with a rich and specific intellectual genealogy.

TEXTS: *Modern Criticism and Theory: A Reader* (Lodge and Wood), *The Wife of Bath* (Chaucer, trans. Beidler)

COURSE NO: **5300-002**

DAY & TIME: **T 6.00-9.00pm**

COURSE TITLE: **CRITICAL AND LITERARY THEORY**

INSTRUCTOR **MORRIS**

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DESCRIPTION: Theory & Practice, in this version, will involve weekly exercises in both. About 2/3 of the course will be devoted to literary and cultural theory as it is used in the study of texts; about 1/3 will concern the practices of college and university English departments. Not how to run a committee meeting or run the photocopier (although those practices are more meaningful than they might first appear), but practices that produce knowledge in our very eclectic "discipline." There will be two short papers due each week. Each student will choose a "kit" of four central texts – including a canonical lyric poem, a canonical play, a canonical novel, and a canonical work of detective fiction - to use as a touchstone for these assignments. We will read excerpts from many standard theoretical texts and consider our central text "kit" in the light of these theoretical readings.

REQUIREMENT  
S: Weekly papers

TEXTS: *How to Talk About Books You Haven't Read* (Bayard), *Who Killed Roger Ackroyd?: The Mystery Behind the Agatha Christie Mystery* (Bayard, trans Cosman), *The Murder of Roger Ackroyd* (Christie), *The Norton Anthology of Theory and Criticism* (Leitch et al.)

COURSE NO: **5301-001**

DAY & TIME: **MW 4.00-5.20pm**

COURSE TITLE: **INTRODUCTION TO OLD ENGLISH**

INSTRUCTOR **STODNICK**

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DESCRIPTION: **For Ph.D. students, obtaining a B or better in this course will fulfill (with the approval of your committee) your language requirement.**

Old English was the language written and spoken in England by the people known as the Anglo-Saxons from around the fifth century to long after the Norman Conquest (although this event is conventionally used to demarcate the Old English from the following Middle English period). Our earliest recorded literature in English is written in Old English, and is inaccessible to the casual reader since the language has changed so much in the intervening centuries. This course will provide you with all the tools to read this literature for yourself in the original. We will learn how to pronounce Old English, how a case-based language works, the relevant parts of speech and the system of endings that were added to make words meaningful in Old English sentences. As we progress through the language we will practice

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our skills by completing helpful online grammar exercises and by reading extracts from real Old English texts—including poems, histories, and saints' lives. While this is a language course, and thus some memorization of words and word endings will be necessary, we will also learn much about Anglo-Saxon history and society, looking at their art, architecture, manuscripts, weaponry, jewelry, and dress. Students having completed this course will thus have a working knowledge not only of the language of Anglo-Saxon England but also of the culture more generally. In addition, finishing students will have an increased facility and a greater level of comfort with the grammar and function of Modern English.

The Anglo-Saxon period can in many respects be described as “foundational” to the history of literature in English, and not always in the ways you might expect. For instance, J.R.R. Tolkien was a famous professional Anglo-Saxonist whose academic interests strongly influenced his fiction. Thomas Jefferson was a passionate amateur practitioner, who saw many connections between this early period and his own. So become an Anglo-Saxonist for a semester—it might have more lasting effects than you think, whatever your eventual choice of specialization.

REQUIREMENT S: Because this is a language course, we will be meeting twice a week and attendance/preparedness/participation will be essential to a student's success. Short in-class weekly quizzes; Midterm; Final; 7-10 page paper

TEXTS: *Introduction to Old English* (Baker)

COURSE NO: **5326-001**

DAY & TIME: **W 2.00-5.00pm**

COURSE TITLE: **18<sup>th</sup> AND 19<sup>th</sup> C. AFRICAN-AMERICAN RELIGIOUS WRITING** INSTRUCTOR **MAY** :

DESCRIPTION: We will study the religious contexts of late eighteenth- and early nineteenth-century America and England to examine the ways in which Africans and their descendants resisted, adopted, changed, and used religion as a source of inspiration in everyday life to resist social and political oppression. We will begin with the literary works of Jupiter Hammon and continue through early African American texts (those written roughly between 1760 and 1840) focusing mainly on the religious and theological aspects of the early literature within the tradition. In the effort to understand the emergence of Black social gospels, we will work out how Africans and their descendants in British North America incorporated unique forms of African American Christianity into the literature and culture of the era, setting the president for future writings within the tradition. We will also read a number of theoretical essays on Black theology from Cain Hope Felder's *Stony the Road we Trod: African American Biblical Interpretation* as well as a number of historical essays that will help to further historicize our primary readings.

- The aim of the course is to have students examine the distinctive elements of what constitutes African American Christianity and their relation to the literature.
- To develop a working knowledge of eighteenth-century theology and the changes various theological traditions underwent between 1700 and 1840.
- To effectively apply our knowledge of theological principles and philosophy to analyses of literary and historical texts.
- A final paper.

REQUIREMENTS: Weekly one-page papers, Oral presentation, Final paper  
TEXTS: *Slave Religion: The "Invisible Institution" in the Antebellum South* (Raboteau), *Stony the Road We Trod* (Felder, ed.), *The Collected Works of Phillis Wheatley* (Wheatley), *Quobna Ottobah Cugoano: Thoughts and Sentiments* (Cugoano), *David Walker's Appeal* (Hinks, ed)), *Maria W. Stewart, America's First Black Woman Political Writer* (Richardson), *The Souls of Black Folk* (Dubois), *Reconsidering the Souls of Black Folk* (Crouch and Benjamin)

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COURSE NO: **5359-001**

DAY & TIME: **T 2.00-5.00pm**

COURSE TITLE: **ARGUMENTATION THEORY**

INSTRUCTOR **FRENCH**

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DESCRIPTION: Emphasis on theories of writing that concern the rhetorical aims of "to persuade" and "to Convince." Attention to forms of argumentation, claims, case construction, revision, distinction between "rhetorical" and "logical" argumentation. Attention to such theorists as Aristotle, Cicero, Perelman, and Toulmin.

TEXTS: *From Critical Thinking to Argument* (Barnett, Bedau), *Teaching Argument in the Composition Course* (Barnett), *The Rhetorical Tradition, 2/E* (Bizzell, Herzberg), *The Rhetoric of Reason* (Crosswhite), *The Argument Culture* (Tannen), *Visual Rhetoric in a Digital World* (Handa)

COURSE NO: **5360-001**

DAY & TIME: **M 6.00-9.00pm**

COURSE TITLE: **BAKHTIN AND DIALOGISM**

INSTRUCTOR **PORTER, K**

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DESCRIPTION: This course will concentrate on intensive readings of the major works of Mikhail Bakhtin and his colleagues, V.N. Volosinov and P.N. Medvedev, whose work on "dialogism" is of still growing importance to researchers in English studies broadly conceived. The course will also provide some context for the work of the members of the so-called "Bakhtinian Circle" by reading through some of texts of their precursors and contemporaries. We will also explore some of the recent explications and applications of dialogism by contemporary literary theorists, rhetoricians, compositionists, and discourse analysts.

TEXTS: *The Dialogic Imagination* (Bakhtin), *Speech Genres and Other Late Essays* (Bakhtin), *The Formal Method in Literary Scholarship* (Medvedev), *Course in General Linguistics* (Saussure), *Marxism and the Philosophy of Language* (Volosinov), *Spirit of Language in Civilization* (Vossler)

COURSE NO: **5360-002**

DAY & TIME: **R 2.00-5.00pm**

COURSE TITLE: **HEIDEGGER**

INSTRUCTOR **FRANK**

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DESCRIPTION: How are philosophy and literature related? What do they have to do with each other? What *IS* philosophy? What *IS* literature? How does the thought that provides us with the one (philosophy) broaden, deepen, intensify, clarify, "light up" the other (literature)--and vice versa? To begin to ponder these questions, we read philosophy in its most powerful and influential contemporary form. To answer the questions (in a variety of ways), we write a series of one-page papers bringing philosophical understandings to selected literary works.

What can be exciting here are not only the revelations about literature that philosophy brings to light, but also the intensifications and enlargements of philosophy that literature makes possible.

TEXTS: *Being and Time* (Heidegger, McQuarrie/Robinson trans.), *Parmenides* (Heidegger), *The Genesis of Heidegger's Being and Time* (Kisiel), *Plato's Sophist* (Heidegger)

COURSE NO: **6330-001**

DAY & TIME: **M 2.00-5.00pm**

COURSE TITLE: **RESTORATION AND 18<sup>TH</sup> CENTURY DRAMA**

INSTRUCTOR **SMITH**

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DESCRIPTION: We will read Restoration and 18C British plays for their politics and their representations of class and gender relations; we will also pay some attention to the development of such genres as the domestic tragedy. In addition to plays by women and men, we will read some other contemporary texts and selected critical readings of the plays.

REQUIREMENTS: Attendance, participation, 5-page paper of textual analysis, 20-page paper of research and textual analysis

TEXTS: *British Dramatists from Dryden to Sheridan* 2<sup>nd</sup> edition (Nettleton and Case, eds.), *Broadview Anthology of Restoration and 18<sup>th</sup> Century Drama Concise Edition*, *Aphra Behn: Oroonoko, The Rover and Other Works* (ed. Todd)

COURSE NO: **6339-001**

DAY & TIME: **R 6.00-9.00pm**

COURSE TITLE: **ENVIRONMENTAL THEORY AND LITERATURE**

INSTRUCTOR **ALAIMO**

DESCRIPTION: This course will introduce the broad interdisciplinary fields of environmental humanities and animal studies by focusing on North American literatures from the 19th century to the present. We'll begin by introducing the major topics and questions in the environmental humanities and animal studies. We'll continue to discuss these topics as they play out in specific literary texts and historical contexts, considering the ethical, political, and philosophical implications of particular representations of nature, environment, animals, and the human. Topics will include: nature writing and environmental movements, environmental justice, toxic bodies, human/animal relations, animal cultures, the desert and the West, food and environmental health, genetic engineering, the cyborg, and the posthuman. Along with the books listed below, we will read a range of theory and criticism, as well as brief selections of poetry and prose by Thoreau, Mary Austin, Linda Hogan, Ursula LeGuin, Simon Ortiz, and others. [If there are topics or texts or authors you would like to see included, please email me: [stacya@exchange.uta.edu](mailto:stacya@exchange.uta.edu).]

TEXTS: *The Future of Environmental Criticism* (Buell), *Moby Dick* (Melville), *The White Bone* (Gowdy), *Desert Solitaire* (Abbey), *Silent Spring* (Carson), *Living Downstream* (Steingraber), *Body Toxic* (Antonetta), *Tracks* (Erdrich), *Watershed* (Everett), *Wounded* (Everett), *Do Androids Dream of Electric Sheep* (Dick), *Walden and Resistance* (Thoreau), *Oryx and Crake* (Atwood), *All Over Creation* (Ozeki); films: *Blade Runner*, course packet

COURSE NO: **6339-002**

DAY & TIME: **W 6.00-9.00pm**

COURSE TITLE: **LITERATURE AS PERFORMED, WRITTEN, & DIRECTED BY AMERICAN INDIAN WOMEN**

INSTRUCTOR **ROEMER**

DESCRIPTION: We will examine oral narratives, autobiography, poetry, drama, fiction, and film written, directed, or performed by American Indian women. The female figures range from the mythological to the suburban; from elderly women who are the "last of their tribe" to young children who represent the future; from Southwestern pueblos to Brooklyn backyards. The analytical foci will be on gender and genre, though the literature and our discussions will not be restricted to these emphases.

REQUIREMENTS: Papers: 1 research Exams 2 or 3 take-home; 1 in-class final

TEXTS: *Spider Woman's Granddaughters* (Allen), *Papago Woman* (Underhill), *Storyteller* (Silko), *Mabel McKay* (Sarris & McKay), *She Had Some Horses* (Harjo), *Saanii Dahataal: The Women Are Singing* (Tapahonso), *Solar Storms* (Hogan), *Tales of Burning Love* (Erdrich), course packet (non-fiction, fiction, poetry; also newspaper ads and articles and critical essays), films: *Arrowboy and the Witches* (A Leslie Marmon Silko Film), *Sun, Moon, and Feather* (Spider Woman Theater), *Naturally Native* (Valerie Red-Horse); and *Miss Navajo*

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(documentary)