

Graduate English Course Descriptions

Spring 2017

If you want to take a class in a different program than your own, make sure to contact the appropriate party to see if space is available. For the available MFA course (ENG 5323), email mfinearts@txstate.edu, for MARC courses, email marc@txstate.edu, and for MATC courses, email Dr. Williams at mfw@txstate.edu. Literature courses are open to students in any program on a first-come, first-served basis. Please do not ask for approval directly from the instructor of the course.

English 5301.251: Literary Scholarship

M 6:30-9:20 pm, FH 376
#31005

Instructor: Susan Morrison

Description: This course explores current issues in literary study and includes examinations of major critical approaches, literary terms and documentation, various genres, and resources for literary research in varied media. How do various contexts (historical, environmental, cultural, feminist/gender, etc.) affect how we read?

How should we read a particular text given the many ways that it might be read? This last question is at the heart of the course, and we will spend the majority of our time **practicing** various ways of reading through theoretical **application**—ways that emphasize the text, the author who wrote it, the reader who reads it, or the context (historical, social, cultural) in which it was written. How and why do we read literature? It seems a simple, to some perhaps even an irrelevant question. But to those of us who study literature, the question is of paramount importance.

By the end of the course, you'll be more aware of **assumptions** that underlie different responses to a text. You will be able to demonstrate in class discussion and in written assignments the ability to make an arguable claim about one or more literary texts that is situated within a critical conversation. And you will be able to demonstrate an awareness of critical terminology in developing arguments about one or more literary texts. The goal in the course is to develop your own theoretical approach that you can apply to whatever literature or film you go on to study.

Be sure to have the required *Frankenstein* edition on the first day of class. We'll be discussing it the second week we meet and you will be handing in a 2-page about it. So I would read it over winter break and be prepared to discuss.

Professors and students are **colleagues** in learning and discussion. I hope for a lively and stimulating journey to knowledge!

Texts:

- Michael Ryan, *An Introduction to Criticism: Literature - Film - Culture* ISBN: ISBN-10: 1405182822; ISBN-13: 978-1405182829. Wiley-Blackwell. 2012.
- Jonathan Gil Harris. *Shakespeare & Literary Theory*. Oxford: OUP, 2010. ISBN 978-0-19-957338-7.

- Gwynn, R. S. *Literature: A Pocket Anthology* (Penguin Academics Series) (5th Edition) Prentice Hall, 5th edition. ISBN: · ISBN-10: 0205032192; ISBN-13: 978-0205032198.
- Mary Shelley. *Frankenstein*. Norton Critical Edition. Ed. J. Paul Hunter. 2nd Edition. 2011. **IT MUST BE THIS EDITION**. ISBN 978-0-393-92793-1.
- William Shakespeare. *Measure for Measure*. Folger Shakespeare Library. Simon & Schuster, 2005. **ISBN-10:** 0743484908 **ISBN-13:** 978-0743484909
- Johns Hopkins Guide to Literary Theory and Criticism: available through Alkek's Databases. <http://litguide.press.jhu.edu/index.html>
- Recommended—*MLA Handbook*, 8th ed. Modern Language Association, 2016. **ISBN:** 9781603292627

Format: Format: Discussion, close reading, presentations, analysis.

TRACS

The TRACS resource site has a number of required readings as well. Those names in caps such as CULLER are required and available on the TRACS site.

This link provides information about literary terms:

http://web.cn.edu/kwheeler/lit_terms.html

Evaluation:

Participation: 10%

2 page paper and oral presentation on *Frankenstein* 15%: Due the 2nd week of class

2 page paper and oral presentation on *Measure for Measure* 20%

Canon-Making exercise: 5%

Reflection on self-reading due last class meeting: 5%

One 1-2 page handout on a theory/theorist with 4 page paper and oral presentation.

20% Use MLA Documentation. Include bibliography. Presentation of handout to class.

You must include application of the theory to a text we've read in the *Pocket Anthology*.

Conference paper and presentation 25%

Handout must be given to all students. You will sum up your approach for the term paper, with documentation. Research paper in conference format (12 pages, MLA format): due the last day of class

Office: FH M12

Office Phone: 245-7669 or 245-2163

Office Hours Fall 2016: M 6-6:30; M/W 1:15-1:45 and by apt.

Email: morrison@txstate.edu

English 5302.251: Media Studies

Topic: Black on Film

W 6:30-9:20 pm, FH G04

#34320

Instructor: Kate McClancy

Description: From Edwin S. Porter's 1903 blackface version of *Uncle Tom's Cabin* to 2013's Academy Award-winning *Twelve Years a Slave*, American film has had a

troubled relationship with what Du Bois called “the problem of the color-line”. This course will analyze the representation of African-Americans in American film. We will look at both Hollywood and independent film as well as films made by both black and non-black directors. We will consider what appears in the frame as well as what happens off-screen, investigating the role of black actors and filmmakers in the American film industry throughout the history of the medium.

Goals: To familiarize students with critical and theoretical approaches to the analysis of film; to examine the creation and transformation of American racial stereotypes and explore the history of the representation of African-Americans in US film; to investigate the role of mass media in shaping American culture.

Texts: Various critical readings. Films may or may not include *The Birth of a Nation* (1915), *Within Our Gates* (1920), *Guess Who’s Coming to Dinner* (1967), *In the Heat of the Night* (1967), *Bamboozled* (2000), *Sweet Sweetback’s Baadasssss Song* (1971), *Dead Presidents* (1995), *Glory* (1989), *Imitation of Life* (1934), *Boyz n the Hood* (1991), *New Jack City* (1991), *Devil in a Blue Dress* (1995), *Shaft* (1971), *I Can Do Bad All by Myself* (2009), *Django Unchained* (2012), *Six Degrees of Separation* (1993), *Home of the Brave* (1949), *Straight Outta Compton* (2015).

Format: Discussion

Evaluation: Participation, weekly responses, an article-length paper project that will develop over the semester.

Office: FH M24

Email: krm141@txstate.edu

English 5310.251: Digital Literacies

M 6:30-9:20 pm, FH G14

#36133

Instructor: Dr. Deborah Balzhiser

Description: What does it mean to be digitally literate? In this course, we define digital literacies in relationship to the different areas of English Studies and as they relate to educational, workplace, and public lives. We think about digital literacies rhetorically, sociocognitively, culturally, and in relationship to identity formation and (career, cultural, and economic) capital. Students will regularly engage scholarship and technology.

Materials: *Multiliteracies for a Digital Age* (Selber). *The Culture of Connectivity: A Critical History of Social Media* (van Dijck) Other books, journal articles, news, and readings will be added. There will be about 80 pages of reading a week. This course changes every time it is taught in order to keep current, and I am currently assessing the new focus.

Evaluation: Face-to-Face Discussions 10%; Weekly Digital Reading Responses 10%; Digital Peer Responses 10%; Short Digital Text (3) 10% each; Presentation 10%; Annotated Bibliography 10%; Final Project 20%

Contact: dbalzhiser@txstate.edu

English 5312.251: Editing the Professional Publication
Southwestern Journals
T and Th 3:30-4:50 pm, Brazos 218
#34322

Instructor: William Jensen

Description: This course provides students the opportunity to write, select, and edit material for publication. Students will work as part of an editorial team on all stages of the publication process. They will learn how to write and revise book reviews of publishable quality. They will correspond with authors, evaluate submissions, and learn the daily operations of two print journals:

Texas Books in Review, which monitors the literary production of books from or about Texas, and *Southwestern American Literature*, which showcases contemporary writing and scholarship concerning the Greater Southwest. This course also offers practical experience working with desktop publishing software (Adobe InDesign/Photoshop).

Goals: Students will read and vote on submissions to *Southwestern American Literature*, line edit selected works, and write two book reviews. With hands on experience, the students will gain a deeper understanding of what is required to work for a publication.

Books: No books are required, but it is advised that each student owns a copy of *The Chicago Manual of Style*. Other reading assignments will be handed out in class or posted on TRACS.

Format: Primarily discussion, with brief various projects.

Evaluation: This is a pass/fail course

Email: wj13@txstate.edu

Office: Brazos 220 **Office hours:** Th 2:00pm-3:30pm and by appointment

ENG 5312.252: Editing the Professional Publication
M 6:30-9:20pm; Flowers 114/Hybrid
Meets: 01/23 and 5/1 in San Marcos; other meetings online.
#34323

Instructor: Miriam F. Williams

Description: This course is an internship in which students will practice writing, editing, designing, and proofreading a professional publication.

Goals: The goals of the course are to give students the opportunity to:

- participate in an applied learning experience,
- provide a useful service to others while gaining professional technical communication experience,
- conduct qualitative research and negotiate user/client needs,
- write, edit, and design print and web content in collaborative online environments, and
- write, edit, and design print and web content for personal or MATC exam portfolios.

Required Books: Students will be assigned weekly readings from scholarly journal articles. Also, students will be assigned readings from E-reserved book chapters.

Format: Hybrid course: Meets: 01/23 and 5/1 in Flowers Hall 114

All other meetings are held in Skype for Business, an online meeting environment.

Evaluation: Class Participation (Individual Assessment) = 20 percent
 Midterm Progress Report (Individual Assessment) = 20 percent
 Content Editing Project (Group Assessment) = 30 percent
 Recommendation Report (Group Assessment) = 20 percent
 Final Presentation to Client (Group Assessment) = 10 percent
For more information: Contact Dr. Miriam F. Williams at mfw@txstate.edu.

ENG 5312.253: Editing the Professional Publication
Th 8:00-10:50am; FH 376
#34324

Instructor: Eric Blankenburg

Description: The editing, design, layout, and proofreading of a professional publication. This course is an internship. Graded on a credit (CR), no credit (F) basis. May be repeated one time with different emphasis.

English 5313.251: Principles of Technical Communication
Technical Editing
Th 6:30-9:20 pm, FH G14
#36921

Instructor: Dr. Scott Mogull

Course Description: In this course, students will learn professional copyediting skills and the publishing contexts in which editors work. Students will learn to copyedit at the sentence level and conduct comprehensive editing at the document level. Students will also explore the current research, technologies, and issues in editing.

Course Objectives: The primary objectives for this class are for students to learn sentence-level editing, document editing, and editor-author relationships. Additionally, students will learn to edit by hand and use Microsoft Word's tracking and formatting features as well as various documentation styles. Upon successful completion of the course, students will be prepared to be technical editors in industry, government, or academia.

Required Textbooks: Course Pack available from the University Bookstore.

Format: This course requires student engagement and activity. During the first part of the semester, students will learn much of the material by weekly hands-on practice and in-class discussion in which they share editorial changes with the class. Students will practice functioning as professional editors in which they explain and describe editorial decisions to authors. During the latter part of the semester, students will research current research, technologies, and issues related to the editing profession and present this information to the class.

Evaluation:

The anticipated evaluation criteria are as follows:

- Sentence-level copyediting practice/discussion (25%)
- Document editing practice/discussion (25%)
- Editing exam (25%)
- Research/presentation of current research, technologies, or issues in editing (25%)

Contact: mogull@txstate.edu

English 5314.251: Specializations in Technical Communication

Topic: Writing for the Government

T 6:30-9:20 pm, FH G04

#31006

Instructor: Libby Allison

Description:

This course offers students theories and applications of writing for a wide variety of government agencies. Students will learn genres for government documents such as rules and regulations, policy statements, public policy reports, and impact statements. In addition, students will practice Plain Language style while they analyze the audience, purpose, cultural contexts, legal and ethical matters related to government documents and websites.

Goals: Students will learn about the following:

- fundamental writing methods to enhance their writing and editing abilities;
- genres and formats used by local, state, and federal government agencies;
- how to understand the audience, purpose, and context for government documents;
- the Plain Language movement and its impact on communication effectiveness;
- new ways, such as social media, for communicating to government audiences;
- how to prepare for careers as technical communicators for government agencies.

Required Readings:

Allison, Libby and Miriam F. Williams. *Writing for the Government*. Pearson, 2008.

(The Allyn and Bacon Book Series in Technical Communication.)

Supplemental readings will be assigned during the semester.

Format: Graduate discussion seminar.

Evaluation: Attendance and participation: 20%

Homework: 30%

Research paper: 30%

Class Facilitations and Presentations: 20%

Email: Contact Dr. Allison at lallison@txstate.edu

English 5314.252: Specializations in Technical Communication

Topic: Proposal Writing

Th 6:30-9:20 pm, FH G04

#35880

Instructor: Aimee Roundtree

Description: The course will engage students in searching for public and private funding sources and writing grant proposals for real-world funding needs. They will use print and electronic tools for identifying funding sources, preparing proposals, and making professional presentations. They will learn about the grant cycle and budgeting basics, as well as databases and other resources for identifying funding opportunities.

Books:

- The Grantseeker's Guide to Winning Proposals. Judith B. Margolin and Elan K. DiMaio, Eds. Fundraising Guide Paperback. Foundation Center. July 2008. ISBN-10: 1595421955 | ISBN-13: 978-1595421951.
- Grant Writing and Fundraising Tool Kit for Human Services. Jill C. Dustin. Standards for Excellence. Pearson. September 23, 2012. ASIN: B009YUUKZC | ISBN-10: 0205088694 | ISBN-13: 978-0205088690.
- The Foundation Center's Guide to Proposal Writing. Jane C. Geever. The Foundation Center. May 24, 2012. ASIN: B00HFIJ844 | ISBN-13: 978-159542-404-4.

Format: Hybrid Seminar (every other Thursday online)

Evaluation: Letter of Intent, Grant Proposal, Presentation, and Final Exam

Office Hours: M10, T 10-11, R 11-1

Email: akr@txstate.edu

**English 5315.252: Graduate Writing Workshop
Fiction Writing Workshop
T 6:30-9:20 pm, FH G06B**

For students in the MFA in Creative Writing program only.
#31010

Instructor: Cyrus Cassells

**English 5315.252: Graduate Writing Workshop
Fiction Writing Workshop
T 6:30-9:20 pm, FH 302**

For students in the MFA in Creative Writing program only.
#31013

Instructor: Jennifer duBois

**English 5315.253: Graduate Writing Workshop
Fiction Writing Workshop
T 2:00-4:50 pm, FH 253**

For students in the MFA in Creative Writing program only.
#31015

Instructor: Debra Monroe

Description: Each student will submit three pieces, and we will workshop three pieces per class. This might seem intense, but you only get one MFA. You are here to produce material for a book, and you should use this time to produce as much as you can. Furthermore, an hour per story or chapter is long enough to praise the piece's best features, to discuss its least polished features, to summarize insights about how to revise. Moreover, if a workshop goes on too long, it can be hard on the author whose work is under scrutiny: an exercise in saying what's wrong over and over, and the author meanwhile already understands. As teacher, my first responsibility is to the student

whose story is being workshopped, to make sure he or she gets the most useful information in the most helpful way. Yet each story also serves as a lesson for the entire class. I know as well as anyone that having your work critiqued is never entirely pleasant. But there are more and less generative ways to critique and be critiqued. I want my workshop to be constructive in the true sense of the word (the work is still *under construction*), so we begin each discussion by first describing the work's ideal goals, its ideal shape, and techniques that are already helping deliver that story to the reader. Only then will we move to a discussion of the way craft decisions or shortfalls might detract from that story's success, features that need to be changed, improved, reconsidered. My strength as a teacher is seeing what the story intends to be, seeing it in embryo, and helping assess what craft decisions can make the story more realized, more accessible.

Books: None. Students' work-in-progress is the text. I will bring in Xeroxed stories for us to read, so we will have a common set of finished stories as a point of reference.

Format: Group discussion. I direct and lead the discussion.

Evaluation: Students sign a "contract" on the first day that states how many pages they intend to produce: how many brand new pages, how many revised pages. A student will be graded on how well he or she meets his or her own goals.

For more information: write to Debra Monroe at dm24@txstate.edu

English 53/7316.251: Foundations in Rhetoric and Composition

Topic: Composition Pedagogy

W 6:30-9:20 pm, FH 376

#31161

Instructor: Dr. Rebecca Jackson

Course Description: This course focuses on the "how" of teaching writing, on the methods and practices—*pedagogies*—that characterize particular theoretical approaches to composition instruction. We'll examine a range of composition pedagogies, from expressivist and collaborative to critical, feminist, basic, service learning, and place-based pedagogies, with emphasis on the interplay between what we do in the classroom and what these practices say about the theories of writing we subscribe to (whether consciously or not). This course rests upon the assumption that the best teachers (of writing) are those who reflect actively and often on their own practices.

Books: Required texts **may** include

- Coxwell-Teague, Deborah and Ronald Lunsford, eds. *First-Year Composition from Theory to Practice*
- Glenn, Cheryl. *St. Martin's Guide to Teaching Writing*. 6th ed. New York: Bedford/St. Martin's, 2007.
- Harris, Joseph. *A Teaching Subject. Composition Since 1966*. Upper-Saddle River, NJ: Prentice Hall, 1997.
- Sommers, Nancy. *Responding to Student Writers*. New York: Bedford/St. Martin's, 2012.
- Tate, Gary, Amy Rupiper, and Kurt Schick. *A Guide to Composition Pedagogies*. New York: Oxford UP, 2013.
- Yancey, Kathleen Blake. *A Rhetoric of Reflection*. Logan: Utah State UP, 2016.
- Articles on TRACS

Goals: Students will be able to

- Identify and discuss differences among various composition pedagogies;
- “read” texts, curricula, classrooms, and assessment practices as instantiations of particular theoretical perspectives;
- develop a composition pedagogy that reflects a particular view of writing;
- articulate a teaching philosophy;
- craft a writing syllabus that demonstrates a particular pedagogical approach to the teaching of writing.

Format: Small and large group discussion; student-led discussion facilitation; brief lecture

Evaluation: Discussion facilitation, teaching philosophy, annotated syllabus with sample assignments, assessment project

For more information: please contact Dr. Jackson at rj10@txstate.edu.

English 5316.252: Foundations in Rhetoric and Composition

Topic: Literacy Studies

F 12:30-3:20 pm, FH 257

#39071

Instructor: Octavio Pimentel, PhD

Description: This class pushes students to develop a view of literacy, not as a neutral skill, but embedded within culture and as depending for its meaning and practice upon social institutions and conditions. Students examine and construct connections among theory, research, and practice. This class primarily focuses on the way literacy exists in diverse communities. A major part of this class is to grapple with the political issues of literacy, especially as they relate to diversity.

Goal: To become familiar with political views of literacy, especially as it relates to a diverse population.

Required Books:

Alim, H. Samy, Geneva Smitherman, and Michael Eric Dyson. *Articulate While Black: Barack Obama, Language, and Race in the U.S.* USA: Oxford University Press, 2012. Print.

Bucholtz, Mary. *White Kids: Language, Race, and Styles of Youth Identity.* New York: Cambridge University Press, 2011. Print.

Kinloch, Valerie Ed. *Urban Literacies: Critical Perspectives on Language, Learning, and Community.* Teachers College Press, 2011. Print.

Medina, Cruz. *Reclaiming Poch@ Pop: Examining the Rhetoric of Cultural Deficiency,* Palgrave Macmillan, 2015. Print.

Meyers, Susan V. *Del Otro Lado: Literacy and Migration Across the U.S.-Mexico Border.* Southern Illinois University Press, 2014. Print.

Format: Seminar (discussion; student presentations; background material provided by instructor).

Evaluation:

Based on overall contributions, but roughly distributed as follows:

Class Teaching	10%
Weekly Blog	20%

Digital Literacy Story 30%

Research Paper 40%

Fall Office Hours: Friday 10AM-12PM and by appointment.

For More Information contact:

Dr. Octavio Pimentel

Professor

Department of English

Email: Octavio.Pimentel@txstate.edu

Phone: 512.245.3724 Office: Flowers Hall M23

English 5317.251: Specializations in Rhetoric and Composition

Topic: Writing and Empathy

Th 6:30-9:20 pm, FH 253

#35881

Instructor: Dr. Eric Leake

Description: In this course we will examine the relationships between writing and empathy. Empathy receives a lot of attention as a pro-social force that might help validate teaching the humanities. It is held up as a way of connecting with readers, persuading the public, and educating more compassionate and socially aware citizens. At the same, some have questioned if empathy lives up to that promise and have highlighted the ways it can empower biases. We will begin by considering empathy as a psychological and philosophical concept and as a means of understanding, identifying, and feeling with others. We then will examine discussions and uses of empathy in a variety of genres for how it affects readers and writers. Areas of consideration include, but are not limited to, the work of narrative empathy in fiction, aesthetic empathy in the arts, rhetorical empathy as a means of persuasion, practices of critical empathy, and the uses of empathy in pedagogy. This course is designed to appeal to students in all areas of English studies, as empathy is a critical concept for writers, readers, and teachers alike.

Goals: Students will demonstrate familiarity with key concepts of empathy in psychology, philosophy, and writing studies. They will analyze moves towards empathy in a variety of texts. They will be able to account for the possibilities and limits of empathy as a pedagogical method and goal. Finally, students will design and complete a graduate-level seminar paper on an issue related to empathy and their interest in writing.

Books (tentative): *Empathy and the Novel*, *Empathy: Philosophical and Psychological Perspectives*, *The Empathy Exams*, *Empathy and Moral Development*.

Format: Reading responses, class activities and presentations, and class discussions.

Evaluation: Weekly responses, personal essay, empathy analysis, seminar paper.

Email: eleake@txstate.edu

English 5322.251: Form and Theory of Poetry

M 6:30-9:20 pm, FH G06B

For students in the MFA in Creative Writing program only.

#35883

Instructor: Cecily Parks

Description: What is poetic sound? How does it make meaning? Why does it engender feeling? These are the questions to which we'll dedicate ourselves over the course of the semester. We'll read a great deal of critical theory alongside poems both historical (think Caedmon's Hymn) and contemporary (think Tracie Morris's sound poems) to consider the diversity of sonic possibilities that poets have explored over the course of literary history.

POSSIBLE Texts: Roland Barthes, "Listening"; William Blake, *Songs of Innocence & Songs of Experience*; Christian Bök, *Eunoia*; Theresa Hyak Kyung Cha, *Dictée*; Mónica de la Torre, *The Happy End/All Welcome*; Emily Dickinson, *Selected Poems*; Allen Ginsberg, "Howl"; Susan Howe, *That This*; Langston Hughes, *The Weary Blues*; Henry Wadsworth Longfellow, "The Song of Hiawatha"; Adelaide Morris, ed., *Sound States: Innovative Poetics and Acoustical Technologies*; Tracie Morris, *handholding: 5 kinds*; Amalia Ortiz, *Rant. Chant. Chisme.*; Marjorie Perloff & Craig Dworkin, eds., *Sound of Poetry/Poetry of Sound*; Robert Pinsky, *The Sounds of Poetry: A Brief Guide*; Torben Sangild, *The Aesthetics of Noise*; Gertrude Stein, *Tender Buttons*; Reuven Tsur, *What Makes Sound Patterns Expressive*; Walt Whitman, *Song of Myself*.

Format: Discussion.

Evaluation:

- Leadership of one class discussion: 20%
- Class Participation: 30%
- Final Project (20 pages): 50%

Fall 2016 Office Hours: T 4-6, F 11-12, and by appointment.

For more information: See Dr. Parks in FH 222, or e-mail cgp35@txstate.edu.

English 5323.251: Biography and Autobiography

Topic: Memoir & the Personal Essay

W 6:30-9:20 pm, FH 253

Limited Space Available for Students Outside MFA program

#33304

Instructor: Tom Grimes

Description: We will read critical material about memoirs and personal essays and, later in the semester, your essays. You are required to write a 4000 to 5000 word essay.

Course Outline:

The Department of English has adopted student learning outcomes for general education courses in writing and literature and for degree programs in English. These outcomes are available for your review at <http://www.english.txstate.edu>. Pull down the Student Resources menu and go to "Learning Outcomes."

- Week One: **Please read the PDF emailed to you before class, and then bring your copy of it to class.** It includes an essay by Adam Gopnik, and excerpts from *To Show and To Tell* by Philip Lopate, *The Situation and the Story* by Vivian Gornick, and *The Art of Time in the Memoir* by Sven Birkets.
- Week Two: Charles D' Ambrosio, *Loitering*: "Preface"; "Seattle, 1974"; "This is Living"; "Documents"
- Week Three: Valeria Luiselli: *Sidewalks*

- Week Four: Ann Patchett, *The Story of a Happy Marriage*
- Week Five: Maggie Nelson, *The Argonauts*
- Week Six: Reyna Grande, *The Distance Between Us*
- Week Seven: Ann Patchett, *The Story of a Happy Marriage*
- Week Eight: Reyna Grande, *The Distance Between Us*
- Week Nine: Charles D'Ambrosio, *Loitering: "Orphans"; "Salinger and Sobs"*
- Week Ten: Your Personal Essays
- Week Eleven: Your Personal Essays
- Week Twelve: Your Personal Essays
- Week Thirteen: Your Personal Essays
- Week Fourteen: Your Personal Essays

Books: Charles D'Ambrosio, *Loitering*; Reyna Grande: *The Distance Between Us*; Valeria Luiselli: *Sidewalks*; Maggie Nelson, *The Argonauts*; Ann Patchett, *The Story of a Happy Marriage*

Evaluation: 50% for class participation — please speak insightfully about all essays during every class, and 50% for your personal essay.

Attendance: Please attend all classes. Two absences = B: please, no exceptions.

For more information: tg02@txstate.edu

Office hours: M-25, Mondays, 4:30 to 6:30

English 5324.251: Studies in Literary Genre
Topic: Literature and Music
Th 6:30-9:20 pm, FH 376
#39044

Instructor: Paul Cohen

Description: We will study a wide range of the complex connections between these two intimately related arts, including musical literature, literary music, and literature and music together. Highlights will include modern musical settings of William Blake's *Songs of Innocence and of Experience* (folk-style, classical, rock, avant-garde, tango, and more); a postmodern jazz novel by Nathaniel Mackey; Richard Powers' 2014 novel on the social and philosophical implications of music; and a unit on the songs of Bob Dylan. We will also, time permitting, draw examples from artists as diverse as the troubadours, John Coltrane, Gertrude Stein, Paul Celan, Tom Phillips, Robert Browning, Wolfgang Amadeus Mozart, Jack Kerouac, Tom Stoppard, Richard Strauss, W.H. Auden, James Joyce, Cecil Taylor, The Chieftains, and Robert Burns.

Books: William Blake: *Songs of Innocence and of Experience*; Nathaniel Mackey: *Atet A.D.*; Richard Powers: *Orfeo*

Format: Lecture, discussion, multimedia

Evaluation: Two papers and one essay examination

For more information: See Professor Cohen in FH 358, or call 245-7685, or e-mail at cohen@txstate.edu.

Fall office hours: MW 11:00-12:00, TTh 1:00-2:00, and by appointment, in FH 358

5324.253: Studies in Literary Genre
Topic: Cannibalism in Film and Fiction
Th 6:30-9:20 pm, FH G06B
#39045

Instructor: Robin Cohen

Description: *"A census taker once tried to test me. I ate his liver with some fava beans and a nice chianti."* —Hannibal Lecter

This course will explore uses of cannibalism, ranging from horror to postcolonial metaphor, in literary works and films ranging from Melville's *Typee* to *Silence of the Lambs*. We will attempt to understand the phenomenon by examining historical, folkloric, and theoretical texts such as Freud's *Totem and Taboo* and Geraldine Heng's "Cannibalism, the First Crusade, and the Genesis of Medieval Romance."

"I do wish we could chat longer, but... I'm having an old friend for dinner. Bye." —Hannibal Lecter

Books: Tentative, but will include Melville's *Typee*, David Cronenberg's *Consumed*, Cormac McCarthy's *The Road*, as well as short stories by Stephen King and various essays such as Montaigne's "Of Cannibals." Films, again tentative: *Macunaima*, *Sweeney Todd*, *Ravenous*, *Eating Raoul*.

Format: lecture, film viewing, and discussion/seminar

Evaluation: class presentation, 2 papers, 2 exams

Fall office hours: Monday-Thursday 1-2, and by appointment

English 5326.251: Composition Theory
T 6:30-9:20 pm, FH 252
#31167

Instructor: Jaime Armin Mejía

Course Description: This course covers various aspects important to the field of Composition Theory with readings engaging major issues in this field from varied perspectives. We'll begin with Tom Miller's historical overview of English Studies so students can have an understanding of some of the early influences shaping our field and how it changed. We'll complement Miller's historical treatment with essays providing a different kind of overview of some of the major theoretical threads which also worked to shape our field. So covering Miller's overview, we'll do the Braddock award-winning essays to get a more specific grasp of ideas more directly shaping our field of Rhetoric and Composition Studies in recent decades. We'll move to Deborah Brandt's study of the rise of writing literacy which covers how Americans acquire literacy skills. Finally, we'll end by reviewing a collection of essay on translanguaging.

Evaluation: Students will write two papers (40% each, with 20% for attendance and participation). The course will be conducted primarily through class discussions of the assigned readings. A few lectures will be given to help provide contextual information. The assigned essays will primarily be based on the assigned readings. On the dates papers are due, students will exchange final drafts for final proofreading before submitting them.

For further information, e-mail me at jm31@txstate.edu

5332.251: Studies in American Prose
Topic: African American Women Novelists
M 6:30-9:20 pm, FH 257
#35884

Instructor: Elvin Holt

Description: Using a historical approach, this course examines novels written by African American women dating from the late nineteenth century to the present. We will investigate images of black womanhood that contest or challenge prevailing notions of womanhood, while subverting stereotypical depictions of black women. We will explore the authors' treatment of factors such as race, gender, sexuality, and social class, as they influence the formation of identity. To create a critical context for our discussions, we will consider a diverse selection of black feminist scholarship. Also, attention will be focused on the authors' mastery of the craft of writing novels.

***Required Reading:**

Hannah Crafts, *The Bondswoman's Narrative*
 Harriet E. Wilson, *Our Nig*
 Pauline Hopkins, *Contending Forces*
 Frances E.W. Harper, *Iola Leroy*
 Nella Larsen, *Quicksand and Passing*
 Jessie Redmond Fauset, *Plum Bun*
 Zora Neale Hurston, *Their Eyes Were Watching God*
 Ann Petry, *The Street*
 Gwendolyn Brooks, *Maude Martha*
 Alice Walker, *The Color Purple*
 Toni Morrison, *Sula*
 Suzan-Lori Parks, *Getting Mother's Body*

Format: Discussion and lecture

Evaluation:

Reader response essays, 17%
 Reading quizzes, 12%
 Seminar paper, 20%
 Oral presentation (over seminar paper), 15%
 Assigned class discussion leader, 16%
 Final exam - Take Home, 20%

For more information: See Professor Holt in Flowers Hall - Room 212 or at eh07@txstate.edu

* The reading list is subject to change.

5332.252: Studies in American Prose
Topic: Saul Bellow's Novels
F 12:30-3:20 pm, FH 253
#35885

Instructor: Allan Chavkin

Description: We will use an interdisciplinary approach to explore some of the best novels and shorter works of Saul Bellow. Although we will discuss the major topics and

techniques in Bellow's fiction, one key focus of the seminar will be on the portrayal of the family; such an exploration should result not only in appreciating the literary art of one of the most exciting writers of the modern age but also in enhancing our understanding of our own lives and how the family functions and shapes lives in complex ways. Bellow's stories provide a superb laboratory for exploring family dynamics.

Goals:

- 1) To explore the major themes and styles of Bellow's important novels
- 2) To introduce students to manuscript study ("genetic criticism") by examining excerpts of early drafts of some of Bellow's works
- 3) To learn about current ways of thinking about the family and using that knowledge to explore how the family is portrayed in Bellow's fiction

We will avoid using theories from family psychology and other sources in such a way that literary works are reduced to neat predictable models. Our intention will be to use literary works in such a way that they aid us in explaining and developing the theory while at the same time applying the theory so that it illuminates the novel that we are investigating. In short, as Herman Rapaport succinctly phrases the matter in his book *The Literary Theory Toolkit: A Compendium of Concepts and Methods*: "The theory should illuminate a work, and a work should illuminate a theory" (9).

Texts:

Bellow, Saul. *Novels 1984-2000* (Library of America)

Bellow, Saul. *Novels 1956-1964* (Library of America)

Bellow, Saul. *Novels 1970-1982* (Library of America)

Other assigned readings

Format: primarily discussion

Evaluation: papers

Attendance: Required. (If you are absent, make sure to contact a classmate to see if I announced any changes in the syllabus.)

Contact: email—chavkin@txstate.edu

English 5346.251: Southwestern Studies II

T and Th 12:30-1:50 pm, FH 113

#31168

Instructor: William Jensen

Course Description: This course is the second in a two-course sequence leading to a minor in Southwestern Studies, designed to examine the richness and diversity of the Southwestern United States and Northern Mexico. The course offers a multicultural focus by studying the region's people, institutions, history, and physical and cultural ecology. An intercultural and interdisciplinary approach increases awareness of and sensitivity to the diversity of ethnic and cultural traditions in the area. Students will discover what distinguishes the Southwest from other regions of the United States, as well as its similarities, physically and culturally. The images, myths, themes, and perceptions of the region will be examined in light of historical and literary texts.

Books:

Horseman, Pass By by Larry McMurtry

Anglos and Mexicans in the Making of Texas, 1836-1986 by David Montejano

Ceremony by Leslie Marmon Silko

The Devil's Highway by Luis Alberto Urrea

Email: wj13@txstate.edu

Office: Brazos 220 **Office hours:** Th 2:00pm-3:30pm and by appointment

English: 5353.251: Study in Medieval Literature

Topic: Chaucer and the *Trecento* Poets

T 6:00-8:50 pm, FH 257

#31169

Instructor: Leah Schwebel

English: 5354.251: Study in Renaissance Literature

Topic: Shakespeare and Performance

M 6:30-9:20 pm, FH 113

#39046

Instructor: Joseph Falocco

Course Description: This is, above all, an acting class. Students will be required to memorize and perform Shakespearean monologues and scenes. To that end, students will undergo a memory diagnostic on January 30. Students who are unable to successfully complete this diagnostic will be strongly encouraged to drop the course. Students who are unsure of their ability to memorize Shakespearean monologues and scenes should therefore contact the Professor (jf48@txstate.edu), so they can arrange to undergo this diagnostic before registering for the course. Over the course of the semester, each student will deliver a 20-30-minute lecture on the play(s) under consideration. Students will also do preparatory textual work (paraphrase and textual analysis) for Shakespearean monologues and scenes assigned by the professor, and will summarize this work orally for the benefit of their classmates. They will then be required to memorize these scenes and monologues and perform them “off-book.” Students will also research and write one major paper on a topic of their choice related to Shakespeare.

Goals: 1) To understand the literal significance and poetic qualities of early modern language; 2) To understand the relationship between written text and performance; 3) To research and write about Shakespeare; 4) To prepare for a career in education by honing one’s lecture and presentation skills.

Books: *Complete Works of Shakespeare*. Ed. David Bevington. Seventh Edition. New York: Pearson Longman, 2014. ISBN: 0321886518.

Format: Seminar

Evaluation: This course is graded on a “cost” basis. In other words, everyone starts with an “A.” Almost every week, students will be required to prepare one or more presentations and deliver them in class. These presentations will take three forms: 1) 20-30-minute lectures on the play(s) under consideration; 2) preparatory work (paraphrase and text analysis) for monologues and scenes assigned by the professor; and 3) performance of these fully memorized monologues and scenes. All these three kinds of

presentations will be graded (generously) pass/fail. In the unlikely event that a student fails a presentation, he/she will lose a full-letter grade for the semester. Students are expected to attend class on time each week. In order to receive credit for assignments, students must be present from the beginning to the end of the class period in which they are scheduled to present. Absences or tardiness will only be excused if students present documentation of one of the following:

- 1) Hospitalization
- 2) Incarceration
- 3) Serious motor vehicle mishap
- 4) Death of an immediate family member

In the absence of such documentation, students will fail any assignment(s) that are due on the date they miss class or are late, and will lose a full-letter grade for the semester for each such assignment that they fail. The paper is also graded pass/fail, but will be evaluated more strictly. Most (but not all) papers will fail on initial submission, but all students will have one opportunity to revise a failed paper. If a student does not write the paper, or if his/her paper does not pass on its second submission (following revision), that student will lose a full-letter grade for the semester.

Office hours for Spring 2017: Tuesday 1-5 pm, FH 211.

For More Information: Email Joe Falocco jf48@txstate.edu .

5364.251: Studies in the English Romantic Movement

Topic: Byron, Keats, and the Shelleys

Th 6:30-9:20 pm, FH 257

#39047

Instructor: Nancy Grayson

Description: A study of the major works of George Gordon, Lord Byron; Percy Bysshe Shelley; Mary Wollstonecraft Shelley, and John Keats, with attention to social context and to literary scholarship.

Goals: To acquire in-depth knowledge of the art of the later Romantics and broad knowledge of recent (as well as nineteenth- and twentieth-century) scholarship devoted to their works, lives, and era.

Books: McGann, ed., *Lord Byron: The Major Works*, Oxford UP, 2008; Leader, ed., *Percy Bysshe Shelley: The Major Works*, Oxford UP, 2009; Bennett and Robinson, eds., *The Mary Shelley Reader*, Oxford UP, 1990; Stillinger, ed., *John Keats: Complete Poems*, Belknap, 1991.

Format: Discussion and interruptible lectures.

Evaluation:

Written report on two recent scholarly articles or book chapters,
4-6 pages—20%

Research Paper, 10-12 pages—30%

Analysis of a Poem (title to be determined) 4-6 pages 20%

Final Exam (take home): Four essay questions, 2-3 pages each—30%

For more information: see Professor Grayson in FH 313

Fall office hours: By appointment (ph. 512-245-2317), e-mail: ng01@txstate.edu

English: 5368.251: Victorian Prose
Topic: British Victorian Women Novelists
W 6:30-9:20 pm, FH 252
#37394

Instructor: Dr. Kitty Ledbetter

Description: In this course we will read a selection of novels written by women writers who were popular or influential in the British Victorian period (c. 1837-1901). Central to the course will be an ongoing discussion of women's lives, what it meant to be a woman writer during the Victorian period, and how the literary/cultural environment affected her product and professional status. We will also acquire experience doing primary research in Victorian periodicals and other available sources.

Goals: To become familiar with common themes and literary devices found in novels written by women in the British Victorian era, to get acquainted with recent critical discussions about our subject, and to learn more about scholarly research and writing.

Required Books (Please try to purchase these editions): Anne Brontë, *The Tenant of Wildfell Hall*, 1848 (Penguin); Charlotte Brontë, *Shirley*, 1849 (Penguin); Elizabeth Gaskell, *Ruth*, 1853 (Penguin); Dinah Mulock Craik, *John Halifax, Gentleman*, 1856 (Broadview); Mrs. Henry Wood (Ellen Wood), *East Lynne*, 1861 (Broadview); George Eliot, *Middlemarch*, 1871-72 (Broadview); and Olive Schreiner, *The Story of An African Farm*, 1883 (Broadview).

Format: Discussion.

Evaluation: 70% - Two critical essays, equally weighted; 30% - Research projects in Victorian periodicals.

Fall Office Hours: TTh 8-9, W 5-6, and by appointment

For More Information: Dr. Ledbetter in FH 242, 245-2362; KLedbetter@txstate.edu

5383.251: Rhetorical Theory
W 6:30-9:20 pm, Hybrid Course ARR
#33743

Instructor: Pinfan Zhu

Description: The course is a hybrid course, which means we will meet three times in Round Rock on 01/18, 03/08, and 04/26 respectively. All through the spring semester, we work together to define "rhetoric" and study how rhetoric can serve technical communication. Definitions of "rhetoric" are always in flux. When studying rhetorical theory as socially and culturally situated throughout history, we can better understand notions of civic, professional, and institutional discourse as well as underpinnings of power, politics, and participation, and, some would argue, reality. As a course in an English Department, we are particularly concerned with how rhetoric is related to technical communication. Also, we will examine the development and evolution of rhetoric theory from classical to modern eras. We will focus on some selective readings so as to understand how the development and evolution were made and how classic and modern rhetorical theories can solve practical problems in technical communication.

Required Books:

Bizzell, Patricia and Bruce Herzberg *The Rhetorical tradition: Readings from Classic Times to the Present*. 2nd ed. 2001

Whitburn, Merrill *Rhetorical Scope and Performance: The Example of Technical Communication*. 2000.

Some online readings.

Goals: To teach rhetorical theories of different historical periods and introduce famous rhetoricians and their contributions to rhetorical theories over the history. The course will also enable students to apply rhetorical theories to technical communication and understand the rhetorical scope and performance in the field of technical communication.

Format: primarily discussions, lectures, and presentations

Evaluation: 20% Web board responses

10% Class Participation

40% Four short analytical papers

10% Oral presentation

20% Final project.

For more information: see Dr. Zhu in FH 142.

Email: pz10@txstate.edu **Phone:** (512) 245-7665

Spring Office Hours: W 4:30 to 6:30pm

English 5389.251: History of Children's Literature

Topic: The Golden Age 1850-1940

T 6:30-9:20 pm, FH 376

#39048

Instructor: Graeme Wend-Walker

Description: The period from the second half of the nineteenth century into the first decades of the twentieth is broadly recognized as the most exciting period in the history of publishing for children. An extraordinary flourishing of talent, and a radically altered view of childhood, changed children's literature forever. Many of the books now considered part of the great 'canon' of children's literature were written during this period, and continue to be read today. This course will ask why it is that these books have had so much impact, what it is that makes them different from what came before, and why they have endured. We will consider questions of historical and cultural context, and will pay particular attention to the development of a distinctive narrative voice that seems to know how to talk to children.

Goals: Students will become familiar with a range of important texts from the period, and will be able to discuss them in terms of their insights and innovations.

Books: Syllabus is subject to change, but is likely to include works such as: Lewis Carroll, *Alice's Adventures in Wonderland & Through the Looking Glass*; Mark Twain, *Tom Sawyer*; Rudyard Kipling, *The Jungle Book*; L. Frank Baum, *The Wonderful Wizard of Oz*; J. M. Barrie, *Peter Pan and Wendy*; Frances Hodgson Burnett, *A Little Princess*; Kenneth Grahame, *The Wind in the Willows*; L. M. Montgomery, *Anne of Green Gables*; Edgar Rice Burroughs, *Tarzan of the Apes*; Hugh Lofting, *The Voyages of Doctor Dolittle*; A. A. Milne, *The House at Pooh Corner*; and some poems and picturebooks.

Format: Primarily group discussion, with mini-lectures on background material by the instructor, and presentations from students on both primary and secondary texts.

Evaluation:

Attendance and Participation 20%

Class Presentation – major text	15%	
Short Paper – presentation write-up	20%	1,000 – 1,500 words
Class Presentation – critical text	15%	
Research Paper	30%	2,000 to 2,500 words

For More Information: See Dr. Graeme Wend-Walker in FH 240
Fall Office Hours: MWF 12-1, or by appointment.

English 5395.251: Problems in Language and Literature

Topic: Point of View

M 6:30-9:20 pm, FH G04

For students in the MFA in Creative Writing program only.

#31233

Instructor: Doug Dorst

Description: Determining an effective point of view (or, more holistically, “narrative stance”) for a story is quite possibly the most important mechanical decision a fiction writer has to make. In this class, we will examine closely a wide range of the writer’s options, with particular focus on the strengths and limitations of various approaches, common POV mistakes, and strategies for determining which choices are best suited to the author’s goals for the story at hand. Our purpose is not to fashion a set of black-letter rules, but rather (1) to understand the shadings and gradations of the many elements that make up a story’s narrative stance, (2) to improve our abilities as writers to make the strongest choices in our own work, and (3) and to improve our skills as critical readers and as practitioners of the craft. We’ll read and discuss published works, maintain reading journals, do some written exercises both inside and outside of class, and speak frankly about the practical application of our deeper understanding of narrative stance. NOTE: This course is for MFA students. Also, 5395 Literary Techniques may be taken no more than three times for degree credit.

Email: dd35@txstate.edu

English 5395.252: Problems in Language and Literature

Topic: Crossing In: A Practicum: Persona, Translation, and Outreach

W 6:30-9:20, FH G06B

For students in the MFA in Creative Writing program only.

#31235

Instructor: Kathleen Peirce

Description: Through shared reading, discussion, and practice, students in the course will consider three means by which poems and readers cross into each other. First, we’ll consider the possibilities for (and the limits of) poetry written in persona, and we’ll write persona poems. Next, we’ll sample translation theories, and, with support, we’ll practice translating poems. Finally, we’ll explore the possibilities for (and the limits of) bringing poetry to communities outside of academia, and, with support, we’ll practice that, too.

Goals: To become better readers, writers, and residents by utilizing multiplicity as a factor in establishing reading and writing practices.

Texts: (TBA)

Handouts of poems (Browning, Bidart, Broumas, Dubie, Wilner, H.D., Ondaatje, Berryman, Duffy, Atwood, and others)

Biguenet, John. *Theories of Translation: An Anthology of Essays from Dryden to Derrida*

Biguenet, John. *The Craft of Translation*

Gass, William. *Translating Rilke*

Rankine et al., *The Racial Imaginary: Writers on Race in the Life of the Mind*

Koch, Kenneth. *Rose, Where Did You Get That Red*

Behn, Robin. *The Practice of Poetry: Writing Exercises from Poets Who Teach*

Format: Discussion, lecture, presentations by students and guest speakers.

It is NOT necessary to be fluent in (or even familiar with) another language for the translation portion of our class. Students may work independently or with others in the portion of our class that will require engagement with off-campus communities.

Evaluation: Discussion (30%) Weekly response papers (10%) Three projects (60%)

Fall 2016 Office Hours: T R 5-6, W 3:30-4, 5-6:30 FH246

English 5395.253: Theory

Topic: Queer Studies

W 6:30-9:20 pm, FH 257

#33312

Instructor: Victoria Smith

Description: This course offers a survey and analysis of the contested (and vast) terrain of queer studies. We will concentrate mostly on Queer Theory—an area of study that emerged in the late 1980s combining post-structuralist, feminist, and gay and lesbian critiques of identity, subjectivity, sex, gender, sexual desire, difference, and power. We will begin with a look at some of the foundational works in queer theory and then move to the contemporary relationship between queer theory and literary studies, critical race studies, feminist theory, performativity, capitalism, and transgender studies. Along the way, we will also bring these ideas to bear on 2-3 fictional/filmic texts in order to ground our understanding and work through insights and problems. Throughout the class, queer studies will not be treated not a singular (or even coherent) school of thought but rather as differing modes of inquiry that seek to answer questions about the promises, usefulness, perils, and politics of queer studies.

Tentative Texts:

Nikki Sullivan, *A Critical Introduction to Queer Theory*, Michel Foucault, *History of Sexuality*, Riki Wilchins, *Queer Theory, Gender Theory*, Djuna Barnes, *Nightwood*, essays by Judith Butler, Gayle Rubin, Leo Bersani, Teresa de Lauretis, Michael Warner, Eve Sedgwick, Elizabeth Freeman, Jack Halberstam, Heather Love, Thomas Piontek, Roderick Ferguson, David Halperin, José Muñoz, Jasbir Puar, and others.

Format: Engaged discussion, student presentations, mini-lectures

Evaluation: reading responses, an oral presentation, and a final paper

For more information: see Dr. Smith in FH M11. Email: vs13@txstate.edu.

Fall Office Hours: T/Th 2:00-3:00 and by appointment.