English 2303.004 Dr. Luanne Frank

Reading for Answers English Dept (203 Carlisle: 817- 272-2692)

Spring, 2017 Office: 522 Carlisle. Hrs. TTh 8:30pm-until (in classroom) & by

7pm TR, 110 Preston appt.

This course satisfies the University of Texas at Arlington core curriculum requirements in Language, Philosophy, and Culture.

**Texts:**

Kleist, Heinrich von. *Selected Writings*, tr. David Constantine. New York:

 Hackettt, 1997. (“Betrothal,” “Marquise,” *Amphitryon* , “Cecilia.”)

\_\_\_\_\_\_\_\_\_.*Penthesilea*, tr. Joel Agee. New York: Harper/Collins, 1998.

Sophocles. *Three Theban Plays*, tr. Robert Fagles. New York: Penguin, 1984.

 (*Oedipus*).

Tolstoy, Leo. *The Death of Ivan Ilyich*. New York: Bantam, 2004.

Heidegger, Martin. Selected excerpts from *Being and Time* that speak to the central

 concerns of this course: the genesis of knowledge, the nature of

 interpretation, the ways of being constituting the identity of that entity

 generating both: ourselves.

(Frank, Luanne. “Kleist’s Phenomenological Nightmare: “St. Cecilia or the

 Power of Music….” *Glimpse* 16 (2015): 33-40.

 **Thumbnail Course Description**

Reading literature (and philosophy) for answers: “Who are you and what are you doing about it (--or not)?”

This course reads a selection of narrative and dramatic literary works each of which implicitly confronts us with the questions above, in the form of the works’ controlling interpretations. It views their characters’ understandings (i.e., interpretations) of themselves, and their interpretations of others and of situations in which they find themselves as indicators of where these characters (as well, implicitly, as ourselves) are “coming from” and thus as implicit indicators of aspects of their (and our) identity, sometimes called our “who.”

It then looks at how interpretations, and indeed “knowing” itself, appear to be generated, and it reads excerpts from a major twentieth-century thinker, Martin Heidegger, whose work carries forward the contemporary view of the nature of this generativity, articulating the pattern in and/or across which it takes place, and developing it into an account of the nature of the entity ultimately responsible for the genesis of this knowing: ourselves--this word to be understood, generally speaking, as “the human being,” (though in what we read we shall not in fact see this made explicit).

This thinker thus must ask the question, and he asks it, philosophically speaking (i.e., not psychologically or biologically speaking), of the *nature of* this entity, by inquiring into its “ways of being.” It was once known, and still necessarily conceives of itself chiefly as, the *animal rationale* (the rational animal). He gives it a more inclusive name: *Dasein*. In merely identifying this entity’s ways of being, this thinker points a direction for his reader. But he leaves it to the reader to ponder the question of whether or not, and/or to what extent, *these* ways describe the reader’s own ways, and which of them might best contribute to a life that can conform to a human’s sense of its “itselfness,” its “ownmost ownness” the now threadbare word in English being “authenticity.” The question that in his work confronts the reader, again and always implicitly, is whether, if this entity continues to look on itself primarily *as* the *animal rationale*, as to a large extent it must continue to--it also has the capacity, beyond the ratio, to live out what it might recognize *as* aspects of itself potentially existing on other, more fundamental levels, levels at which unrealized aspects of its itselfness, or authenticity, also dwell and can be realized and possibly articulated.

(This thinker’s first and major work has enjoyed an influence difficult to measure. One might call it culturally definitive in that it has left and continues to leave its mark on all of the humanities and certain of the sciences and technologies, to which it also addresses itself, not excluding physics but indeed excluding mathematics, though it is with a mathematician that it originated, early in the twentieth century. It will not be from this former mathematician’s texts, however [Edmund Husserl’s], that we shall be reading.)

We shall, via canonical literary works and this thinker’s *magnum* *opus*, look at what might go to make up this “who,” with which we and the literature are concerned--the literature implicitly in its constructions of character and situation, we in our explicit concern for ourselves--and at what that freedom to be who we are may consist of that apparently factors into our authenticity.

. . . . . . .

The course description above should make clear the extent to which the course it describes fulfills UTA’s core curriculum requirements in language (via a) close readings of literary works whose influence remains unquestioned, and b) discussing, and c) writing about them), as well as in philosophy (reading, pondering, and discussing key readings in a definitive philosophy itself), and the culture (the nature of which this thinker and his intellectual offspring have, in numerous disciplines, significantly altered (we avoid here the overused word “transformed”).

 Course Objectives under the Core Curriculum Directives follow:

Students will:

 • develop their critical thinking by learning to read literary texts closely, pay attention to relevant details, and organize their observation[s] into cogent arguments.

 • develop their communication skills by discussing literature orally in class and by articulating their findings in written arguments.

 • develop their sense and practice of personal responsibility by learning to engage with and incorporate secondary sources into their writing.

 • develop their understanding of social responsibility by tracing the way that literature shapes and addresses urgent social questions both historical and contemporary.

Course goals/outcomes addendum 2303.004, Sp ‘17:

1) The requirement that philosophy be included in the curriculum necessitates (under the first of the “Students will…” above), the inclusion of “learning to read philosophical texts closely.”

2) Progress at integrating the event-line contents and ideas of literary works with the “situation” out of which a) literary characters interpret their lives and b) readers interpret their own and these characters’ lives and the literary works they people.

3) Familiarity with theories that lay out the nature and ultimate source of knowledge itself and the meanings (interpretations) conveyed via language.

4) Familiarity with the theory that views the human being as the entity fundamentally generative of this knowledge and the language that formulates, fixes, and conveys it.

5) Continued pursuit of effective (i.e., clear, comprehensible) writing, i.e. writing observing the usual conventions of English.

**A Signature Assignment** isrequired of students in sophomore courses designed to fulfill the core curriculum requirement.

This assignment will be a five-page, double-spaced paper selecting a point or points its author wishes to argue (having to do with the student’s “who”) and that allows this author (the student) to relate an aspect or aspects of one of the literary works studied to insights revealed by the philosophical excerpts studied. That is, one might find oneself in possession of an insight into (an understanding of) an aspect of a given literary work as a result of viewing it in terms of a given philosophical argument having to do with oneself. Or the revere, with the literature illuminating the philosophy, and both illuminating aspects of the author (the student).

This assignment is designed to demonstrate your grasp, understanding, and exercise of four dynamic concepts (course objectives) considered essential for its graduates by the university: personal responsibility, critical thinking, communication skills, and social responsibility.

Here is its statement, with emendations to this first ¶ bracketed.

Also, what follows immediately here, from this point to the **Tentative Schedule of Assignments,** as well as the information above on course objectives and the Signature Assignmentis recommended for inclusion in this syllabus.

Further on the Signature Assignment:

The Signature Assignment addresses the [four key] course objectives [noted above]: **Personal responsibility**: This essay includes the integration of outside sources; it, therefore, requires students to demonstrate personal responsibility as they use the words and ideas of other writers in an accurate and ethical manner. Citing sources properly isn’t [merely] a matter of mechanics. It’s a question of personal responsibility with real consequences for students [and] overlaps with students’ responsibility to the academic community of which they are a part. The construction of a clearly articulated thesis statement supported by a careful [account] of textual evidence demonstrates **critical** **thinking** and **communication** **skills**. The development of a well-organized essay that demonstrates the [conventional] use of grammar and other writing mechanics and demonstrates an awareness of how to appeal convincingly to an audience further addresses the [core curriculum’s] communication objective. This critical [account] of the way the selected text engages a significant issue of socialresponsibility addresses the [core curriculum’s intended] **social responsibility** outcome**.**

**Specific Requirements:**

Write a well-organized, effectively developed, 5-page argument relating one of the course’s literary texts to its philosophical readings, or vice-versa, as a means of elucidating one or more aspects of the issue of social responsibility. Students should anchor the paper’s argument with a clearly articulated thesis statement and use carefully selected textual evidence to support their claims.

**Further requirements:**

**Responsible Integration of Sources:**

Students must properly integrate material from …secondary sources into their analysis in a way that gives credit to the authors whose ideas and language they are incorporating. This is not a research paper or a summary of the work of literature, but a paper in which you draw on secondary sources to communicate an interpretive argument about your chosen texts [including yourself] through the lens of social responsibility.

**Recommended Secondary Sources:**

**•** National newspapers(e.g., *New York Times, Washington Post, USA Today, Dallas Morning News, Fort Worth Star Telegram*)

• Print magazines (e.g., *The Atlantic, Harper’s, New Yorker, Time, Newsweek*)

• Online magazines (e.g., *Slate, Salon*)

• Scholarly articles (e.g., academic articles published in scholarly journals, sourced, for literature, via the MLA International Bibliography or databases for other fields, to which UTA’s library gives you access online)

• Scholarly books or book chapters (it’s a good bet a book is scholarly if it’s published by an academic press such as the Harvard, Yale, Stanford, Cambridge (UK), Duke, Indiana and/or other university presses; if you’re not sure, ask your instructor)

• Historical documents (e.g., old newspaper articles, letters, speeches, journal entries) from academic databases (see the History subject guide on the library wegsite for ideas)

Students interested in using a source that isn’t listed here should check with their instructor.

**Minimum Requirements;**

Your essay should be a Word document that is double spaced, with 1-inch margins, in 12-pt., Times New Roman font. Follow the MLA’s (Modern Language Association) recommendations for formatting, citation, and style [unless you should wish to use the *Chicago Manual of Style*]

In order to receive a passing grade on the Signature Assignment, students are expected to;

1. write an essay that is 5 pages long.
2. integrate two appropriate sources.
3. have a thesis.
4. have a title
5. incorporate evidence (i.e., quotation) from the literary text.
6. Hhave a Works Cited page.

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**Tentative Schedule of Assignments( Literary Works. Theoretical Selections, and Papers).**

Week One

January 17 Introduction (presentation of chief foci of course). Written account of your understanding of who you “are,” or assume, suppose, conceive of, understand yourself to be.

January 19 Kleist. “Betrothal in Santo Domingo.” 10-minute written comment looking at what this work might be “about,” and from what point or points of view you arrive at this/these decision/s. I.e., where does your understanding come from, as far as you can tell? Discussion of tale.

Week Two

January 24 Lecture and discussion. Theoretical selection: how we

 know: bases of our knowing: interpretation out of

 hermeneutic situation via the “as” structure.

January 26 Continue discussion of the “as” structure. Ten-minute

 Writing of thoughts related to the “as” structure,

 including understanding of points made in the theoretical reading. Or pose questions and possible answers.

 Discussion of how you’ll set up and present

 your papers.

 A possible directive for planning your papers: Select an

 insight you’ve had in your reading of “Betrothal” that you

 see is related to what we’ve spoken of and/or theorized

 about to date; note this (i.e., identify, lay out, state) what,

 in your view, it is, and explain this understanding on the

 basis of examples from the work and from what we’ve

 looked at theoretically.

 That is, what have we looked at and discussed here thus

 far that could, or did, open a way to a possible

 understanding of this literary work (and possibly of

 yourself)?

 Suggestions (but suggestions only):

 One: Did anyone in this work, given who they were (their

 race, ethnicity, acculturations, sets of assumptions, have

 an option (a choice) as to the work’s outcome? Was there

 another possibility? Ideally? Actually? Yes? No? Does one

 have a choice?

 Two: Is this a tragedy of becoming who one is? Who

 becomes that in this work?

Week Three

January 31 Paper # 1: On “Betrothal” (oral presentation). Please

 bring a paper copy.

February 2 Theory selection: *Are* we who we “are” and how might we

 know? Conscience as attestation of who we are and as

 “the alien.” Ten-minute writing on your understanding of

 the theory selection. Discussion of the theory selection

 (“conscience” and/as “the alien.”)

Week Four

February 7 Further reading and discussion of theory selection

 (conscience).

February 9 Kleist. “The Marquise of O.” Ten-minute written

 response. Discussion of aspects of this work w/ emphasis

 on interpretation and story’s outcome.

Week Five

February 14 Theory selection: the “they.” If we’re not who we “are,”

 who (and “how”) are we? Ten-minute written comments

 on theoretical selection.

February 16 Further reading and discussion of theoretical selection

 (the “they”).

Week Six

February 21 Theory selection: The nature of “things,” ontic and

 ontological/presence-at hand and readiness to hand.

 Ten-minute writing of your understanding of presence

 at hand. Discussion.

February 23 Further reading and discussion of theory selection. Ten

 minutes writing of your understanding of readiness to

 hand.

Week Seven

February 28 Paper # 2: “Marquise.”

 March 2 Further reading and discussion of presence at hand and

 readiness to hand. Theory selection: the nature of the

 sciences as related to a contemporary understanding of

 being. Ten minute suggestion of the nature of your

 understanding of and response to this idea/these ideas

 (i.e., on how the theory views the sciences).

 Week Eight

 March 7 Theory selection: Importance of Mood for knowing: fear.

 March 9 Theory selection: importance of Mood for knowing:

 *Angst.*

March 14-17 Spring Vacation.

Week Nine

 March 21 Tolstoy. *The Death of Ivan Ilyich*. 10-minute writing on.

 March 23 Further reading on and discussion of *Angst*. Potential of

 *Angst* as a way into (i.e., to explain one’s understanding

 of) this work.Discussion.

Week Ten

March 28 Application of theory to self if relevant. 30-minute

 written assessment of the existence or non-existence of

 *Angst* impeding your potential, your “possibility.”

March 30 Sophocles. *Oedipus.*

Week Eleven

 April 4 Paper # 3 (*Angst* and *The Death of Ivan Ilyich*.)

 April 6 Discussion of *Oedipus* and of interpretation there. Is

 choice involved here?

Week Twelve

 April 11 *Amphitryon.* Ten-minute response. Discussion of the

 topic of interpretation in this work.

 April 13 *Amphitryon*. Discussion of other aspects of this work.

 Misinterpretation as comedy (i.e., as a situation turning

 out as potentially positive [though there is much

 discussion in the literature about this point).

Week Thirteen

 April 18 Paper # 4: *Amphitryon or Oedipus.*

 April 20 Kleist. *Penthesilea.* Ten-minute response to lst half.

Week Fourteen

 April 25 Kleist. *Penthesilea.* Futher reading and discussion.

 April 27 Kleist. *Penthesilea.* Further reading and discussion.

Week Fifteen

 April 28 Paper # 5: *Penthesilea.*

 April 30 Kleist. “St. Cecilia or the Power of Music.” Ten-minute

 response. Discussion. Interpretation in “Cecilia.”

Week Sixteen

 May 2 Discussion of “St. Cecilia” and absence, or plethora, of

 interpretation and/or conflicts of interpretation.

 May 4 (Last day of this class.) Discussion of your insights into

 your own (to use our theory’s language) “who,” as

 functions of your hermeneutical situation and/or

 your readings in this class this semester, whether

 theoretical or literary.

Week Seventeen

 May 9 Exam/Signature Assignment (8:15-10:45pm). Account for the progress of your own understanding of your “who,” “Self,” “identity,” achieved on the basis, and in terms, of the theory selections and literary works read and discussed in this class, answering the question with which this course began: “who are you and what are you doing about it? But the question has become, “Are you or are you becoming, who you “are”? If so, how and to what extent, and if not, what in your situation stands in the way that you might move beyond?” Account for this in ways that demonstrate your grasp and exercise of the four core curriculum course objective noted above (p. 3) with the authorized explanation of each .

*As the instructor of this course, I reserve the right to adjust this schedule in ways that serve the educational needs of the student enrolled in this course.* Luanne Frank.

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 **COURSE PROCEDURES**

 **Please do give thought, here, to what may not be already familiar.**

We follow **FOUR main procedures** in this course, procedures having to do with assignments in two types of texts, literary and theoretical (literary-critical, philosophical/cultural).

 Students do the following:

 1) Read and study a given assignment at home. Whether assigned a literary or theoretical text, ready questions or comments about it to air in class.

 2) Read and discuss this assignment in class--across the text itself, across your questions and, or comments.

 3) Write a one-page paper **a)** summarizing the contents of the theoretical text assigned, and **b)** applying these contents to the literary text assigned--this, in order to elucidate an aspect or aspects of it (the literature) with respect to those of its characteristics that show up when one reads it across the assigned theory. Run a copy for each class participant and bring these copies to class on the due date of the first paper .

 4) Present this paper aloud to the class and after all papers have been read aloud, distribute a copy to each class member and one to the instructor. This requirement will hold for the first paper. It may be modified for later papers.

**Additional information regarding the four procedures:**

1) Reading a given assignment at home.

 a) The date appearing beside the name of an author or work (or its abbreviation) on the tentative schedule (a schedule of anticipated assignments) is the date by which this reading is due to have been completed).

 b) The importance of this initial reading cannot be overestimated. It provides a base for the in-class reading and discussion to build on. Roughly estimated, three times as much of the text-covered-in-class becomes apprehendable during class if read ahead of time as if not, and is approximately 40% more retainable (because of the immediate review). We’re after an INTIMATE (i.e., not merely nodding and not passive) familiarity with the assigned texts--better said: an intimate relatedness to them. Take advantage of this first reading to begin to build this relatedness.

 2) Reading and discussion of assignment in class.

 a) This reading, too, is important, as is your being present for it. This has, among other things, to do with the fact that what is produced in the way of understanding(s) during class is often heavily class- and moment-dependent--a function of conditions obtaining in the class at any given time (including but not limited to the students making up the class, how *there* they are, what they are thinking, and what they say or suppress). At this in-class reading/discussion, an exchange and development of ideas sometimes takes place that resembles a dialectic. In any case, although a set of intentions may determine a set of goals for every class meeting, the actual intellectual destinations arrived at by any one of us during a class period will inevitably differ from those *anticipated* by the goals precisely *because* of any or all of the following and more: the dialectical nature of exchanges, other factors already mentioned, personal experience (intellectual and other), and even and especially mood (more basic and wide-ranging, according to Heidegger, than reason, i.e., logic, *ratio*). All of these operative factors might be gatherable under the phrase “way of Being,” and way of Being will be different for different students at different times and places, and in different situations.

 One important aim, or goal, of the class meeting is that the student *produce* unforeseen meanings for the text, and confirm, amplify, or discard previously apprehended meanings as may be desirable. Thus, while some of the “content” of a class meeting is unmistakably available both ahead of time (from reading the text) and after the fact (from some else’s notes), much is not. What may be of greatest value (as, for example, what takes place generatively in the minds of students during the course of the class meeting) will, given an absence, have been missed. Perhaps needless to say, then, being present is a necessity.

 Said slightly otherwise: although much of Procedure #2 takes place in what appears to be a lecture format, making the course at times seem a sort of information-delivery and -retrieval system, much of what in fact gets produced (by instructor and students) is in fact not (or, ideally speaking, will not be) what is conventionally understood as *information* (a pejorative term in such a course as this, for a reason it is probably too soon to note, though you’re welcome to ask). What for each student comes into being in class in the form of thought may not be predictable, thus not available, ahead-of-time. (Much of what takes place of course does so in the minds of the individual participants, where, because of the size of the class and the class’s limited available time, it inevitably remains. But it is not lost to the given student.

 3) Writing a paper summarizing assigned theoretical material and elucidating a literary text across it.

 The paper exhibits a number of characteristics:

 a) It is **one page** in length, whether single- or double-spaced, TBD (to be decided) depending on class size and time available./Page size: 8 &1/2” x 11”. Print size: 12pt. Font: Times New Roman. Please take care to observe these requirements. (With much material to summarize and a literary work to “apply” it to, you may be sorely tempted to diminish print size and line spacing. Succumbing to these temptations brings a paper back to its author for adjustments before grading.)

 b) It may use all but one line of the space available exclusively for its text. That is, no title is and no margins are necessary.

 c) Its lines are to be numbered, and down the left-hand edge of the page, by computer or by hand if this is more convenient. **Please include line numbers**. The top line, as close to the top as possible, i.e., along the very top edge, contains, item by item:1) the student’s last and first names (at left), 2) course number & name (2303.004) Reading for ), 3) identification of the assignment (“Paper #1: *“Betrothal”* & “as” structure, and 4) the date due and turned in.

 d) Its contents should consist of two types of material, presented in this order: 1) material summarizing the contents of the theoretical assignment-in-question (this to take up two-thirds of the page) and 2) an “application” of the assigned theory/methodology to a literary text (this application to take up one-third of the page). The one-third limitation may seem to shortchange your application (since this could seem the place in the paper where your own contribution shows up). As you read to understand the theory you might already, at some level, be “applying” it. Your nailing the theory is what is most important here. Once one understands the theory, ideas for its application(s) can be almost self-generating.

 e) It will be your paper’s final draft. If you wish to revise, I’m altogether happy to read and will record your wish to revise *and* the revision. It will not go to waste. Please follow these instructions for a revision: 1) double-space your original paper maintaining on it the original line numbers; 2) encircle on this double-spaced version what you choose to alter, 3) and write the alteration in the space above. That is, **do not rewrite the paper unless your whole conception of it changes. (**Revision will have been an important aspect of papers in 1301, 1302. In the present course, revisions will have been made before a paper’s author reads it to the class. Be sure, though, to keep track of points you learn that are useful for composition and put them to use where possible, i.e., in your next paper. I.s., note what wanted revision in Paper #1 and include it in Paper # 2. Or write me a note about what you’ve now clearly understood, such as that commas go inside quotation marks.

 **Due Dates of Papers and Item Revisions**

Due date: A paper is due on its due date. A paper available for presentation aloud, **and by its author**, to the class on its due date fulfills the assignment.

 **Grades**

 The course grade is typically the average of the grades of submitted papers plus the Signature Assignment.. This assignment, a five-page research paper, counts, number-wise as one paper (the fifth); grade-wise as two papers. That is, you’ll have seven grades to be averaged for your final grade. Extra credit is available (see below) and can bolster a grade hovering on a borderline between grades.

The grading system for this course is a point system beginning with 12 points being A+ and F being 0, with each grade being equipped with a plus as well as a minus, as follows: A+ = 12, A =11, A- =10, and so on through F = 0. Final grades are A, B, C, D, and F.

 **Extra credit**

Two types of extra credit are available: larger (1) and smaller (2). This possibility exists for those of you drawn to this material and interested in forging your own way, and/or insulating your grade (possibly unnecessary if your interest has taken you this far), and/or other, possibly far more specific reason s. 1) For reading and commenting on a Heidegger text beyond the pages assigned such as the brief and dumbfoundingly fascinating “What is Metaphysics?” or “What are Poets For?” or the lengthier “The Origin of the Work of Art,” or a scholarly article about one of these (whether essays or articles) and writing a two-page, double-spaced, conventionally-formatted paper responding to them (your understandings of them, their possible use/applicability for you). For this option, the scholarly articles will be other than those you cite for your Signature Assignment. 2) Visiting the Kimbell Art Museum, noting its architect, selecting a work of art you might relate to the content of this course, and writing a two-page, double-spaced paper noting/arguing/exploring this. The university mandates that fulfillment of this option must include your filling out a form absolving the university of responsibility for untoward events associated with this fulfillment. If you were to choose this option and relate it to “The Origin of the Work of Art,” (in this particular text, “work of art” refers to painting), this option would be a “larger,” i.e., a # 1.

 **Attendance**

Required. Regular attendance is necessary for success in this 233.004.

You’ll notice far below that the university places attendance requirements in the hands of individual instructors. Given this, please take special note of the following.

 This course asks no questions about, requires no reasons for, two absences. Each additional absence requires that an additional text related to the course be read and commented on in a two-page, double-spaced, conventionally-formatted paper. This ensures your “presence,” in some form, *to* class concerns, for, if not during, the days of your being elsewhere.

 Please take special care here. Since attendance is required, the two unquestioned absences exist to accommodate students confronted with needs to be absent: for illness, medical reasons, jury duty, dealing with family emergencies, job requirements, burying the dead, or other foreseen or unforeseen reasons.

 **Plagiarism**

The course follows university rules on plagiarism. I can provide you, on request, with an expanded definition of plagiarism and with the forms the university makes available for reporting plagiarism.

In brief, “plagiarism” names the representation--as one’s own--of words, ideas, and other sorts of intellectual property generated by others, whether used verbatim or paraphrased. Please take great care here to not stumble inadvertently into using as your own what may be so very apt and is so readily available on line. What’s there is often anything but “what’s generally known.” Thus it requires acknowledgment/citation. I admire you for looking and finding, and I acknowledge what may be your preference for others’ language in certain instances. After all, you may be here in part to enrich (metaphorically speaking) your language and thus yourself Go ahead and use what you find. All you need do for applause from over here is to acknowledge your source. If footnoting costs too much time (and it can), simply pepper a second sheet of paper with urls depended on for the contents of given lines. Include the date of the find. These lines on the seond shee won’t figure in to your one-page limit.

 **Other**

As a courtesy, please (and please note that a “please” precedes each of the following but the last, which is a requirement):

a) Be on time

b) Bring only water to class if you need to drink. Oopen cans outside class.

 c) Whether or not you have special dietary requirements and schedules, eat food only outside of class.

 d) Chew gum as much as you like—also outside.

 e) See to the needs of (i.e., take are of) your digestive and excretory needs before class or on breaks. If you are likely to suffer an attack of some sort, or can anticipate a pressing need, please let me know ahead of time, and be sure to honor the class by noting your need to leave if you see you must.

 f) Plan to exit the class for the day only when the class’s scholarly considerations for its time period have come to a close. Point at your watch or speak out if I seem oblivious to time. I don’t mind your packing up a minute or two ahead of time.

 g) Should you need to leave something for me, leave it under the door of the main English office with my name on it or, with the help of one of the secretaries, in my box in the mail/Xerox room. If you should decide that it makes special sense to you to leave it under my office door (522 Carlisle), please let me know this. I do not check regularly under that door.

 h) In the event of your anticipating an emergency call, please let me know.

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**Personal Message**

 **To Those Who Write Papers for Classes Offered Under My Name**

I am interested in every facet of your papers--in everything you say from the level of the individual syllables’ intersonority as it were through the individual words as they relate to other words within 1) their sentences, 2) their paragraphs, 3) the specific argument of which they’re part, 4) the paper-as-a-whole, 5) the texts it derives from and those texts’ disciplines, 6) the culture all these are embedded in and in part constitute. In short, I am interested in your words’ resonances at all distances and in how you set these resonances up. I am interested, delighted, and eager for more every time you pull something off with language, either well or ill. Either way, I notice, and I applaud--in the second case less for more of the same than for the fact that we get to focus on it with a view to deciding if it is an example of where and how in this case you want to be (in language).

 I am interested in your ideas and how they speak-write themselves. I am interested in their connections with the texts at hand (object text, theory text) and in how they connect these to each other. I am interested in how you work with your literary “object” across the theory your writing develops out of and at the same time in how the object feeds/nourishes the theory (for it does). It is the rare paper that, in coming into being, can avoid feeding the text/texts it grows from, as a child “feeds” those who feed it.

 I am interested in the overall form your papers take, in how they establish themselves in their progression from one of their phases to another and in how these are related--in sequences of development or otherwise. I am interested in the connection between every word and its neighbors; in the connection of every sentence to its forerunner and successor (in how the one predicts, makes room for, the other, or brings the other into being, acknowledges it, and/or takes leave of it).

 I am interested in your simplicity. I am interested in your complexity. I am interested in the density of thought you achieve. I am interested in your clarity. I am interested in your style, in the general level of your discourse, and in the multiple levels of meaning you orchestrate simultaneously and inter-orchestrate.

 For me, each of your papers is a work of art, an aesthetic object (in a good, rather than in the hermeneut’s--in this case Gadamer’s--pejorative, sense), and treated with a corresponding deference. At the same time, I look on each as existing to fulfill a particular function, that is, as having a particular “use value” (here not in the narrowly Marxist reading that normally limits one’s response to this phrase, but in a broader hermeneutic sense [the sense in which everything brought into being by us is already embedded in a particular personal involvement and exists to fulfill its particular personal assignment, which, even in the case of art with a 100% aesthetic function, is probably not merely to “be itself” as has been shown *pace* Kant with copious examples, since itselfness is scarcely thinkable in any case except as a function of a relation to us of the entity in question]).

 I am interested in looking at your papers from the inside out insofar as this is possible for another being--in seeing where they (you) are coming from. Once this is known, everything in them--whether this is demonstrable on the surface or not--becomes possessed of a precise coherence with everything else, since their parts are parts of larger, already organized and essentially coherent reflections/extensions of their loci of origin (which I am assuming embody coherence in their own right). What the paper that does not display its own principles of coherence on its surface by example, or on the still visible sub-surface, will be aiming for is to come to be aware of these principles and come to show them.

I am indeed buying here into the ancient dream of coherence (now sometimes--and as a strategy of theoretical one-upmanship--considered naïve), buying into it not only as a model for the superficial self, which goes without saying, but also as a model for that construct whose existence one can posit underneath the superficial self now so thoroughly undone by psychoanalysis. I am buying into it as one way of understanding, and being comfortable with, understanding. Even if one does not buy the ancient dream of reason, coherence, symmetry, it still seems that whatever nodes/knobs/rhizomes the personality and its products do consist of appear to be essentially coherent within themselves and on speaking terms with one another. If they are not precisely intersystematizable (although I in fact believe they are this, too), they appear to be speakers of the same or at least the same family, of languages.

 The dream of coherence and wholeness may indeed be but a dream of consciousness--that is, a dream on the part *of* consciousness, which creates the unconscious to perpetuate the dream. The unconscious certainly does everything possible to bolster, defend, support, and dream the dream on. (This is odd, since the unconscious’s own very existence is said to invalidate the dream.) The mere, and relatively superficial fact that we are now and have been since Freud able to posit a center of personality that is not the ego/consciousness does not necessarily mean that all coherence is gone. The acknowledgment that the ego does not control the personality, i.e., that it is not its core/sole center, does not destroy such coherence as the personality may possess beyond the ego’s dream, which in any case may be less a dream of coherence than a demand to dominate. It does not destroy the coherence of personality any more than the discovery of the sun rather than the earth at the center of our part of the universe destroyed cosmos. Displacement is not the same as incoherence.

 I am interested in your “nailing” the theories that underlie, give rise to, constitute the texts of this course, and in your doing this in coherent, integrated form. Not because coherence is the only possible value here, but because I need--and want (as does this university)--to see your having taken possession of and having appropriated, a given theory as an integrated whole in your language/in your speech. To have done so is not un-worthwhile. Nor is it necessarily easy. One relatively sure way of understanding what makes a car go is to take it apart (deconstruct) then reconstruct it--its engine, in particular, and the connections between this and the transmission. Then, when you see it running, you at least know how if you don’t know all of why. In the case of argument, the deconstruction/reconstruction can deliver the argument to your store of mental equipment--your enginery--and be used both to decode the presentations of others that are susceptible to its systematizations and to encode your own when you have need of what it can do.

I am also interested in your independent thinking, though “independent” is a bit of a proud word to account for the infinitesimal increments by which we extend knowledge, when these are measured by the expanses of what has gone before in the sense of the tradition, both as embedded in language and in the sense of the tradition that feeds and undergirds the various disciplines and varieties of thought. Still, there *is* independence (uniqueness), and I am interested in seeing you pitch into it (yes, doing so can seem like pitching into an abyss.).

If, as you read my markings or comments on your papers, you feel I have missed a quality your work demonstrates, failed to recognize a phrase or new level of self-development you have achieved, or even only missed a connection, please set up an encounter between us so that you and I and the paper may look at this. Such an encounter will probably contribute to the development of all three of us. It is difficult for you and your work to develop as rapidly as possible if what has been achieved remains unacknowledged and thus in the way, obstructing the forward movement of what is waiting behind it.

The sentence after this implies your acknowledgment of having read this material and makes a request of you to modify it as you might wish. What, in your view, wants to be here that is yet to be included? What appears here that you would be just as happy without?

Thanks ahead of time for your careful work.

LTF

 **Additional important information**

**Please acknowledge the UTA honor code and plan, if you would, to fill out the student evaluations.**

**Emergency Phone Numbers: In case of an on-campus emergency, call he UT Arlington Police Dept: From a non-campus phone: 817-272-3003; from a or campus phone: 2-3003.**

**Attendance: See attendance policy for 4399.002, Spring 2017 in Procedures sheets above.** At The University of Texas at Arlington, taking attendance is not required but attendance is a critical indicator in student success. Each faculty member is free to develop his or her own methods of evaluating students’ academic performance, which includes establishing course-specific policies on attendance. However, while UT Arlington does not require instructors to take attendance in their courses, the U.S. Department of Education requires that the University have a mechanism in place to mark when Federal Student Aid recipients “begin attendance in a course.” UT Arlington instructors will report when students begin attendance in a course as part of the final grading process. Specifically, when assigning a student a grade of F, faculty report the last date a student attended their class based on evidence such as a test, participation in a class project or presentation, or an engagement online via Blackboard. This date is reported to the Department of Education for federal financial aid recipients.

**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://wweb.uta.edu/aao/fao/>).

**Disability Accommodations:** UTArlington 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).Only those students who have officially documented a need for an accommodation will have their request honored. 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](http://www.uta.edu/disability) or calling 817-272-3364. Information regarding diagnostic criteria and policies for obtaining disability-based academic accommodations can be found at [www.uta.edu/disability](http://www.uta.edu/disability).

Counseling and Psychological Services, (CAPS) [www.uta.edu/caps/](http://www.uta.edu/caps/) or calling 817-272-3671 is also available to all students to help increase their understanding of personal issues, address mental and behavioral health problems and make positive changes in their lives.

**Non-Discrimination Policy:** *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*](http://www.uta.edu/hr/eos/index.php)*.*

**Title IX Policy:** The University of Texas at Arlington (“University”) is committed to maintaining a learning and working environment that is free from discrimination based on sex in accordance with Title IX of the Higher Education Amendments of 1972 (Title IX), which prohibits discrimination on the basis of sex in educational programs or activities; Title VII of the Civil Rights Act of 1964 (Title VII), which prohibits sex discrimination in employment; and the Campus Sexual Violence Elimination Act (SaVE Act). Sexual misconduct is a form of sex discrimination and will not be tolerated.*For information regarding Title IX, visit* [www.uta.edu/titleIX](http://www.uta.edu/titleIX) or contact Ms. Jean Hood, Vice President and Title IX Coordinator at (817) 272-7091 or [jmhood@uta.edu](jmhood%40uta.edu).

**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 in their courses by 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. Additional information is available at <https://www.uta.edu/conduct/>.

**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>.

**Campus Carry:** Effective August 1, 2016, the Campus Carry law (Senate Bill 11) allows those licensed individuals to carry a concealed handgun in buildings on public university campuses, except in locations the University establishes as prohibited. Under the new law, openly carrying handguns is not allowed on college campuses. (**Please note:** his policy is currently under discussion and review for this campus at the time this syllabus is being sent (August 25, 2016). A preliminary syllabus was sent August 20 to all students enrolled at that time and to two newly registered students August 24. ) For more information, visit <http://www.uta.edu/news/info/campus-carry/>

**Student Feedback Survey:** At the end of each term, students enrolled in face-to-face and online classes categorized as “lecture,” “seminar,” or “laboratory” are 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 via the SFS database is aggregated with that of other students enrolled in the course. Students’ anonymity will be protected to the extent that the law allows. UT Arlington’s effort to solicit, gather, tabulate, and publish student feedback is required by state law and aggregate results are posted online. Data from SFS is also used for faculty and program evaluations. For more information, visit <http://www.uta.edu/sfs>.

**Final Review Week:** for semester-long courses**,** 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 exits, which are located at east and west ends of the second floor Preston Hall hallway. 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.

Students are encouraged to subscribe to the MavAlert system, which will send information in case of an emergency to their cll phones or email accounts. Anyone can subscribe at these urls <https://mavalert.uta.edu/> <https://mavalert.uta.edu/register.php>.

**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](http://www.uta.edu/universitycollege/current/academic-support/learning-center/tutoring/index.php), [major-based learning centers](http://www.uta.edu/universitycollege/resources/college-based-clinics-labs.php), developmental education, [advising and mentoring](http://www.uta.edu/universitycollege/resources/advising.php), personal counseling, and [federally funded programs](http://www.uta.edu/universitycollege/current/academic-support/mcnair/index.php). 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>.

**The IDEAS Center (**2nd Floor of Central Library) offers **free** tutoring to all students with a focus on transfer students, sophomores, veterans and others undergoing a transition to UT Arlington. To schedule an appointment with a peer tutor or mentor email IDEAS@uta.edu or call (817) 272-6593.

**The English Writing Center (411LIBR)**: The Writing Center Offers free tutoring in 20-, 40-, or 60-minute face-to-face and online sessions to all UTA students on any phase of their UTA coursework. Our hours are 9 am to 8 pm Mon.-Thurs., 9 am-3 pm Fri. and Noon-6 pm Sat. and Sun. Register and make appointments online at http://uta.mywconline.com. Classroom Visits, workshops, and specialized services for graduate students are also available. Please see [www.uta.edu/owl](http://www.uta.edu/owl) for detailed information on all our programs and services.

The Library’s 2nd floor Academic Plaza offers students a central hub of support services, including IDEAS Center, University Advising Services, Transfer UTA and various college/school advising hours. Services are available during the library’s hours of operation. <http://library.uta.edu/academic-plaza>

Library resources for students (see also the Library Home Page, library.uta.edu)

**Academic Help**

Academic Plaza Consultation Services [library.uta.edu/academic-plaza](http://library.uta.edu/academic-plaza)

Ask Us [ask.uta.edu/](http://ask.uta.edu/)

Library Tutorials [library.uta.edu/how-to](http://library.uta.edu/how-to)

Subject and Course Research Guides [libguides.uta.edu](http://libguides.uta.edu/)

Subject Librarians [library.uta.edu/subject-librarians](http://library.uta.edu/subject-librarians)

**Resources**

A to Z List of Library Databases [libguides.uta.edu/az.php](http://libguides.uta.edu/az.php)

Course Reserves [pulse.uta.edu/vwebv/enterCourseReserve.do](http://pulse.uta.edu/vwebv/enterCourseReserve.do)

FabLab [fablab.uta.edu/](http://fablab.uta.edu/)

Special Collections [library.uta.edu/special-collections](http://library.uta.edu/special-collections)

Study Room Reservations [openroom.uta.edu/](http://openroom.uta.edu/)

**Teaching & Learning Services for Faculty**

Copyright Consultation [library-sc@listserv.uta.edu](http://library-sc@listserv.uta.edu)

Course Research Guide Development, Andy Herzog [amherzog@uta.edu](http://amherzog@uta.edu) or your subject librarian

Data Visualization Instruction, Peace Ossom-Williamson [peace@uta.edu](http://peace@uta.edu)

Digital Humanities Instruction, Rafia Mirza [rafia@uta.edu](http://rafia@uta.edu)

Graduate Student Research Skills Instruction, Andy Herzog [amherzog@uta.edu](http://amherzog@uta.edu) or your subject librarian

Project or Problem-Based Instruction, Gretchen Trkay [gtrkay@uta.edu](http://gtrkay@uta.edu)

Undergraduate Research Skills Instruction, Gretchen Trkay [gtrkay@uta.edu](http://gtrkay@uta.edu) or your subject librarian.