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University of Texas at Dallas
School of Arts & Humanities
First 5-Week Session/Summer 2021
Mon./Wed. 5:30 - 9:45 p.m.

HIST 6340.551: History & Fiction

This seminar will begin to examine the distinction(s) between historical inquiry and fictional representation. Michel Foucault claims in *The Order of Things* that the modern fields of both “history” and “literature” are products of the nineteenth century, and relations between these two forms of writing and understanding have since then proven to be quite complicated. We can no more oppose history and fiction to one another than we can erase the differences between them.

In this course, we will investigate the connections and disjunctions between history and fiction. We will begin by reading some salient theoretical texts trying to illuminate the distinction between history and fiction. We will then examine a small set of specific examples in which we can directly compare historical and fictional approaches to events from the past.

Required texts:

Heinrich Böll, <i>The Train Was On Time</i> (Melville House)	978-1935554325
Claire de Duras, <i>Ourika</i> (MLA Texts & Translations)	978-0873527804
Natalie Z. Davis, <i>The Return of Martin Guerre</i> (Harvard UP)	978-0674766914
Janet Lewis, <i>The Wife of Martin Guerre</i> (Swallow Press)	978-0804011433
Herman Melville, <i>Benito Cereno</i> (Bedford College Edition)	978-0312452421

Additional readings are available electronically through eLearning.

Course requirements:

Seminar preparation and participation in *either* synchronous discussions of required readings *or* asynchronous discussion boards; submission by email of 3 discussion questions for each session with readings; three bibliographic assignments; 3- to 5-page analytical essay; oral presentation; 5- to 8-page project proposal with annotated bibliography.

NOTE:

- More than 1 absence, persistent tardiness, or failure to participate in discussions will lower your final grade.
- All course work must be completed in order to pass the course.
- No late assignments will be accepted.
- Be sure you understand all relevant University policies:
< <http://go.utdallas.edu/syllabus-policies> >

Contents of this syllabus are subject to change at the discretion of the professor.

CLASS SCHEDULE

* Electronic Reserve + eLearning # McDermott Library access

- May 24: INTRODUCTION
- * Michael Everett, "Wolsey's Fall," *The Rise of Thomas Cromwell* (2015)
 - * Hilary Mantel, "Visitation 1528," *Wolf Hall* (2009)
- May 26:
- # Louis Mink, "History and Fiction as Modes of Comprehension" *New Literary History* 1, no. 3 (1970): 541-558.
 - * Hayden White, "The Historical Text as Literary Artifact" (1978)
 - * Lionel Gossman, "History and Literature: Reproduction or Signification" (1978)
 - + Sheldon Hsiao-peng Lu, "Rectifying The Terms: The West," *From Historicity to Fictionality* (1994)
 - * David Harlan, "Historical Fiction and the Future of Academic History" (2007)
 - + Laura Saxton, "A True Story: Defining Accuracy and Authenticity in Historical Fiction," *Rethinking History* 24, no. 2 (2020): 127-44.

READING DISCUSSION QUESTIONS DUE VIA EMAIL BY 4:00 PM
SYNCHRONOUS DISCUSSION *or* DISCUSSION BOARD (5:30 PM-6:00 AM)

Recommended Reading:

- + Roland Barthes, "The Discourse of History" (1967)

Library Session

- June 2:
- Janet Lewis, *The Wife of Martin Guerre* (1941)
 - # Jean de Coras, "Memorable Decision of the High Court of Toulouse," *Triquarterly* 55 (1982): 86-103.
 - + Guillaume Le Sueur, "Admirable History of a False and Supposed Husband" (2000)
 - # Janet Lewis, "Sources of *The Wife of Martin Guerre*," *Triquarterly* 55 (1982): 104-110.
 - # James Goodman, "Fictional History," *Rethinking History* 9, no. 2/3 (2005): 237-253.

READING DISCUSSION QUESTIONS DUE VIA EMAIL BY 4:00 PM
SYNCHRONOUS DISCUSSION *or* DISCUSSION BOARD (5:30 PM-6:00 AM)

June 7: Natalie Zemon Davis, *The Return of Martin Guerre* (1983)
* Natalie Z. Davis, "The Time of Storytelling," *Fiction In The Archives* (1987)

READING DISCUSSION QUESTIONS DUE VIA EMAIL BY 4:00 PM
SYNCHRONOUS DISCUSSION *or* DISCUSSION BOARD (5:30 PM-6:00 AM)

Library Session

June 9: SYNCHRONOUS DISCUSSION OF ESSAY *or* DISCUSSION BOARD (5:30 PM-6:00 AM)

3- to 5-page analytical essay due by June 11th

June 14: Amasa Delano, except from *A Narrative of Voyages & Travels* (1817)
Herman Melville, *Benito Cereno* (1855)
Dana Luciano, "Melville's Untimely History: *Benito Cereno* as Counter-Monumental Narrative," *Arizona Quarterly* 60, no. 3 (2004): 33-60.

READING DISCUSSION QUESTIONS DUE VIA EMAIL BY 4:00 PM
SYNCHRONOUS DISCUSSION *or* DISCUSSION BOARD (5:30 PM-6:00 AM)

Suggested Reading:

Greg Grandin, *The Empire of Necessity: Slavery, Freedom, and Deception in the New World* (Metropolitan Books, 2014)

June 16: Claire de Duras, *Ourika* (1823)
* William Doyle, "How It Happened," *The French Revolution* (2001)
+ Thérèse De Raedt, "Representations of the Real-Life Ourika," *Approaches to Teaching Duras's Ourika* (2009)

READING DISCUSSION QUESTIONS DUE VIA EMAIL BY 4:00 PM
SYNCHRONOUS DISCUSSION *or* DISCUSSION BOARD (5:30 PM-6:00 AM)

Library Session

June 21: Heinrich Böll, *The Train Was On Time* (1949)
* Konrad Jarausch, "Male Violence," *Broken Lives* (2018)

READING DISCUSSION QUESTIONS DUE VIA EMAIL BY 4:00 PM
SYNCHRONOUS DISCUSSION *or* DISCUSSION BOARD (5:30 PM-6:00 AM)

June 23: ***Oral presentations***

June 30: ***5- to 8-page project proposal with annotated bibliography due***

READING DISCUSSION QUESTIONS

Every day on which the syllabus lists required reading, I expect you to email me by **4:00 pm** with **three** focused and thoughtful questions about that day's readings. One question each time may address comprehension, but I expect you increasingly to offer **analytical, textually-grounded** questions capable of provoking discussion among your peers. I will use your questions in structuring discussion of the readings, whether live or on the discussion board.

Your aim in the reading discussion questions is to demonstrate that you have begun to *make sense* of the readings, *thought about* their subject matter, argument, structure, and approach, and begun to *make connections* between them and earlier readings. Reading discussion questions are graded check, check-plus, or check-minus.

DISCUSSION BOARDS

Students who have chosen to participate in the course asynchronously will discuss each day's **assigned readings** via discussion boards in eLearning. Discussion boards will be available to students **between 5:30 pm and 6:00 am** on each designated day. I will set up initial discussion threads and may add additional ones while the board is open.

For each discussion board, I will expect you to make at least **2 original comments** of at least 100 words each and to make at least **2 comments** of at least 50 words each **in response** to your peers' contributions. Your aim in the discussion boards is to *engage intellectually* with the assigned readings and with your peers, to *gain a deeper understanding* of the course materials, and to *demonstrate your growing mastery* of issues in history and fiction. Each session's participation in discussion boards is graded check, check-plus, or check-minus.

COVID-19 Guidelines and Resources

The information available at the following link covers the University's COVID-19 resources for students. Please see <http://go.utdallas.edu/syllabus-policies>.

Academic Support Resources

The information available at the following link describes the University's academic support resources for all students. Please see [Academic Support Resources](#).

Course Access and Navigation

This course can be accessed using your UT Dallas NetID account on the [eLearning](#) website. Please see the course access and navigation section of the [Getting Started with eLearning](#) webpage for more information. To become familiar with the eLearning tool, please see the [Student eLearning Tutorials](#) webpage.

UT Dallas provides eLearning technical support 24 hours a day, 7 days a week. The [eLearning Support Center](#) includes a toll-free telephone number for immediate assistance (1-866-588-3192), email request service, and an online chat service.

Class Recordings

The instructor may record meetings of this course. Any recordings will be available to all students registered for this class as they are intended to supplement the classroom experience. Students are expected to follow appropriate University policies and maintain the security of passwords used to access recorded sessions. Unless the Office of Student AccessAbility has approved the student to record the instruction, students are expressly prohibited from recording any part of this course. Recordings may not be published, reproduced, or shared with those not in the class, or uploaded to other online environments except to implement an approved Office of Student AccessAbility accommodation. If the instructor or a UTD school/department/office plans any other uses for the recordings, consent of the students identifiable in the recordings is required prior to such use unless an exception is allowed by law. Failure to comply with these University requirements is a violation of the [Student Code of Conduct](#).

Class Materials

The Instructor may provide class materials that will be made available to all students registered for this class as they are intended to supplement the classroom experience. These materials may be downloaded during the course; however, these materials are for registered students' use only. Classroom materials may not be reproduced or shared with those not in class, or uploaded to other on-line environments except to implement an approved Office of Student AccessAbility accommodation. Failure to comply with these University requirements is a violation of the [Student Code of Conduct](#).

Comet Creed

This creed was voted on by the UT Dallas student body in 2014. It is a standard that Comets choose to live by and encourage others to do the same: *“As a Comet, I pledge honesty, integrity, and service in all that I do.”*