**Graduate English Course Descriptions**

**Summer and Fall 2015**

 **Summer I**

 **ENG 5314.501: Specializations in Technical Communications
 Topic: Software Documentation
 W 6:30-9:20pm; Hybrid—meets 06/01, 06/17, 07/01 RRHEC
 #51090
Instructor:** Pinfan Zhu
**Description:** Numerous software applications and programs are created every year. Our daily life and workplace life are inseparable from using these software tools for different purposes. Thus, writing software documentation becomes one of the important skills a technical writer must command in his/her professional career. English 5314 is just such a course that develops students’ expertise in the management and production of writing for both print and online media that supports the efficient and effective use of software in its intended environment.  Major genres include software and hardware manuals such as tutorials, procedures, and reference.  Students will also learn how to manage projects, how to address issues of user analysis, text design, page design, task-oriented manuals, and translation management. The class is basically discussion-based, but we do have other class activities such as exercises, group critique, team project on usability test. Since the class is largely online, you have to use my teaching website, TRACS, Adobe Connect for class meetings and other reference websites. Most activities will be conducted online, so students need to learn how to use some online tools for their assignments or presentations. Details will be found in the syllabus. We meet every Wednesday from 6:30 to 9:20 pm for a summer session, and you mainly complete assignments, projects, and exercises on Thursday evenings.
**Books:** Writing Software Documentation: A Task-oriented Approach, 2nd ed. by Thomas T. Barker. Boston: Allyn & Bacon, 2003. ISBN 1: 0-321-10328-9  **Evaluation:** • 10% Online class discussion
 • 10% Exercises
 • 20% Ten chapter quizzes
 • 30% 3 short projects: tutorials, procedures and references.• 10% Usability design and implementation report
 • 20% Proposal for your semester project Semester project
**Email:** pz10@txstate.edu

**ENG 5353.501: Studies in Medieval Literature
Topic: History of the English Language
MW 5:30-9:50pm; FH G06B
#52812**

**Instructor:** Susan Morrison
**Description:** If you enjoy the *etymology* of *entomology*, this course needs you. If you don’t know the difference between *etymology* and *entomology*, you need this course, which provides an overview of the historical development and changes of English from its Indo-European roots to modern American English and Global "Englishes" that exist throughout the world today. We will discuss the origins and growth of the English language with particular attention to the social, cultural, and historical contexts for phonological (pronunciation), morphological (form of words), and grammatical changes. We will also examine dialects, spelling, and dictionaries; we will explore the OED (Oxford English Dictionary) and Middle English Dictionary, among other such lexicographical masterpieces. This course is vital for understanding the variety of American Englishes today (including African American vernacular, Hispanic American English, and the Texas accent) and for understanding literature written in English, ranging from the medieval period through the present-day. There will short videos shown periodically to demonstrate English in action.
**Books**: Albert C. Baugh and Thomas Cable. *A History of the English Language*. 6th Ed. Englewood Cliffs, NJ: Prentice Hall, 2013.
 6th edition: ISBN-10: 0205229395; ISBN-13: 978-0205229390.
**Evaluation:** Paper on Old English: 20%
 Paper on Middle English or Early Modern English: 20%
 Final Paper topic (open with consultation with professor): 30%
 Mid-term Tests: 20 % [10% each]
 Participation, attendance and in-class work: 10%
**Email:** morrison@txstate.edu

**Summer II**

**ENG 5332.571: Studies in American Prose:
Topic: *Moby-Dick***

**TR 1:00-5:20pm; FH 253**

**#51533**

**Instructor:**Robert T. Tally Jr.
**Description:** In a June 29, 1851 letter to Nathaniel Hawthorne, Melville – in the final throes of writing his most ambitious work – made a tantalizing offer:

Shall I send you a fin of the Whale by way of a specimen mouthful? The tail is not yet cooked – though the hell-fire in which the whole book is broiled might not unreasonably have cooked it all ere this. This is the book’s motto (the secret one), – *Ego non baptiso te in nomine* – but make out the rest yourself.

Melville dedicated his diabolical book to Hawthorne, “in token of my admiration for his genius,” thus registering Melville’s own aspirations for a work that would far exceed his five earlier books in sheer literariness, among other things. If modern Shakespeares could already be found in the contemporary United States, as he’d put it in an 1850 essay, then Melville was putting his own name in for consideration.
 *Moby-Dick* has been considered the greatest novel in Anglophone literature, yet it is also the great “unread” American novel. Owing to its length and complexity, but perhaps more so to its perceived difficulty, most even well-read persons have never opened the book; often, they feel guilty about it. In this course, we will read this powerful and eccentric novel, partly to demystify its aura as a “sacred text” of American literature, but primarily to experience the power, beauty, and humor of *Moby-Dick* itself. Each class meeting will cover a portion of the book, from its title page to the final words of the Epilogue. This process will allow students to perform relatively close readings while also surveying the novel’s expansive literary and philosophical terrain. A novel “about the whole world” (as Edward Said once put it), *Moby-Dick* invites us to explore its “outrageous comprehensiveness” – “the whole circle of the sciences, and all the generations of whales, and men, and mastodons, past, present, and to come, with all the revolving panoramas of empire on earth, and throughout the whole universe, not excluding its suburbs” – while also meditating on the minutest details, which themselves lend richness and wonder to the wide world. With *Moby-Dick*, the adventure of an Ishmael, or Ahab, Starbuck, Queequeg, and the others, intertwines with the poetic and philosophical apprehension of the world itself, a process that begins, like most adventures do, with reading.
**Goals:** (1) To become familiar with *Moby-Dick*; (2) to become acquainted with research in Melville studies and, by extension, American and comparative literary studies more generally; (3) to understand the novel’s the literary, social, and historical background; and (4) to analyze the work.
**Required Book:** Herman Melville, *Moby-Dick, or The Whale*. New York: Penguin, 2002. [ISBN: 978-0-14-243724-7]
**Format:** Seminar (interactive discussion).
**Evaluation:** Based on overall contributions, but roughly distributed as follows: eight daily one-page papers (60%), class participation (20%), final paper (20%).
**Spring Office Hours:**  T-Th2:00–3:00 and by appointment.
**For More Information:** Email Professor Tally at robert.tally@txstate.edu

**Fall 2015**

**ENG 5300.001: Language Problems in a Multicultural Environment
M 3:30-6:20pm; FH 253
#19459**

**Instructor:** Octavio Pimentel
**Description:** This course addresses issues of power and diversity regarding racially minoritized groups and languages. This class takes a cultural studies approach to understanding issues concerning language in the United States and the politics that surround them. Additionally, this course provides an introduction to many of the current issues in the language field, while providing special attention to language policies, legislation, politics, and practice. Lastly this class examines language theories, philosophies of language, bilingual/multilingual politics, issues of power, the racialization of linguistic minorities, and language identity.
**Required Text:**

Blackburn, Mollie . I*nterrupting Hate: Homophobia in Schools and What Literacy can do About it (Language and Literacy Series)*. New York: Teachers College Press, 2011. Print.

Garcia, Oberon Claire, Young, Vershawn Ashanti and Pimentel, Charise.(Eds.). *From Uncle Tom’s Cabin to The Help:  Critical perspectives on White-authored narratives of black life*.  New York:  Palgrave Macmillan, 2014. Print.

Medina, Cruz. *Reclaiming Poch@ Pop: Examining the Rhetoric of Cultural Deficiency (Latino Pop Culture).* New York: Palgrave Macmillan, 2014. Print.

Young, Vershawn Ashanti and Martinez, Aja. *Code-Meshing as World English: Pedagogy, Policy, Performance*. National Council Teachers of English, 2011. Print.

**Format:** Primarily discussion, with some background lectures and presentations by students and instructor. Because of the seminar format, well-informed and thoughtful discussion is expected of all participants.
**Evaluation:** 25% Response Papers
 30% Discourse Analysis Assignment
 35% Research Paper Assignment
 10% Professional Poster Board Presentation
**For more information:** email Octavio.Pimentel@txstate.edu or Phone: 512.245.3724
**Fall Office Hours:** 10-12pm Monday, and by appointment.

**ENG 5301.001: Literary Scholarship**

**M 6:30-9:20 pm; FH 253**

**#10582**

**Instructor:** Allan Chavkin

**Course Description:** An introduction to scholarly resources, methods, theories, and responsibilities that guide the study and interpretation of literature in English.

**Goals:** 1. To become proficient in analyzing intellectual problems and expressing one's ideas in both written and oral communication.

2. To increase one's understanding of “theory” and to become knowledgeable about traditional and recent approaches to the study of literature.

3. To become aware of the controversial issues in the profession.

4. To become familiar with key critical and literary terms.

5. To study the characteristics of the various genres, including film.

**Required Texts:** Archibald, William. *The Innocents: A New Play.*

Bellow, Saul. *The Adventures of Augie March*

Erdrich, Louise. *Shadow Tag*

James, Henry. *The Turn of the Screw*, edited by Peter Beidler, “Case Studies in Contemporary Criticism” (Bedford Books of St. Martin's Press)

Sexton, Anne. Selected poems

Tanizaki, Junichiro. *The Key*

**Format:** Primarily discussion, with some oral presentations

**Evaluation:**
1. Midterm, a take-home exam: (counts 25% of the grade)

2. Final Exam: (counts 25% of the grade)

3. Oral Presentations: (counts 25% of the grade)

4. Participation: (counts 25% of the grade)
**For More Information: contact Allan Chavkin.
Office: FH 239, Email: chavkin@txstate.edu**

**ENG 5302.001: Media Studies
Topic: Politics and Society in Film
T 6:30-9:20 pm; FH 120
#16651**

**Instructor:** Rebecca Bell-Metereau
**Description:** In the build-up to an election year, attention often turns to the influence of film and other media on our political system and society in general. This course focuses on films that have had a substantial effect on politics or society in a variety of ways, either as ground-breaking documentaries, as bio-pics that profoundly affected our perception of particular individuals, or as issues films that have altered the conversation on problems affecting society, both nationally and internationally. (ENG 5302 is repeatable with different emphases for up to 9 hours graduate credit).

**Goals:** The course goal is to refine critical and analytical skills and methods of textual and filmic analysis, to develop critical thinking, viewing and writing skills and the ability to analyze visual and other texts. Objectives include mastery of film and media vocabulary, theory, methods, and concepts.

**Texts:** Selected readings online; tentative film list: *Casablanca*, *Silkwood*, *Schindler’s List*, *Manufacturing Consent*, *The Corporation*, *Born into Brothels*, *Bowling for Columbine*, *The Social Network,* *Zero Dark Thirty*, *Argo*, *Her*, *Nightcrawler*, *Selma*

**Format:** Classroom format is discussion and student interaction, viewing of clips, combined with practical skills, brief weekly student presentations, informal writing, discussion, daily work including one small group video project and/or one individual research project (student choice).

**Evaluation:** Instructor evaluation of daily work (30%), instructor and peer evaluation of individual presentation (20%), Research and/or creative project (50%)

**Office:** FH335 Spring hours 11-2 and 4:50 – 5:40 TR, and by appointment

**Phone:** 512-245-3725 or 512-665-2157 (call or text)

**E-Mail:** rb12@txstate.edu

**ENG 5311.001: Foundations of Technical Communication
Adobe Connect Meetings: 6:30-9:15pm in Adobe Connect Classroom**

**Online Course; Meets 08/25 RRHEC
#10583**

**Instructor:** Miriam Williams

**Description:***Foundations of Technical Communication* is an introduction to technical communication history, theory, and practice. At the end of the course you will be able to do the following:

* Discuss technical communication history, practices, theories, and research methods;
* Discuss the relationship between theory and practice in technical communication;
* Negotiate various definitions of technical communication and evaluate the legitimacy of these definitions;
* Identify common genres of technical communication and sites where this discourse is disseminated;
* Discuss the contexts in which technical documents are created;
* Identify, critique, and analyze technical communication scholarship;
* Write an annotated bibliography; and
* Write a literature review essay.

**Textbook and Other Readings**:*Central Works in Technical Communication* by Johndan Johnson-Eilola and Stuart A. Selber**.**You will also be assigned academic journal articles and book chapters each week.
**Format**: Seminar and online discussions. Synchronous class discussions will be held in our Adobe Connect classroom; asynchronous discussions will be held in the TRACS Forum.
**Evaluation**: Class Participation: 20%
 Reading responses posted to TRACS Forums: 20%
 Research Project, Part I. Annotated Bibliography: 20%
 Research Project, Part I. Literature Review: 30%
 Research Project Part III. Small Group Discussions of Research Findings: 10%

**ENG 5312.001: Editing the Professional Publication
Center for the Study of the Southwest Publications
TR 3:30 pm-4:50 pm; Brazos Hall 218
#10584**

**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 2-3:30pm

 **ENG 5312.002: Editing the Professional Publication
Front Porch/MFA Literary Journal
F 8:00am-10:50am; FH 376
 For students in the MFA in Creative Writing program only.
#10585**

**Instructor:** Roger Jones

**ENG 5313.001: Studies in Principles of Technical Communication
Topic: Visual Rhetoric
W 6:30-9:20pm; Hybrid, meets 8/26, 10/14, 12/2, RRHEC
#16002**

**Instructor:** Pinfan Zhu
**Description:** The world today is full of visual images. Mass media such as television, cinemas, films, magazines, advertisements, internet, billboards, advertisement, books, videocassettes, etc., are all inalienable from visuals. In technical communication, use of visuals is even more important. Few technical documents or presentations could be considered as effective without the help of visual elements.  Naturally, it is important that we learn to use visuals effectively. The goals of English 5313, Visual Rhetoric, are to develop students' visual intelligence and train their visual literacy so that they are able to properly interpret, critically analyze, and effectively use visuals both in technical communication and other fields. Specifically, students will learn principles of visual perceptions such as Gestalt theories, the use of rhetorical theories, semiotic theory to interpret, analyze, and create visuals. They will also understand the rhetoric of images and design, and the use of five cannons in document design. Topics cover the study of document design, typographic applications, and the interpretation and analysis of images.  On the whole, the course will be interesting and practical.  I hope you will enjoy yourself immensely by taking this course.
**Books:** Charles Kostelnick, *Designing Visual Language: Strategies for Professional Communicators* Carolyn Handa, *Visual Rhetoric in a Digital World. A Critical Source Book.* Online readings**.
Evaluation:** 10%     Reading responses (5 responses)
 20%     Class participation
 30%     Three short papers
 15%     Analytical paper
 5%       Photoshop project
 10%     Presentation of your document design project
 10%     Document Design Project **Email:** pz10@txstate.edu

**ENG 5313.001: Studies in Principles of Technical Communication
Topic: Technical Editing
TH 6:30-9:20pm; On-line course, meets 08/27, RRHEC
#19460**

**Instructor**: Scott Mogull
**Description:** The purpose of this course is to introduce you to the editing process and acquaint you with editing scholarship. Your projects will simulate the activities of writers and editors who edit a range of technical documents. To this end, you will complete a developmental edit, a copyedit, a substantive edit, a proof/production edit, and create an index. To simulate actual workplace editing, you will work individually and in editing groups.

**Goals:** The objectives for this course include acquainting students with basic editing skills. Students will learn 1) levels of editing and editor-author relationships, 2) sentence-level editing, 3) document editing, 4) graphics editing, and 5) indexing. Students will learn to edit by hand and use Microsoft Word’s tracking and formatting features. You will also learn various documentation styles.

**Required Textbooks:** *Technical Editing* (5th ed.) **©** 2011 by Rude & Eaton Longman/Pearson ISBN: 9780205786718
**Format:** The general course format includes lectures/presentations, discussion, and workshop. We will combine mini-lectures/presentations on background reading information, class discussions, and extensive hands-on practice. Online instruction may be either synchronous or asynchronous.
 In this predominantly online course, students are required to connect from a computer with a webcam/microphone and with reliable high-speed Internet connection. During the synchronous class sessions, students must participate using a webcam/microphone and must be located in a quite, uninterrupted physical setting that are devoid of interruptions. Failing to follow any of the online requirements for synchronous sessions will negatively impact your attendance/participation grade.
**Evaluation:** The anticipated evaluation criteria are as follows:
 -Weekly assignments and/or quizzes (75%)
 -Attendance and active participation (25%)
**Contact:** mogull@txstate.edu

**ENG 5314.001: Specialization in Technical Communication
Topic: The Rhetoric of Risk and Emergency Communication
T 6:30-9:20 p.m; FH G04
#10586**

**Instructor**: Libby Allison
**Description:** This course focuses on how technical communicators can write and communicate effectively in times of risk and crisis. We will consider ways to understand an upcoming risky or potentially crisis situation which will enable technical communicators to alert individuals to pending crises. We will also explore how technical communicators can capture the experiences of individuals in risky and crisis situations through documentation and other communication methods to ultimately improve communication for future uncertain, risky, and crisis times. **Goals:** Students will learn about the following:
 • historical cases in technical communication of risk and crisis;
 • the complexity of communicating in these particular situations and times;
 • methods of effectively researching and investigating risk and crisis events;
 • means for documenting risky and crisis events;
 • new ways, such as social media, for communicating;
 • to prepare for careers in agencies, organizations, and companies dealing with crises and risky settings.
**Required Readings:** Cho, Hyunyi, and Torsten Reimer and Katherine A. McComas. *The Sage Handbook of Risk Communication.* Thousand Oaks, CA: Sage, 2015.
Potts, Lisa. Social Media in Disaster Response: *How Experience Architects can Build for Participation.* NY, NY: Routledge, 2013. (ATTW Book Series in Technical and Professional Communication)
Sauer, Beverly. *The Rhetoric of Risk: Technical Documentation in Hazardous Environments.* Mahwah, NJ: Lawrence Erlbaum. 2003; NY, NY: Routledge, 2010.
Supplemental readings may 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.

**ENG 5314.002: Specialization in Technical Communication
Topic: Digital Media and Web Design
TH 6:00-8:50pm; Hybrid, meets 08/27, 09/10, 10/01, 10/22, 11/12, 12/03 in SM
#14496**

**Instructor:** Aimee Roundtree
**Description:** You will learn core issues related to digital media writing, such as captology, the rhetoric of technology, new media theory, information architecture, and Web 2.0. You will learn specific tools and digital media writing practices and standards, such as those maintained by W3C and others. We will emphasize informative content, effective design, and theory-driven design.
**Books:** Required:
Robbins, J. N. (2012). Learning web design: A beginner's guide to HTML, CSS, JavaScript, and web graphics. " O'Reilly Media, Inc.".
Ryan, M. L., Emerson, L., & Robertson, B. J. (Eds.). (2014). The Johns Hopkins guide to digital media. JHU Press.
Gentle, A. (2012). Conversation and community: The social web for documentation. Xml Press.
Recommended:
Castledine, E., Eftos, M., & Wheeler, M. (2011). Build mobile websites and apps for smart devices. Sitepoint.
**Evaluation:** Digital media product (such as a website, app, podcast, etc.) and rationale Conference paper
**Email:** akr@txstate.edu

 **ENG 5315.001: Writing Workshop: Fiction**

 **T 6:30-9:20 pm; FH 376**

**#10587**

 **For students in the MFA in Creative Writing program only.**

**Instructor:** Ben Fountain

**ENG 5315.002: Writing Workshop: Fiction**

**T 6:30-9:20 pm, FH 253**

**#10588**

 **For students in the MFA in Creative Writing program only.**

**Instructor:** Jennifer duBois

**ENG 5315.003: Writing Workshop: Poetry**

**T 6:30-9:20 pm, FH 257**

**#10589**

 **For students in the MFA in Creative Writing program only.**

**Instructor:** Kathleen Peirce

**ENG 5315.004: Writing Workshop: Poetry**

**T 6:30-9:20 pm, FH G06B**

**#10590**

 **For students in the MFA in Creative Writing program only.**

**Instructor:** Cyrus Cassells

**ENG 5317.001: Specializations in Rhetoric and Composition
Topic: Writing and Empathy
Th 6:30-9:20pm; FH G04
#14498**

**Instructor:** Dr. Eric Leake
**Description:** This course examines the relationships between writing and empathy. Empathy receives a lot of attention as a pro-social force that might further 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 students. At the same, some have questioned if empathy lives up to the promise or if it might obscure natural 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. We will conclude with a consideration of the uses and promotion of empathy through various pedagogies, including the teaching of writing and literature. 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 across the field.
**Goals:** Students will demonstrate familiarity with key concepts of empathy in psychology and philosophy. 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, student will design and complete a graduate-level seminar paper on an issue related to empathy and 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 discussion.
**Evaluation:** Weekly responses, empathy analysis, seminar paper.
**Email:** eleake@txstate.edu

**ENG 5320.001: Form and Theory of Fiction
Th 6:30-9:20pm; FH 257
#16003
For students in the MFA in Creative Writing program only.**

**Instructor:** Debra Monroe **Description:** I divide this course in the history of narrative into three units: 1) Assumptions about Mimesis: Two Traditions; 2) Realism and the Alienated Consciousness: The Rise of Limited Point of View; 3) Plot Transformations in Three Centuries. The course therefore covers style (in the unit about mimesis), point of view, and plot. **Goals:** The course goal is to make the students aware that the fiction they’re reading and writing evolved in part from earlier narrative traditions, that fiction imitates earlier forms of fiction as much as it imitates reality. Moreover, contemporary fiction is not only shaped by its imitation of earlier forms but by its rebellion from earlier forms.  **Books:**The reading list includes 19 theorists, ranging from Longinus to Roland Barthes, and 7 fiction writers, ranging from Nathaniel Hawthorne to Alice Munro.  **Evaluation:** 33% proposal for a paper 33% revised and finished paper 34% second paperThe papers will be approximately 10 pages long and apply theory to a contemporary story or novel that the student selects, analyzing it in terms of its imitation of and rebellion from earlier forms. **For more information**: write to Debra Monroe at dm24

**ENG 5321.001: Contemporary Fiction
Topic: James Joyce
M 6:30-9:20pm; FH 257
#10592**

**Instructor:** Michael Hennessy
**Description:** A study of *Dubliners, A Portrait of the Artist as a Young Man,* and *Ulysses,* the first two read largely as preparation for reading the third.
**Goals:** To track Joyce’s development as a fiction writer from 1904 through 1921, the seventeen years he worked on the books in question; to read *Ulysses,* start to finish, without reverence or undue anxiety; and to gain some sense of the novel’s impact on modern culture (Eliot said it destroyed the whole of the nineteenth century, Birmingham, more recently, that it reshaped what art is and how it’s made). It’s been called “the most important novel in the English language” and a “towering achievement of the human mind.” It’s also been described as a work of “unmitigated filth and obscenity” and “an overwrought, overwritten epic.” You should know by the end of the course whether any of these phrases seems apt to you.
**Books:** The widely available and usefully introduced/annotated Penguin editions of *Dubliners* (ed. Terence Brown) and *Portrait* (ed. Seamus Deane) are preferred; the Gabler edition of *Ulysses* (1986) is mandatory. Peter Mahon’s *Joyce: A Guide for the Perplexed* (2009) is the only other required text.
**Format:** Seminar, with student presentations setting the agenda for discussion.
**Evaluation:** Four short papers, each presented in class; a conference-length critical paper; a take-home exam (two essays) on *Ulysses.*
**Spring 2015 Office Hours:** FH 313, by appointment
**Email**: hennessy@txstate.edu

**ENG 5324.001: Studies in Literary Genre
Topic: Literature on the Edge
TH 6:30-9:20pm; FH 253
#19462**

**Instructor**: Paul Cohen

**Description**: To explore the possibilities of literature by studying dozens of the most extreme examples and experiments: works which stretch our familiar assumptions about genre, medium, character, plot, form, scale, language, originality, and the creative process to their limits.

**Books (tentative list):** Walter Abish: *Alphabetical Africa*
Samuel Beckett: *Waiting for Godot*
Chistian Bök: *Eunoia*
Craig Dworkin and Kenneth Goldsmith, eds.: *Against Expression* (excerpts)
Lyn Hejinian: *My Life*
Georges Perec: *Life: A User’s Manual*
Tom Phillips: *A Humument*
Laurence Sterne: *Tristram Shandy* (excerpts)
We will discuss many other works.
**Evaluation:** A short paper (25% of course grade), a longer documented research paper (50%), and a take-home Final Examination essay (25%).
**Contact information:** FH 358, 512-245-7685, cohen@txstate.edu. Spring office hours: M-Th 1:00-2:00 and by appointment

**ENG 5324.002: Studies in Literary Genre
Topic: Postcolonial Literature
TH 6:30-9:20pm; FH 252
#19462**

**Instructor**: Robin Cohen
**Description:** Through both theory and fiction/drama, we will examine the effects of colonization on people and cultures, both colonizer and colonized. In addition to primary works from formerly (or presently)-colonized societies around the world, we will be reading essays from theorists such as Franz Fanon, Gayatri Chakravorty Spivak, Homi Bhabha, Gilles Deleuze and Félix Guattari, José Oswaldo de Andrade, and Mary Louise Pratt (on e-reserve at Alkek Library). Students should come to our first class prepared to discuss Conrad’s *Heart of Darkness* (available on line at <http://etext.virginia.edu/toc/modeng/public/ConDark.html>).
**Books:** Chinua Achebe, *Things Fall Apart*; Mario de Andrade, *Macunaima;* Gabriel García Márquez, *One Hundred Years of Solitude;* Salman Rushdie, *Midnight’s Children*; Zadie Smith, *White Teeth*; Martin McDonagh, *The Cripple of Inishmaan* and *The Lieutenant of Inishmore*; Leslie Marmon Silko, *Gardens in the Dunes*. (This reading list is subject to change.)
**Films:** *Man of Aran, Six Shooter, Macunaima*
**Format:** Primarily discussion, with some background lectures and presentations by students and instructor.
**Evaluation:** in-class presentation on a selected theoretical essay; short paper); longer paper; final exam; participation (including written responses to readings)
**For more information:** See Dr. Cohen in FH M18 or Email: rc08@txstate.edu, phone: 245-3013
**Spring Office Hours:** Tuesday and Thursday 2-4, and by appointment

**ENG 5327.001: Research Methods in Rhetoric and Composition
W 3:30-6:20pm; FH 253
#10595**

**Instructor:** Rebecca Jackson
**Description:** This course will introduce you to what Stephen North has called “the making of knowledge” in rhetoric and composition—the research methodologies we use to answer our questions about writing, rhetoric, and the teaching of writing. Think about this course, then, as a guided “tour” through rhetoric and composition research methodologies, with stops along the way designed to acquaint and give you practice with the research tools related to these methodologies. Research methodologies will include scholarship; qualitative research (case studies, ethnographies, narrative inquiries, autoethnographies); and quantitative descriptive research (surveys). Research tools may include observation, interview, artifact and text analysis, narrative, surveys, critical reflection.
 Throughout the course we will focus on critically evaluating existing research, developing workable research questions of our own, and choosing the best methods to address the questions we ask. The course will culminate in a research proposal that might be used as the basis for a thesis, research grant request, publishable article, etc.
**Books:** Required texts **may** include:
 -Blakeslee, Ann and Catherine Fleischer. *Becoming a Writing Researcher.* Florence, KY: Routledge, 2007.Print.
 -Byard, Vicki. *Bibliographic Research in Composition Studies*. Anderson, SC: Parlor, 2009. Print.
 -Creswell, John W. *Qualitative Research and Research Design. Choosing Among Five Approaches*. 3rd ed. Sage: Thousand Oaks, CA, 2013. Print.
 -Nickoson, Lee and Mary P. Sheridan, eds. *Writing Studies Research in Practice: Methods and Methodologies*. Carbondale: Southern Illinois UP, 2012. Print.
 -Stake, Robert. *Qualitative Research: Studying How Things Work*. New York: Guilford, 2010. Print.
**Goals:** Students will be able to:
 -Discuss the landscape of current research in rhetoric and composition--how knowledge is made in the field
 -Discuss and critique the paradigms that underpin research methodologies
 -Discuss and critique research tools/methods
 -Formulate workable research questions
 -Apply various research tools/methods as they relate to specific research questions
 -Design studies to address research questions
 -Write research proposals
**Format:** Small and large group discussion; student-led discussion facilitation; brief lectures
**Evaluation:** Discussion Facilitation, reading responses, literature review, short methods projects, research proposal
For more information, please contact Dr. Jackson at rj10@txstate.edu

**ENG 5332.001: Studies in American Prose
Topic: Tim O’Brien
TH 6:30-9:20pm; FH G06B
#10596**

**Instructor**: Mark Busby
**Description**: This course will explore the works of Tim O’Brien, pursuing his place in 20th-21st century American literature.  Students will read selected novels from O’Brien’s works.  Students will write a semester paper, lead class discussions on other O’Brien works and report on scholarly material about O’Brien.
**Goals:** The purpose of the course is to lead students to identify O’Brien's major themes, style, structural devices, and other distinctive characteristics of his work. Additionally the readings are intended to enhance students’ reading, writing, and analytical skills.
**Books:** *If I Die in a Combat Zone, Box Me Up and Ship Me Home (1973)*
 *Northern Lights (1975)*
 *Going After Cacciato (1978) ISBN 9780385283496*
 *The Nuclear Age (1985) ISBN 9780394542867*
 *The Things They Carried (1990) ISBN 9780618706419*
 *In the Lake of the Woods (1994) ISBN 9780140250947*
 *Tomcat in Love (1998)*
 *July, July (2002)*
**Format**: lecture and discussion, students’ oral reports
**Evaluation**: mid-semester exam (100 points), a take-home final exam (200 points), and a 15-25-page seminar paper (300 points), oral reports
**Email:** mb13@txstate.edu.
**Office:** FH 212 **Office hours**: TTH 3:30-5 pm, and by appointment
**Format:** Lectures and discussions
**For more information,** see Mark Busby in Flowers Hall 213, 5-3712

**ENG 5345.001: Southwestern Studies I
Topic: Defining the Region
T and TH 11:00am-12:20pm; FH 130
#10597**

**Instructor:** William Jensen  **Description:** This course is the first 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.
**Goals:** To understand and analyze a variety of texts; quote, paraphrase, and summarize print and/or online sources to support your ideas; use standard procedures of citation and documentation; discuss in detail various definitions of the American Southwest (and northern Mexico) as a specific, unique region. Students should be able to address the themes and qualities of the region.
**Format**: Primarily discussion, with some formal lectures, and various guest speakers.
**Evaluation**: Two tests, two papers, a final, and a brief but formal presentation.
**Email:** wj13@txstate.edu
**Office:** Brazos 220 **Office hours**: TH 2-3:30pm

**ENG 5353.001: Studies in Medieval Literature
Topic: *Beowulf*’s Literary Hoard:
Contexts, Interlace, Allusion, Influence, and Intertexuality
M 6:30-9:20pm; G06B
#10598**

**Instructor:** Susan Morrison
Description: Demonic monsters, greedy dragons, courageous virgin martyrs, obscene onions, and a speaking crucifix — vastly different threads weave a richly textured tapestry that veils the body of Anglo-Saxon culture.
 We will begin with a brief introduction to Old English to heighten our appreciation of poetic verse. Every class will consist of translation work and reading (mainly in translation) the texts constituting the culture and literature of Anglo-Saxon England. We will explore Old English texts, discovering the "multi-cultural" character of a country experiencing numerous influences (Christian, Scandinavian, native Celtic) before the decisive invasion of 1066. We will read passionate lyrics ("women's songs"), saints' legends, exile poems and heroic epic. We will also address neglected genres like bestiaries, charms -- now considered a source for understanding women's roles as medical providers -- as well as riddles, both perplexing and bawdy.
 Reading these works taking the historical, cultural and religious contexts into account, we move on to *Beowulf*. After reading texts directly influencing the *Beowulf* poet, we will compare several translations of *Beowulf*: Roy Liuzza’s verse translation in a facing-page edition (Old and Modern English); Nobel Laureate Seamus Heaney’s verse translation; and J. R. R. Tolkien’s newly published prose rendition.
 After we read Anglo-Saxon poetry, we will read some 20th/21st century writers who are inspired by the Anglo-Saxon period. These “new Old English” poets and writers have been influenced by the Anglo-Saxon poetic mode and transform Anglo-Saxon themes and structures, creating their own aesthetic. This section of the course allows students to see how "antiquated" texts have a fertile influence on present literary production. We will conclude with three works “inspired” by *Beowulf*: Tolkien [*Sellic Spell*], Gardner [*Grendel*], and Morrison [*Grendel’s Mother: The Saga of the Wyrd-Wife]*.
 For the final project, students may write a traditional research paper, or may create their own poetry or prose, written in the Anglo-Saxon tradition. This creative element to the course will allow students to express themselves with what they have learned (though students must include an academically detailed and scholarly analysis of their own creative work). In the end, they, too, will have become "new Old English” writers and poets.
 Each text is like a little treasure from *Beowulf*’s literary hoard.
**Books:** Murray McGillivray, *A Gentle Introduction to Old English*. Broadview, 2011.
 R. M. Liuzza*. Beowulf: Facing Page Translation*. Second Edition. Broadview, 2012.
 J. R. R. Tolkien, *Beowulf: A Translation and Commentary, together with Sellic Spell.* Edited by Christopher Tolkien. NY: HarperCollins 2015. ISBN-10: 000811658X ISBN-13: 978-0008116583. Available May 2015.
 Bradley, S.A.J., ed. *Anglo-Saxon Poetry*. London: J. M. Dent & Sons Ltd, 1982. ISBN-10: 0460875078 ; ISBN-13: 978-0460875073
 *Beowulf: A Verse Translation. A Norton Critical Edition*. Trans. By Seamus Heaney. Edited by Daniel Donoghue. NYL W. W. Norton & Co., 2002. ISBN-10: 0393975800; ISBN-13: 978-0393975802
 John Gardner. *Grendel*. NY: Vintage, 1971/1989. ISBN-10: 0679723110 ISBN-13: 978- 0679723110
 Susan Signe Morrison: *Grendel’s Mother: The Saga of the Wyrd-Wife.* Alresford, England: Top Hat Books, 2015. ISBN pending.
 **Recommended**
 *The Word Exchange: Anglo-Saxon Poems in Translation*. Eds. Greg Delanty, Michael Matto, and Seamus Heaney. Norton. ISBN-10: 0393079015; ISBN-13: 978- 0393079012
**Evaluation:** 30% final research paper or creative paper with analysis: 3,500 words
 20% short critical paper (5-7 pages) with oral report
 10% weekly translation work
 20% comparative translation analysis of *Beowulf* passage with brief report
 10% poetry translation and presentation
 10% class participation
**E-Mail:** Morrison@txstate.edu

**ENG 5354.001:** **Studies in Renaissance Literature
Topic: Poetry and the Religious Imagination
W 6:30-9:20pm; FH 376
#10599**

**Instructor:**  Elizabeth Skerpan-Wheeler
**Description:** Several political writers as well as many cultural critics argue that we have entered what Milton scholar Feisal Mohamed (among others) has called the "post-secular present." In his recent book, Mohamed presents"a mutually critiquing dialogue between Milton's pre-secular thought and current post-secular formulations." In this seminar, we shall examine Mohamed's analysis of Milton's work, together with William James's classic analysis of religious experience, and extend them to the poetry of several noteworthy seventeenth-century writers, including John Donne and George Herbert. We shall consider their poetry as both aesthetic achievements and expressions of faith, and ask whether their perspective may contribute to our understanding of our own, post-secular world. The seminar will neither assume nor endorse any particular religious—or secular—perspective.**Required Books:***Milton's Selected Poetry and Prose*, ed. Rosenblatt. Norton.*John Donne's Poetry*, ed. Dickson. Norton.*British Poetry 1603-1660*, ed. Rumrich and Chaplin. Norton.Mohamed, *Milton and the Post-Secular Present.* Stanford UP.James, *The Varieties of Religious Experience.* Penguin. **Goals:** To develop familiarity with several of the great writers of seventeenth-century English literature, to become conversant with a major trend in early modern scholarship, to understand and apply significant ideas in current historical scholarship, and to see how seventeenth-century religious poetry provides a valuable context for understanding current political and social issues.
**Format**: mainlydiscussion and student presentations
**Evaluation:** Research paper 35%Research design 20%Annotated bibliography 20%Article review 15%Class participation and presentations 10% **For more information:** see Dr. Skerpan-Wheeler in FH 243. Email: es10@txstate.edu. Voice Mail: 245-3727.
**Spring Office Hours:** T TH 8:30-9:30, T TH 1-2, TH 3:30-4:30

**ENG 5359.001: Studies in Eighteenth-Century Literature
W 6:30-9:20pm; G04
#19464**

**Instructor**: Dick Heaberlin
**Description:** Major writers of the period with emphasis on scholarship and aesthetics as well as cultural and historical background. This spring we will study such writers as Joseph Addison, Richard Steele, Daniel Defoe, Eliza Haywood, Alexander Pope, Henry Fielding, Laurence Sterne, Anne Radcliff, James Boswell, Jonathan Swift, Richard Brinsley Sheridan, William Blake, and Robert Burns.
**Textbooks:** No printed texts. We will download public domain texts from the web.
**Evaluation:** Class work, three themes of 1200 words, and a Final Exam.
**For more information:** see Professor Heaberlin in FH 244. 245-3710. Email: Heaberlin@txstate.edu Spring Office Hours: 9 to 9:30 TT, 1:30-2 TT

 **ENG 5364.001: Studies in the Romantic Movement
Topic: Byron, Keats, and the Shelleys
TH 6:30-9:20pm; FH 376
#14501**

**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; Barnard, ed., *John Keats: Selected Letters*, Penguin, 2015.
**Format:** Discussion and interruptible lectures.
**Evaluation:** Written report on two recent scholarly articles or book chapters, 4-6 pages—20%
 First Research Paper, 8-10 pages—25%
 Second Research Paper, 8-10 pages—25%
 Final Exam (take home): Four essay questions, 2-3 pages each—30%
**For more information:** see Professor Grayson in FH 313
**Spring office hours:** By appointment (ph. 512-245-2317), e-mail: ng01

**ENG 5372.001: Practicum in English Studies
8/24/15 Workshop; ARR
For first-year IA students only.
#10600**

**Instructor:** Chad Hammett
**Description:** An introduction to key concepts and practices in the teaching of English studies. Required for and open only to first-year instructional assistants (IAs) in the English Department.
**Goals:** To explore and develop effective teaching practices and to consider the theoretical assumptions that underpins those practices.
**Books:** Materials provided on TRACS and the Web.
**Format:** Workshops; online discussion group; in-service training.
**Evaluation:** Successful completion based on participation in weekly online discussion forums; three class observation reports; two written assessments (midterm and final) by the lead teacher, of the instructional assistant’s performance.
Graduate credit is transcripted but does not count toward degree requirements. ENG 5372 is a credit-only course—no letter grades are assigned.
**Spring 15 office hours:** W 10-12
**For more information:** See Chad Hammett in FH 143 or email at *ch34@txstate.edu**.*

**ENG 5382.001 Practicum in Composition
 T 2:00-4:50, FH 130
For first-year TAs only.
#10601**

**Instructor:** Nancy Wilson
**Description:** Required for all first-year TAs in the English Department, this course introduces concepts and practices in the teaching of expository writing at the college level. This course does not count toward degree credit. **NB:** If you have taken ENG 5372, you will not enroll in ENG 5382. However, you are expected to attend all classes and complete all assignments.
**Goals:** To develop effective teaching practices and to consider the theoretical assumptions that underpins those practices.
**Books:** Glenn and Goldthwaite, *The St. Martin’s Guide to Teaching Writing*;Johnson, *Teaching Composition* 3e;Roen et al., *Strategies for Teaching First-Year Composition*; textbooks for English 1310.  **All textbooks are provided for this course**.
**Format:** Seminar
**Evaluation:**
 -Threeclass observation reports
 -A mid-term report on your teaching, including an analysis of your mid-term evaluations
 -Online forum posts
**Office:** FH 360 **Office hours**: M-Th 10am-2pm
**Email:** nw05@txstate.edu

**ENG 5383.001: Studies in Rhetorical Theory
Topic: History of Rhetorical Theory
T 6:30-9:20pm; FH 252
#10602**

**Instructor:** Deb Balzhiser
**Description:** This course examines the development and evolution of rhetorical theory from the classical era to the twentieth century.  The course provides a broad view of rhetorical theory, an historical perspective that encompasses how rhetoric has been defined and practiced, how its definitions and practices have been challenged and changed, and how it has influenced the fields of rhetoric and composition and technical communication.
 Rhetoric resides at the core of our understanding of writing and writing pedagogy; civic, professional, and institutional discourse; power, politics, participation, and voice.  Rhetoric can even constitute, rather than merely reflect, reality.  Studying rhetorical history, we come to understand the impact this history has on contemporary notions of writing instruction, language, literacy, textual production, agency, and power.
The course revolves around the following central questions:

*What is rhetoric?  What does rhetoric DO?  What does it mean to answer the question “What is rhetoric?”  How have aims, definitions, and uses of rhetoric changed and evolved?  What do changes in aims, definitions, and uses of rhetoric suggest about the relationship between language and knowledge?  What presence does rhetoric occupy in the study, teaching, and practice of composition and technical communication?  Of what value is the study of rhetoric as both a discipline and a tool?  Who is included in traditional history of rhetoric?  Who has been excluded?  How might traditional rhetorics and history of rhetorics be rewritten? How does rhetoric relate to truth? To knowledge? To ethics?***Books:** Bizzell, Patricia and Bruce Herzberg.  *The Rhetorical Tradition:  Readings from Classical Times to the Present*.  2nd ed. Boston:  Bedford, 2001.

 Lucaites, John Louis, Celeste Michelle Condit, and Sally Caudill’s (Eds.) *Contemporary Rhetorical Theory*. New York: Guilford, 1999.
**Evolution:** The weight of assignments is yet to be determined. Assignments include weekly writing (approximately 500 words), 4 mid length assignments, and a seminar paper.
**E-mail:** dbalzhiser@txstate.edu

**ENG 5383.002: Studies in Rhetorical Theory
Topic: Chican@ Rhetoric
W 6:30-9:20pm; G06B
#19465**

**Instructor:** Jaime Mejía
**Description:** This graduate seminar will begin by reviewing Western Rhetorics, specifically through Sharon Crowley and Debra Hawhee’s *Ancient Rhetorics for Contemporary Students*, 5th ed. Using this as a starting point, students will then examine works by contemporary Chicano scholars (Damián Baca and Cruz Medina) whose rhetorical work we’ll use to launch a comparative analysis. From there, students will also review two works treating other ethnic American rhetorics (Chinese by LuMing Mao and Native American by Scott Lyons) as well as representative collections of essays by Chican@s Ana Castillo and Dagoberto Gilb to see where the rhetorical strategies of Chican@s fall along the continuum of ancient Western rhetorics and contemporary American ethnic rhetorics.
**Evaluation:** There will be two papers and one book report.  **For more information:** e-mail me at jm31@txstate.edu

 **ENG 5384.001: Critical Theory
Topic: French Theory (The Case of Michel Foucault)
F 12:30-3:20pm; FH 257
#16654**

**Instructor:** Robert T. Tally Jr.
**Description:**  Beginning in the 1960s, thriving in the ’70s, and facing a sharp backlash in the ’80s and beyond, “French Theory” became central feature of scholarship, teaching, and intellectual culture in many North American literature departments. Although few of the “theorists” in question had anything in common aside from writing in French, and none really represented any “school” of thought, the names of Saussure, Lévi-Strauss, Lacan, Barthes, Althusser, Foucault, Deleuze, Irigaray, Lyotard, Derrida, Cixous, Bourdieu, Kristeva, and Baudrillard—to mention a few of the most prominent figures—became familiar to students interested in structuralism, semiotics, psychoanalysis, narratology, feminism, Marxism, poststructuralism, and postmodernism. Yet, as François Cusset has made clear in his *French Theory*, much was lost in translation. In this course, we will examine the rise, flourishing, fall, and aftermath of French theory in literary and cultural studies, focusing especially on the most influential of them all, Michel Foucault. Foucault remains perhaps the most cited intellectual of his era, and his work continues to inform research in art and art history, anthropology, geography, history, literature, philosophy, psychology, religion, social theory, and urban studies, to name but some of the disciplinary (and interdisciplinary) fields. Always resistant to and rather skeptical of identity groups, Foucault is an odd choice, but given the bizarreness of the phenomenon itself, Foucault might be considered representative of French theory, in all its ramifications, for better or for worse. Using Foucault’s work as a touchstone for examining French theory more broadly, we will discuss the history and persistence of this diverse body of thought in relation to contemporary criticism.
**Goals:**  (1) To become familiar with several important works of modern critical theory; (2) to understand the literary, social, and historical background of these works and their subjects; and (3) to analyze these works.
**Required Books** [ISBNs in brackets]**:** Foucault, *Madness and Civilization* [9780679721109]; *The Birth of the Clinic* [9780679753346]; *The Order of Things* [9780679753353]; *Discipline and Punish* [9780679752554]; and *The History of Sexuality, Volume 1: An Introduction* [9780679724698]; and selected essays. Cusset, *French Theory: How Foucault, Deleuze, Derrida, & Co. Transformed the Intellectual Life of the United States* [9780816647330].
**Format:**  Seminar (interactive lecture and discussion).
**Evaluation:** Based on overall contributions, but roughly distributed as follows: research paper (50%), exam (30%), and class participation (20%).
**Spring Office Hours:**  T-TH 2:00–3:00, and by appointment.
**For more information:** Email Professor Tally at robert.tally@txstate.edu

**ENG 5388.001 Studies in Children’s Literature
Topic: From Neverland to Narnia
W 6:30-9:20pm; FH 376
#19466**

**Instructor**:Marilynn Olson

**Description**: The course is an historical survey of the early to mid-twentieth century.  It starts in the Edwardian period, and will include WWI, The Harlem Renaissance (The Brownie's Book periodical is online at the Library of Congress catalogue), the emergence of the modernist picture book in America & the reign of the great editors [which is simultaneous with the HR], the golden age of the series book [England and America], the mid-century French classics, and the literature of WWII.  It's a period with a lot of variety and literary distinction, and I look forward to it.
**Books**: Books are not yet chosen, but will be shortly.

**ENG 5395.001 Literary Techniques
Topic: Point of View
M 6:30-9:20pm; FH 376
For students in the MFA in Creative Writing program only.
#10603**

**Instructor:** Doug Dorst
**Description:** This course is for MFA fiction students only. We will read works of contemporary fiction and discuss them with a particular focus on the authors’ choices with respect to point of view. We will discuss the strengths, limitations, opportunities, and obligations inherent in the narrative stances that are available to us as writers, examining the basic options (first, second, and third persons) and the wide range of narrative colors and tones within each.  Students will develop their abilities to write effective fiction in a variety of narrative stances and to make sound decisions about point of view in their own work.

**Phone:** 245-2163 **Email:** dougdorst@txstate.edu

**Office:** FH 365

**ENG 5395.002 Literary Techniques
Topic: Ecopoetry and Ecopoetics
F 12:30-3:20pm; FH 253
For students in the MFA in Creative Writing program only.
#14503**

**Instructor:** Cecily Parks
**Description:** Contemporary environmental consciousness has yielded a contemporary term for poems about the natural world that incorporate environmental sensitivity, science, activism, and crisis into their art: ecopoetry. The Poetry Foundation defines ecopoetry as “not quite nature poetry,” but what does “not quite” look like, and how does it raise ecological consciousness? To work toward formulating our own definitions of ecopoetry, we’ll read a range of poems, including: Romantic works by William Wordsworth, Dorothy Wordsworth, and John Clare; foundational American poems about nature by Elizabeth Bishop, Robert Frost, and William Carlos Williams; and contemporary texts by Inger Christensen, Joy Harjo, Simon Ortiz, Muriel Rukeyser, Brian Teare, Ed Roberson, and others that experiment with form and genre to interrogate ideas of nature as they intersect with environmental catastrophe, environmental justice, tourism, and race. We’ll also read essays on ecopoetic thought and excerpts from the journals Ecopoetics, Ecotone, and Terrain.
**Books:** Inger Christensen, *alphabet* (New Directions, 2001)
 Ann Fisher-Wirth and Laura-Gray Street, eds., *The Ecopoetry Anthology* (Trinity University Press, 2013)
 Joy Harjo, *Secrets from the Center of the World* (Sun Tracks, 1989)
 Brenda Iijima, ed. *eco language reader* (Nightboat Books, 2010)
 Joanna Klink, *Excerpts from a Secret Prophecy* (Penguin, 2015)
 Harryette Mullen, *Urban Tumbleweed: Notes from a Tanka Diary* (Graywolf, 2013)
 Ed Roberson, *City Eclogue* (Atelos, 2006)
 Brian Teare, *Companion Grasses* (Omnidawn, 2013)
**Evaluation:** • 40% Class Participation, including weekly, ungraded written responses to assigned texts/topics
 • 10% Leadership of a class discussion of one of the assigned texts
 • 50% Final Project of 15-20 pages
**Office Hours:** FH 222, by appointment.
**For more information:** e-mail cgp35@txstate.edu