

English 5300: Theory and Practice in English Studies

Core course for graduate programs in English

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Spring 2016

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Class time and place: Wednesdays: 6-8:50, Carlisle Hall, 201.

Office Hours: Tues.—Thurs. 12:30-2, and Wed. 5-6, and by appointment.

“All human knowledge takes the form of interpretation” (Walter Benjamin)

“My mother is a fish.” (Faulkner, *As I Lay Dying*)

Course Description:

"Core graduate course, introduction to graduate study in English. Covers a wide range of methodological and theoretical approaches to, as well as current issues in, criticism, rhetoric, and literary studies. Enrollment requires the approval of the Graduate Advisor in English" (UTA Catalog). This course will introduce graduate students to important theories and methodologies in English studies and the interdisciplinary humanities. We will also briefly consider issues related to graduate school and to the larger profession. Class time will consist of lecture, discussion, and presentations. Active, engaged, participation in class discussions is essential. At least 8 weekly papers and four presentations will be required.

Required Texts:

William Faulkner, *As I Lay Dying*. (Vintage: The Corrected Text)

Ana Castillo, *So Far from God*

Robert Dale Parker, *How to Interpret Literature: Critical Theory for Literary and Cultural Studies*. (third edition, 2014), ISBN-13: 978-0199331161

Robert Dale Parker, *Critical Theory: A Reader for Literary and Cultural Studies*. 2012, ISBN-13: 978-0199797776

Rosi Braidotti, *The Posthuman* (Polity, 2013)

Note: PDFs will be available on our Blackboard page:

<https://elearn.uta.edu/webapps/login/> You may print out the readings yourself or you may bring electronic versions to class. You **must** have some annotated version of the readings to work with in class, however. Since I do not usually allow computers in class, please do not open up any other files, email, or internet access during class time.

Course Requirements:

Participation, Presentations, Attendance and report on one talk: 20%

Weekly Papers: 8 papers, 10% each: 80%

You must complete all the required work in order to obtain credit for the course.

From week two to week fifteen, a 6-page (2,000 word) paper will be due, on the readings for that week, at the beginning of class. You may skip papers for some of the weeks, or, you may write more papers than are required. In the end, I will count your 8 highest grades. (Even if you do not choose to write every week, you are required to do all the reading every week and to participate, in an informed manner, in all class discussions.)

You will need to write at least two papers for each of the following forms: application, compare and contrast, evaluation, and position. The application papers take one theoretical argument or method and apply it to a “text” of your choosing. The comparative essays will compare and contrast the methods, assumptions, aims, and results of two theories, one of which must be on that week’s reading list. The evaluation papers examine an entire theoretical “school,” examining the benefits and limitations of that general approach. In the position papers, you weave together your own position (within or with the theoretical school for that week), by drawing upon at least 3 theorists. Papers will be graded on how well they demonstrate a solid understanding of the texts, as well as on how rigorous, illuminating, convincing, and well-written they are. Late papers will not be accepted. “6 double-spaced pages” to me, means about 2,000 words. Work on making your prose as precise and concise as you can to pack in the most content. Please list the word count on the top left hand corner of the paper, under your name.

Mechanics: All papers must be “typed,” stapled, and have a significant title. Please do NOT use plastic folders or paperclips for your paper—a staple is sufficient. All papers are due at the very beginning of the class. I never accept faxed papers or emailed papers. Be sure to keep an extra copy of your paper. Please Note: plagiarism is a serious offense and will be punished to the full extent.

Presentations: Four formal presentations are required. The first two correspond to the weekly papers—please sign up for two different genres on two different weeks. The first two presentations should each last about 15 minutes and conclude with discussion questions for the class. (You may hand in a version of your presentation to count as a paper, and these two papers may be up to 7 pages long.) Everyone will present on one character from *As I Lay Dying* and on and on one chapter from *So Far From God*, analyzing and interpreting particular sections using both close reading skills and theoretical concepts (one of these may be handed in as an “application” paper.)

Participation/Attendance: Your active, informed participation is crucial to the success of the course. Carefully prepare for each class period by doing the reading in a rigorous and inquisitive manner. Every day that you come to class you should have something valuable to say. I will grade on actual participation, rather than on mere attendance. However, if you miss class two or more times, I will lower your course grade and if you miss more than that you will fail the course. (One absence is allowed.)

Attendance and report on one talk: In order to take advantage of the many exciting events at UTA and to connect the course to discussions and communities on campus, all students will be required to attend an academic event at UTA and write a short summary and reflection on the talk, considering its theories, methods, arguments, and perspectives as they relate to this class. Please figure out which talk would best fit your schedule and your interests. Options include: Webb Lecture Series (History, March 10th, “Deportation in the Americas,”) Michelle Atherton’s video and artist talk about a deep sea trip, March 10th; Women’s History Month (WGS, various talks in March); a Center for Mexican American Studies talk, <http://www.uta.edu/cmas/CMASSpeaker15.html>; Center for African American Studies, “Pursuing Justice for All,” Feb. 12 & 13, <http://www.uta.edu/caas/>; “Immigrant Consciousness: Decolonial Symposium,” Feb. 26-March 5, <http://www.uta.edu/english/> or other, related talks. Please hand in a brief summary/analysis of the talk (2-3 pages) at the following class period and give a brief oral report on the talk at the beginning of class.

Course Objectives & Learning Outcomes

1. Students should develop and then demonstrate a solid understanding of particular theories, concepts, methods, arguments, and questions in English studies and interdisciplinary critical theory. We expect that a strong foundation in critical theory will be invaluable for further progress in the graduate program; that is why this is a core graduate course for the program.
2. Students should write in an informed manner, about the readings for each week, demonstrating their ability to compare and contrast, evaluate, extend, and apply the theories, arguments, concepts, and frameworks. The prose should be lucid, precise, effectively organized, and dense with content. The arguments should be complex and nuanced. The texts should be represented accurately.

3. Students should be able to speak about these difficult theories, questions, and texts, in an informed, organized manner in their oral presentations and should be able to make knowledgeable, valuable contributions to the class discussions.

4. Students will be introduced to research methods and technologies, with the assistance of UTA librarians and will be introduced to professional practices, protocols, and challenges.

Resources for research and writing:

Stanford Encyclopedia of Philosophy, <http://plato.stanford.edu>

UTA Writing Center, <http://www.uta.edu/owl/>

MLA Style Guide: Purdue OWL, <https://owl.english.purdue.edu/owl/resource/747/01/>

Concise writing lesson: <https://owl.english.purdue.edu/owl/resource/635/01/>

Official UTA Policies

Drop Policy: Students may drop or swap (adding and dropping a class concurrently) classes through self-service in MyMav from the beginning of the registration period through the late registration period. After the late registration period, students must see their academic advisor to drop a class or withdraw. Undeclared students must see an advisor in the University Advising Center. Drops can continue through a point two-thirds of the way through the term or session. It is the student's responsibility to officially withdraw if they do not plan to attend after registering. **Students will not be automatically dropped for non-attendance.** Repayment of certain types of financial aid administered through the University may be required as the result of dropping classes or withdrawing. For more information, contact the Office of Financial Aid and Scholarships (<http://web.uta.edu/aao/fao/>).

Disability Accommodations: UT Arlington is on record as being committed to both the spirit and letter of all federal equal opportunity legislation, including *The Americans with Disabilities Act (ADA)*, *The Americans with Disabilities Amendments Act (ADAAA)*, and *Section 504 of the Rehabilitation Act*. All instructors at UT Arlington are required by law to provide "reasonable accommodations" to students with disabilities, so as not to discriminate on the basis of disability. Students are responsible for providing the instructor with official notification in the form of a letter certified by the **Office for Students with Disabilities (OSD)**. Students experiencing a range of conditions (Physical, Learning, Chronic Health, Mental Health, and Sensory) that may cause diminished academic performance or other barriers to learning may seek services and/or accommodations by contacting:

The Office for Students with Disabilities, (OSD) www.uta.edu/disability or calling 817-272-3364.

Counseling and Psychological Services, (CAPS) www.uta.edu/caps/ or calling 817-272-3671.

Only those students who have officially documented a need for an accommodation will have their request honored. Information regarding diagnostic criteria and policies for obtaining disability-based academic accommodations can be found at www.uta.edu/disability or by calling the Office for Students with Disabilities at (817) 272-3364.

Title IX: *The University of Texas at Arlington does not discriminate on the basis of race, color, national origin, religion, age, gender, sexual orientation, disabilities, genetic information, and/or veteran status in its educational programs or activities it operates. For more information, visit uta.edu/eos. For information regarding Title IX, visit www.uta.edu/titleIX.*

Academic Integrity: Students enrolled all UT Arlington courses are expected to adhere to the UT Arlington Honor Code:

I pledge, on my honor, to uphold UT Arlington's tradition of academic integrity, a tradition that values hard work and honest effort in the pursuit of academic excellence.

I promise that I will submit only work that I personally create or contribute to group collaborations, and I will appropriately reference any work from other sources. I will follow the highest standards of integrity and uphold the spirit of the Honor Code.

UT Arlington faculty members may employ the Honor Code as they see fit in their courses, including (but not limited to) having students acknowledge the honor code as part of an examination or requiring students to incorporate the honor code into any work submitted. Per UT System *Regents' Rule* 50101, §2.2, suspected violations of university's standards for academic integrity (including the Honor Code) will be referred to the Office of Student Conduct. Violators will be disciplined in accordance with University policy, which may result in the student's suspension or expulsion from the University.

Electronic Communication: UT Arlington has adopted MavMail as its official means to communicate with students about important deadlines and events, as well as to transact university-related business regarding financial aid, tuition, grades, graduation, etc. All students are assigned a MavMail account and are responsible for checking the inbox regularly. There is no additional charge to students for using this account, which remains active even after graduation. Information about activating and using MavMail is available at <http://www.uta.edu/oit/cs/email/mavmail.php>.

Student Feedback Survey: At the end of each term, students enrolled in classes categorized as "lecture," "seminar," or "laboratory" shall be directed to complete an online Student Feedback Survey (SFS). Instructions on how to access the SFS for this course will be sent directly to each student through MavMail approximately 10 days before the end of the term. Each student's feedback enters the SFS database anonymously and is aggregated with that of other students enrolled in the course. UT Arlington's effort to solicit, gather, tabulate, and publish student feedback is required by state law; students are strongly urged to participate. For more information, visit <http://www.uta.edu/sfs>.

Final Review Week: A period of five class days prior to the first day of final examinations in the long sessions shall be designated as Final Review Week. The purpose of this week is to allow students sufficient time to prepare for final examinations. During this week, there shall be no scheduled activities such as required field trips or performances; and no instructor shall assign any themes, research problems or exercises of similar scope that have a completion date during or following this week *unless specified in the class syllabus*. During Final Review Week, an instructor shall not give any examinations constituting 10% or more of the final grade, except makeup tests and laboratory examinations. In addition, no instructor shall give any portion of the final examination during Final Review Week. During this week, classes are held as scheduled. In addition, instructors are not required to limit content to topics that have been previously covered; they may introduce new concepts as appropriate.

Emergency Exit Procedures: Should we experience an emergency event that requires us to vacate the building, students should exit the room and move toward the nearest exit, at either end of Preston Hall. . When exiting the building during an emergency, one should never take an elevator but should use the stairwells. Faculty members and instructional staff will assist students in selecting the safest route for evacuation and will make arrangements to assist individuals with disabilities.

[If anyone needs assistance with emergency evacuation, please discuss this with me privately.]

Student Support Services: UT Arlington provides a variety of resources and programs designed to help students develop academic skills, deal with personal situations, and better understand concepts and information related to their courses. Resources include tutoring, major-based learning centers, developmental education, advising and mentoring, personal counseling, and federally funded programs. For individualized referrals, students may visit the reception desk at University College (Ransom Hall), call the Maverick Resource Hotline at 817-272-6107, send a message to resources@uta.edu, or view the information at <http://www.uta.edu/universitycollege/resources/index.php>

<p>Emergency Phone Numbers: In case of an on-campus emergency, call the UT Arlington Police Department at 817-272-3003 (non-campus phone), 2-3003 (campus phone). You may also dial 911. Non-emergency number 817-272-3381</p>

Minimal standards for classroom etiquette:

1. **TURN OFF** all pagers, beepers, cell phones and other electronic devices! You may not have these devices turned on while in class. You may not text message or read email or engage in any other electronic activities during class. The only exception is if you choose to access some the course readings electronically.
2. Arrive to class **ON TIME**. It is distracting to both the professor and the students to have someone come in late. If you come in late, you will be marked absent.
3. Arrive to class **PREPARED** to discuss the texts and materials in an informed manner. You are expected to make a substantial contribution to every class..
4. Treat your classmates with **RESPECT**. Learn to disagree without being disagreeable. We will often discuss controversial, volatile topics, so everyone needs to learn how to disagree with someone's views, beliefs, or perspectives while maintaining a sense of civility.

If, at any time, I think that a student's conduct is hampering the learning environment I may ask that student to leave in order to ensure that the rest of the class will not be robbed of their instructional time.

SYLLABUS

CT: *Critical Theory: A Reader for Literary and Cultural Studies* (all essays, listed with page numbers, will be from CT unless otherwise noted.)

HTIL: Robert Parker, *How to Interpret Literature*, second edition.

PDF: available on Blackboard.

Note that many of these readings may be edited excerpts, not complete articles or chapters. When you draw upon these essays in other courses or for other purposes, be sure to read the original texts!

[I reserve the right to modify this schedule.]

Introductions

Week One. January 20, 2016.

Before class: Assess what sorts of theories you have studied or been taught in various courses. Before you come to class or read anything write a brief, informal response to these questions: What is the point of literary criticism? What do you try to do when you analyze or interpret something? What information, what research, what theories, what methods do you think should be employed to say, interpret a film, poem or novel—and why? What theoretical or methodological questions do you have? What fascinates, intrigues, obsesses or perplexes you? What do you want to learn more about?

Read Parker, chapters 1 and 2 in *How to Interpret Literature*; Calvin Thomas, “Moments of Productive Bafflement, or Defamiliarizing Graduate Studies in English” [PDF]. Cary Nelson’s essay, “Problematizing Interpretation: Some Key Questions” will be handed out in class. Discussion will ensue.

Sign up for presentations.

Structuralism

Week Two, January 27.

HTIL, chapter 3. Ferdinand de Saussure, *Course in General Linguistics*, 37; Shklovsky, “Art as Technique,” 48; V. Propp, *Morphology of the Folktale*, 58; Roman Jakobson, “The Metaphoric and Metonymic Poles,” 645; Claude Lévi Strauss, “The Structural Study of Myth,” 74; Roland Barthes, “The Death of the Author,” 83.

Deconstruction

Week Three. February 3.

HTIL, chapter 4. Jacques Derrida, “Structure, Sign, and Play” [PDF]; Jacques Derrida, “The End of the Book and the Beginning of Writing,” 96; Roland Barthes, “From Work to Text,” 115; J. Hillis Miller, “Steven’s Rock and Criticism as Cure, II,” 120; Diana Fuss, “Essentialism in the Classroom;” Bell hooks, “Essentialism and Experience,” 152.

Psychoanalysis

Week Four. February 10.

HTIL, chapter 5; Sigmund Freud, "Psycho-Analysis," 181; from *The Interpretation of Dreams*, [PDF]; Edgar Allan Poe, "The Purloined Letter": <http://xroads.virginia.edu/~hyper/poe/purloine.html>; Jacques Lacan, "Seminar on the Purloined Letter," 194; Slavoj Zizek, "Why Does a Letter Always Arrive at it's Destination?" 215.

Marxism

Week Five. February 17.

HTIL, chapter 8; all readings by Marx, 380, Horkheimer and Adorno, "The Culture Industry: Enlightenment as Mass Deception" 415; Bertold Brecht, "Short Description," 442; Louis Althusser, "Ideology and Ideological State Apparatuses" 449; Frederic Jameson, "Cognitive Mapping," 466.

Library Session: Research and Technology

Week Six. February 24. Conducted by librarian _____. Meet in the Central Library room _____ Required. Bring questions and ideas. Learn new skills!

Historicism and Cultural Studies

Week Seven. March 2.

HTIL, chapter 9; White, "The Historical Text as Literary Artifact," 477; Foucault, "Panopticism," 493; Dick Hebdige, from *Subculture: The Meaning of Style*, 508; Angela McRobbie, "Jackie Magazine: Romantic Individualism and the Teenage Girl" 523; Stuart Hall, "Cultural Identity and Cinematic Representation," 543; Tricia Rose, "The Contradictory Politics of Popular Culture," 582.

Interlude: Narratology, Close Reading, and Theory Review

Week Eight. March 9.

Analyze and interpret one character's section(s) from *As I Lay Dying*, using close reading skills, narrative analysis, and at least one theory we have already read. Do the same with one chapter from *So Far From God*. (Everyone will sign up for a particular character and a particular chapter.) Recommended, Chapter 11, Reader Response, in HTIL.

Week Nine. March 16. **Spring Break**

Feminist Theory

Week Ten. March 23.

HTIL, chapter 6; Ann Snitow, "A Gender Diary" [PDF]; Laura Mulvey, "Visual Pleasure and Narrative Cinema," 231; Luce Irigaray, "This Sex which Is Not One," 242; bell hooks, "The Oppositional Gaze: Black Female Spectators," 269; excerpt from Sara Ahmed, *The Promise of Happiness* [PDF]; Alaimo, "Thinking as the Stuff of the World," [PDF]

Queer/Trans Theory

Week Eleven. March 30.

HTIL chapter 7; Adrienne Rich, "Compulsory Heterosexuality and Lesbian Existence," 283; Monique Wittig, "The Straight Mind," 314; Judith Butler, from *Gender Trouble*, 327; Robert McRuer, "Compulsory Able-Bodiedness and Queer/Disabled Existence," 353; Judith Halberstam, "Queer Temporalities and Postmodern Geographies," 364; Eva Hayward, "More Lessons from a Starfish: Prefixial Flesh and Transspeciated Selves" [PDF]

Postcolonial Theories

Week Twelve. April 6.

HTIL chapter 10; Frantz Fanon, "On National Culture," 627; Ngugi wa Thiong'o, "The Language of African Literature," 645; Homi K. Bhabha, "On Mimicry and Man," 668; Gayatri C. Spivak, "Can the Subaltern Speak?" 675; Chandra Talpade Mohanty, "Under Western Eyes: Feminist Scholarship and Colonial Discourses," 693. Jasbir Puar, excerpt from *Terrorist Assemblages: Homonationalism in Queer Times* [PDF] Walter Mignolo, TBA, [PDF].

Race and Ethnicity

Week Thirteen. April 13.

Gloria Anzaldúa, "Borderlands," 734; Henry Louis Gates Jr. "Talking Black: Critical Signs of the Times," 40; Renato Rosaldo, "Imperialist Nostalgia," 748; Ann duCille, "Discourse and Dat Course: Postcoloniality and Afrocentricity," 751; Kim Tallbear, "Narratives of Race and Indigeneity in the Genographic Project" [PDF]; Arun Saldanha, "Reontologizing Race: the Machinic Geography of a Phenotype" [PDF]; Alexander Wehiliye, from *Habeas Viscus* [PDF].

Environmental Humanities, Animal Studies + Disability Studies

Week Fourteen. April 20.

HTIL, chapter 12. Robert McRuer, "Crippling Queer Politics, or the Dangers of Neoliberalism," <http://sfoonline.barnard.edu/a-new-queer-agenda/cripping-queer-politics-or-the-dangers-of-neoliberalism/0/>. Lawrence Buell, "The Emergence of Ecocriticism" 588 CT; Jacques Derrida, from *The Animal that Therefore I Am* [PDF]; Stacy Alaimo, from *Bodily Natures* [PDF] Nicole Shukin, from *Animal Capital* [PDF].

Science Studies and Posthumanism

Week Fifteen. April 27.

Bruno Latour, excerpt from *We Have Never Been Modern* [PDF]; Rosi Braidotti, *The Posthuman*.

Conclusions: The Profession of English Studies and the Digital Humanities

Week Sixteen. May 4 (We will probably have guest speakers this week!)

Basic Guide to the Profession

- read Alaimo's "For Graduate Students," from the beginning, stopping at "Previous Courses": <http://www.uta.edu/english/alaimo/forgrads.html>
- browse and read: *The Chronicle of Higher Education* <http://chronicle.com/section/Home/5>,
- *Inside Higher Ed* <http://www.insidehighered.com/>
- search the MLA Job List: <http://www.mla.org/jil>;
- search *The Chronicle of Higher Education* for jobs <http://chronicle.com/section/Jobs/61/>
- search the Dallas County Community College website for jobs <https://www.dcccd.edu/Job/DCCCDJobs/Pages/default.aspx>;
- read "The Professor is In" <http://theprofessorisin.com/>
- check out Interfolio: <http://www.interfolio.com/product/dossier/index.cfm>.

- check out: <http://www.phdprogramsonline.org/top-50-blogs-every-graduate-student-should-read.html>.
- see How to Write A Statement of Teaching Philosophy, <http://chronicle.com/article/How-to-Write-a-Statement-of/45133/>.
- Read: Marc Bousquet, "The Rhetoric of the Job Market and the Reality of the Academic Labor System," from *How The University Works: Higher Education and the Low Wage Nation*, by Bousquet, (available electronically from the UTA Library).
- Practicum on conferences, publication, job markets, etc. Please bring questions, positions, and ideas about graduate school, the profession, the job market, etc.

DIGITAL HUMANITIES

- Matt Kirschenbaum, "What is Digital Humanities and What's it Doing in English Departments?" (PDF)
- Matthew Kirschenbaum, "What is 'Digital Humanities, and Why are They Saying Such Terrible Things about It." [PDF]
- Richard Grusin¹s "The Dark Side of Digital Humanities: Dispatches from Two Recent MLA Conventions." [PDF]
- Rita Raley, "Digital Humanities for the Next Five Minutes" [PDF]
- Roopiksa Risam, "Beyond the Margins: Intersectionality and the Digital Humanities;" <http://www.digitalhumanities.org/dhq/vol/9/2/000208/000208.html>
- Tara McPherson, "U.S. Operating Systems at Mid-Century: The Intertwining of Race and UNIX," [PDF]
- Disrupting DH: <http://www.disruptingdh.com> (Intro) and Position Papers: <http://www.disruptingdh.com/position-papers/>
- Watch: Alan Liu, "The Meaning of the Digital Humanities." https://www.youtube.com/watch?v=IrvUys_STcs
- Watch: Deb Verhoeven, "Has Anyone Seen a Woman?" https://www.youtube.com/watch?v=FOil5_at8EI
- Read: Bonnie Stewart, "What Counts as Academic Influence Online": <http://theory.cribchronicles.com/2014/04/27/what-counts-as-academic-influence-online/>
- Sample web sites: <http://www.angelabennettsegler.net>, Nicole Starosielski et. al. "Surfacing," <http://www.surfacing.in>; <http://whitneyannetrettien.com>; [and more TBD]; Estee Beck, <http://kairos.technorhetoric.net/20.2/topoi/beck-et-al/index.html>
- Digital archives: <http://www.blakearchive.org/blake/>; Dickinson archive: <http://www.edickinson.org>; <http://jetson.unl.edu:8080/cocoon/radicalscatters/default-loggedin.html>; FB Eyes Digital Archive: <http://omeka.wustl.edu/omeka/exhibits/show/fbeyes/hughes>;

Recommended Reading (thanks to Cedrick May):

- N. Katherine Hayles's [My Mother Was a Computer](#) (2005).
- Douglas Ruskof's [Program or Be Programmed](#)

- A slightly more advanced (and fun!) book on Critical Code Studies is [10 PRINT CHR\\$\(205.5+RND\(1\)\);:GOTO 10](#). It is a multi-author examination of a single line of code from a Commodore 64 maze program. It is a really great example of how we can think of code as text as well as a cultural artifact that we can be the subject of humanistic studies.

Other recommended projects, courtesy of Cedrick May:

- Diana Bueno's online archive of Victorian-era poetry that she designed and built after taking a DH course with me in the fall of 2014: <http://www.chartistpoetry.org/>
- Amanda Visconti's Digital Dissertation: <http://dr.amandavisconti.com/>
- Dr. Visconti's blog post about her dissertation and the future of Born Digital dissertations: <http://literaturegeek.com/2016/01/11/welcomedigitaldissertations/>
- Here is a project one of my MA students designed for my graduate course in the fall of 2014. Her final project was a set of archival research trips to Louisiana to discover evidence of slavery in her hometown where all records of slavery were thought destroyed in a 1910 fire. Her work developed into a groundbreaking discovery of records that she discusses in this online presentation: <http://www.theforgottenamongus.com/>

Recommended reading From Estee Beck:

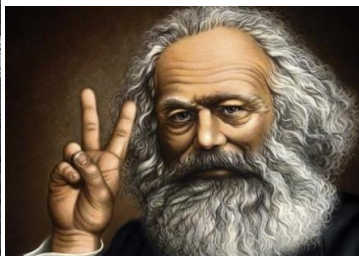
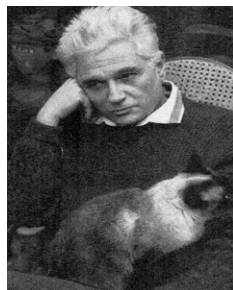
- Open access edited collection: Matthew Gold & Lauren Klein¹'s Debates in the Digital Humanities. <http://dhdebates.gc.cuny.edu>
- Jim Ridolfo and Bill Hart-Davidson, *Rhetoric and the Digital Humanities*.
- [Thanks to Dr. Beck for recommending the following readings, which I incorporated above: Matthew Kirschenbaum¹'s "What is 'Digital Humanities, and Why are They Saying Such Terrible Things about It" and Richard Grusin's "The Dark Side of Digital Humanities: Dispatches from Two Recent MLA Conventions."]

Professional organizations/centers:

- HASTAC <https://www.hastac.org>,
 - Electronic Literature Organization: <http://eliterature.org>
 - Alliance of Digital Humanities Organizations: <http://adho.org>
 - UCLA¹'s Center for Digital Humanities: <http://dh101.humanities.ucla.edu>
-

Course Evaluations.

Please do course evaluations on your own since they are now electronic. You should receive an email from UTA prompting you to do evaluations. Student evaluations are very important to us, the faculty, and to the university as a whole. Many thanks!



NAME: _____

[Please fill this out and hand in on the last day of class.]

A place to keep track of everything

[4 types of papers and presentations: compare and contrast, evaluation, application, and position.]

Your Presentations

<u>DATE/WEEK</u>	<u>TOPIC</u>	<u>TYPE OF PRESENTATION</u>
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1. _____

2. _____

3. _____character from *As I Lay Dying*

4. _____chapter from *So Far from God*

Your Papers

----application: 1. _____ 2. _____

----compare and contrast: 1. _____ 2. _____

----evaluation: 1. _____ 2. _____

----position: 1. _____ 2. _____