

Spring 2009 - COURSE DESCRIPTIONS | GRADUATE

COURSE NO: 5300-001

DAY & TIME: W 6-9.00pm

COURSE TITLE: CRITICAL AND LITERARY THEORY

INSTRUCTOR: RICHARDSON

TEXTS: Modern Criticism and Theory (Lodge)

COURSE NO: 5307-001

DAY & TIME: M 2-4.50pm

COURSE TITLE: 19TH CENTURY BRITISH LITERATURE
AND CULTURE

INSTRUCTOR: SMITH

DESCRIPTION: This course is, to speak oxymoronically, an in-depth overview of the writings and culture of what's known as the long nineteenth century (1789 to 1914) in Britain. As an overview, it makes connections between the so-called Romantic and Victorian periods, takes up imperial as well as domestic politics and power relations, and includes significant non-literary figures such as Darwin. While avoiding periodizations and platitudes, we will attempt to come to some understanding of what is characteristically nineteenth-century in Britain.

REQUIREMENTS: Attendance, participation; weekly page of speculations; a 5-page paper of textual analysis and a 15-20 page paper of research and analysis.

TEXTS: TBA but will probably include *Zofloya* by Charlotte Dacre, *The Imperialist* by Sara Duncan, *The Time Machine* by Wells, *News from Nowhere* by Morris, *Moths* by Ouida, and a load of 19th century poetry and essays.

COURSE NO: 5308-001

DAY & TIME: M 6-9.00pm

COURSE TITLE: SHAKESPEARE'S TRAGEDIES

INSTRUCTOR: TIGNER

DESCRIPTION: The dual purpose of the class is to prepare graduate students for a career in academia and to develop the expertise and knowledge that would enable the students to apply these learned skills in the world of work. This class seeks to answer the perennial question for those who choose not to teach: "What do you do with an English degree?" As this new course concentrates on Shakespeare's Tragedies: Texts, Criticism, and Performance, we will liaise with local theatres, in particular Dallas Shakespeare company, to work with the textual production: program notes, advertisements, newsletters, and grant proposals.

TEXTS: *Norton Anthology of Shakespeare's Plays*, *The Copyeditor's Handbook: A Guide for Book Publishing and Corporate Communications* (Einsohn), *Making Shakespeare: From Stage to Page* (Stern)

COURSE NO: 5323-001

DAY & TIME: R 6-9.00pm

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COURSE TITLE: **AMERICAN LITERATURE SINCE 1900** INSTRUCTOR: **PORTER, L.**

DESCRIPTION: From World War I to Viet Nam, the telephone to the internet and the Model T to the space age, the twentieth century brought enormous social, political, economical and intellectual change to America. The Civil Rights and feminist movements transformed the social landscape, the GI Bill and the teenager came into being, and pop culture and the media became forces to reckon with.

This course traces changes in the fiction, poetry and drama that both chronicle and contribute to these seismic shifts by pairing key writers from the first and second halves of the century:

Hemingway and Oates (plus O'Brien): *Alienation, Then and Now*
Faulkner and Morrison: *The South and its Legacy*
Bellow and Ozick: *Jewish American Literature*
Eliot and Lee: *Modern and Contemporary Poetry*
O'Neill and Hwang: *Modern and Postmodern Drama*

Upon completion of the course, students should have an understanding of some of the major literary themes, movements and developments of the century; a good working knowledge of these artists and of cultural and feminist criticism (my primary approach); and finely-honed textual analysis skills. In addition to the readings, students will be asked to do weekly one-page response papers, an oral presentation on a topic of their choice, a major paper and a final exam.

REQUIREMENTS: One-page papers, an oral presentation, 12-15 page major paper, and a final exam

TEXTS: *The Sun Also Rises* and selected stories (Hemingway), *Black Water* and selected stories (Oates), "The Things They Carried" (O'Brien), *Absalom! Absalom!* (Faulkner), *Beloved* (Morrison), *The Wasteland: A Facsimile and Transcript of the Original Drafts* (Eliot), *Rose* (Lee), *Long Day's Journey Into Night* (O'Neill), *A Moon for the Misbegotten* (O'Neill), *M. Butterfly* (Hwang), *Seize the Day* (Bellow), *The Twentieth-Century Novel: An Introduction* (Kershner), *The Shawl* (Ozick)

COURSE NO: **5326-001**

DAY & TIME: **R 2-4.50pm**

COURSE TITLE: **EARLY AMERICAN POETRY**

INSTRUCTOR: **HENDERSON**

DESCRIPTION: This course examines American poetry in the seventeenth, eighteenth and nineteenth centuries. Of particular interest is how the lyric form has shaped the interpretation of historical poetry: what has been elucidated and what has been obscured? From Puritan poets to neoclassical verse to Whitman and Dickinson, with forays through commonplace and periodical poetry, students will gain an overview of early American poetry and current debates in the scholarship.

REQUIREMENTS: Weekly poetry explications, seminar paper, and recovery project.

TEXTS: *Complete Poems* (Whitman), *Poems of Emily Dickinson* (ed. Franklin), *American Poetry: Seventeenth and Eighteenth Centuries* (ed. Shields), *Nineteenth-Century American Poetry* (ed. Spengemann). Recommended: *Poetry Handbook* (Oliver), *MLA*

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Handbook (Gibaldi)

COURSE NO: 5326-002

DAY & TIME: T 6-9.00pm

COURSE TITLE: SYMPATHY AND VIOLENCE IN 19TH
CENTURY AMERICA

INSTRUCTOR: MATHESON

DESCRIPTION: This course focuses on sympathy, compassion, and related emotional responses to forms of violence endemic in nineteenth-century American life. We will begin with eighteenth-century theories of sympathy, including Adam Smith's influential discussion in *The Theory of Moral Sentiments*. The concept of sympathy or "fellow feeling"—our ability to respond emotionally to the experiences of others, particularly their suffering—became especially important in American culture during the early nineteenth century, providing a culturally privileged framework for understanding our relation to other people. We will explore the language of "the heart," of sympathy and compassion, within various contexts for violence in nineteenth-century America, including African American slavery, conflict between European Americans and American Indians, and the Civil War. We will consider how sympathy was imagined to prevent or mitigate violence, to defuse aggression, to promote a humane response to suffering, or to incite political action. We will also look at writers who challenged the cultural value accorded to sympathy, questioning the belief that sympathy is selfless love, or that compassion is what makes us human, even suggesting that sympathy itself might sometimes be experienced as a form of violence. We will explore the lasting significance of such ideas today, when they seem more important and more troubled than ever, speculating about what the nineteenth century has to say about the role of compassion in twenty-first century contexts of violence and warfare. In addition to various nonliterary primary texts, we will read recent critical, theoretical, and historical writing relevant to these issues by Lynn Hunt, Lauren Berlant, Judith Butler, and Jacques Derrida, among others.

*Note on Whitman: I've ordered a rather expensive paperback edition of *Leaves of Grass* for the course. But because we will primarily focus on the section *Drum-Taps*, and a few other assorted poems, it isn't necessary to purchase this book for the course, especially if you already have another edition that contains these poems. Those who would like to read the poems online can find them at the excellent Walt Whitman Archive website: www.whitmanarchive.org. The Oxford paperback edition of Whitman's *Memoranda During the War* is also pricey, but used copies are available at Amazon.com and other sites.

TEXTS: *Edgar Huntly* (Brown) *Billy Budd and Other Stories* (Melville), *Hope Leslie* (Sedgwick), *Uncle Tom's Cabin* (Stowe), *Leaves of Grass* (Whitman), *Short Stories* (Alcott), *Incidents in the Life of a Slave Girl* (Jacobs); additional readings will be available through e-reserves.

COURSE NO: 5358-001

DAY & TIME: W 2-4.50pm

COURSE TITLE: WRITING ASSESSMENT

INSTRUCTOR: WARREN, J

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DESCRIPTION: This course will introduce students to the latest research and best practices in the area of writing response and assessment. We'll begin at the micro-level, exploring research on formative feedback in the writing classroom and attempting to answer the question: what is the best method of responding to student writing while it is still in progress? Staying at the classroom level, we'll next examine research on summative feedback and grading. We'll consider the advantages and drawbacks of different methods of grading, including holistic, rubric, and portfolio assessment. Finally, we'll pull back to the macro-level and examine research on different methods of writing program evaluation. In this part of the course, students will have the opportunity to practice hands-on assessment by participating in the departmental assessment of English 1301.

TEXTS: Course pack

COURSE NO: 5380-001

DAY & TIME: M 6-9.00pm

COURSE TITLE: ARCHIVE/DATABASE/INTERFACE

INSTRUCTOR: GUERTIN

DESCRIPTION: The archive may well be the guiding metaphor of the information age. It is a multimodal repository that we dip into to retrieve data and images; it is a measure of our biological origins written in DNA; it is a language of classification; it is a storehouse of trauma; it is an ongoing source of artistic inspiration and technological innovation. The history of how we write, store and create memories is integrally intertwined with what it means to be human. Memory is messy, built of associations, fragments, snapshots and whiffs of the past, derived from the senses and the body rather than from logic or knowledge. It is only through technology and art – the interfaces of memory – that we make sense of the past. Students will apply their theoretical explorations to exploring in-depth 'forgotten' local narratives, cultural events or artifacts in the face of the prevailing Texan aversion to remembering its history.

Taking a historical overview of archival systems and making direct use of UT Arlington's Special Collections, we will look for the places at which inscription, data and aesthetics meet. We will ground our discussion in several specific topics: the history of memory, the architecture of memory, the concept of inscription and the body as a writing surface, information aesthetics and conceptual modeling, and the affect of the database as a storehouse and source for digital art. We will look at critical theory, historical writings, technologies, interfaces, and analog and digital art, to get a sense of the role of the archive, and its descendant the database, in the 21st century. The course involves the use of applied theory: firstly, theories of the archive along with real use of Special Collections; secondly, an investigation of the database and how it informs digital repositories, and finally, an interrogation of the nature of the interface and the use of iMovie to create a digital video (in iMovie 06) from a combination of archival materials and location footage on a narrative topic of local historical interest. Can also be taken as a History credit as HIST 5348.

TEXTS: *Archive Fever: A Freudian Impression* (Derrida), *The Archive: Documents in Contemporary Art* (Merewether), *The Dallas Myth: The Making and Unmaking of An American City* (Graff), *Database Aesthetics: Art in the Age of Information Overflow* (Vesna)

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COURSE NO: 6333-001

DAY & TIME: W 6-9.00pm

COURSE TITLE: MAGICAL REALISM

INSTRUCTOR: FARIS

DESCRIPTION: This course will study the genre of magical realism, fiction in which “irreducible elements” of magic are included in otherwise realistic narratives. Until quite recently, magical realism had been largely associated with Latin American literature, but now it is increasingly becoming recognized as perhaps the most important trend in contemporary international fiction. Because magical realism has been unusually powerful as a decolonizing agent, and also because the term has elicited some controversy, discussion of these novels will provide an opportunity to investigate concepts in postcolonial studies as it intersects with theories of narrative. Our discussion will concentrate on careful analyses of these magical realist texts and their critical and cultural contexts, but since this movement is playing a central role in contemporary international fiction (and film), our investigation of it will also broaden to include more general discussions of contemporary literature and popular culture. In addition to analyzing these primary literary texts, and the cultural work they are performing, we will also consider the work of recent theoreticians, such as Lyotard, McHale, Bhabha, Spivak, and others, in order to place magical realism within the context of postmodern and postcolonial thought.

TEXTS: *Magical Realist Fiction: An Anthology* (Young and Hollaman); *Magical Realism: Theory, History, Community* (Zamora and Faris); *One Hundred Years of Solitude* (Garcia Marquez); *The Book of Laughter and Forgetting* (Kundera); *Distant Relations* (Fuentes); *The White Hotel* (Thomas); *Midnight's Children* (Rushdie); *Perfume* (Suskind); *Imagining Argentina* (Thornton); *Beloved* (Morrison); *Pig Tales* (Darrieussecq); *Like Water for Chocolate* (Allende, film); coursepack. Recommended: *Ordinary Enchantments: Magical Realism and the Remystification of Narrative* (Faris)

COURSE NO: 6333-002

DAY & TIME: R 6-9.00pm

COURSE TITLE: SODOM AND ITS AFTERLIVES

INSTRUCTOR: GUSTAFSON

DESCRIPTION: Utterly destroyed in Genesis 19, Sodom has nonetheless continued to haunt the West, and even today is one of a few biblical names to have common currency and carry political charge. This seminar examines some of the afterlives of Sodom – in literature, the visual arts, theology, and law – from the Bible through the eighteenth century. Part of our goal will be to chart the literal and figurative topicality of Sodom: the special and changing place of this place in Western consciousness. From its origins in the narrative of Abrahamic covenant, the story of Sodom was a focal point not only of transgression and judgment but also of the possibility of an alternative order, one based human rather than divine law – in short, what would one day come to be known as the modern secular world. To study Sodom is thus to study culture more generally, and our goal will be to use the particular case of Sodom to consider more broadly some of the tools, textual and otherwise, by which medieval and early modern writers made knowledge about culture. Primary texts will include selections from the Bible, biblical exegesis, Augustine, Peter Damian, Thomas Aquinas, Dante, Milton, the Earl of Rochester, the Marquis de Sade, as well as a number of other preachers, poets, travel writers, and pamphleteers; secondary works will be

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drawn from recent historical and theoretical work on cartography, landscape, the city, and sexuality. The course will focus mainly on primary works from before 1800, but students who wish to do so will also be encouraged to conduct research on more recent cultural artifacts.

TEXTS: 2 course packs

COURSE NO: **6350-001**

DAY & TIME: **M 2-5.00pm**

COURSE TITLE: **RHETORIC OF AUTHENTICITY**

INSTRUCTOR: **RICHARDSON**

DESCRIPTION: During the presidential primaries and beyond, there was much talk – primarily on cable news – about the comparative authenticity of candidates. While listening to one of these discussions, I realized that, written on the package of the tortilla chips I was eating were the words “Authentic Mexican Flavor.” The Rhetoric of Authenticity was born of this coincidence and will examine what we mean when we use the appellation “authentic” for music, food, politics, art, literature, etc. Is authenticity determined by something inherent to an object or person? Or is authenticity something recognized by an audience and attributed to an object afterwards? If the former, how is it recognized? If the latter, is it possible to create an authentic anything? In either case, by what may authenticity be measured and when do calls for the authentic matter?

REQUIREMENTS: Coursework will consist of weekly responses to the readings, presentations, and one short précis and a longer research paper on something claiming authenticity.

TEXTS: *The Ethics of Authenticity* (Taylor), *Faking It: The Quest for Authenticity in Popular Music* (Barker), *Sound Unbound: Sampling Digital Music and Culture* (Miller), *Simulacra and Simulation* (Baudrillard), various essays and book excerpts.

COURSE NO: **6360-001**

DAY & TIME: **T 2-5.00pm**

COURSE TITLE: **POST-STRUCTURALISM & FEMINISM**

INSTRUCTOR: **INGRAM**

DESCRIPTION: This course will examine some of the major tenets of poststructuralist theory, particularly its interest in and engagement with questions of gender. We will read key texts by Nietzsche, Heidegger, Levinas, Lacan, and Derrida, and examine feminist responses to them by Irigaray, Kristeva, Butler, Grosz, and others. Central to our examination will be to understand the role of language and representation in poststructuralist thought and the importance of the body in recent feminist scholarship.

REQUIREMENTS: Assignments will include weekly reading précis exam, and a final paper in which you will apply some of the main theoretical ideas to a historical, cultural, or literary text.

TEXTS: *Gender Trouble* (Butler), *Undoing Gender* (Butler), *Volatile Bodies* (Grosz), *The Signifying Body* (Ingram), *Speculum of the Other Woman* (Irigaray), *An Ethics of Sexual Difference* (Irigaray), *Feminine Sexuality* (Lacan, Mitchell, ed.), *Derrida and Feminism* (Feder, Rawlinson, Zakin, eds.)