

Graduate English Course Descriptions Spring 2019

Enrollment Guidelines

All LITERATURE and RHETORIC & COMPOSITION classes are open to students – in any English program – on a first-come, first-served basis. Register on CatsWeb.

Registration begins on Monday, October 22nd.

Only MFA students may enroll in courses offered by the MASTER OF FINE ARTS (MFA) program. MFA students must request MFA courses via an online form, emailed 10/1. Contact Stan Rivkin (mfinearts@txstate.edu) with questions.

TECHNICAL COMMUNICATION courses are open to all students, but MATC students have priority. MATC students must request MATC courses via an online form, emailed 10/1. Contact Dr. Flore Chevaillier (fc@txstate.edu) or graduate assistant Dyllan Scott (matc@txstate.edu) with questions. Non-MATC students interested in enrolling in MATC courses must contact Dr. Flore Chevaillier to be added to the course list.

Spring Courses

LITERATURE

English 5301.251: Literary Scholarship

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

#30779

Instructor: Dr. Susan S. 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 *King Lear* 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!

Books:

- Michael Ryan, *Literary Theory: A Practical Introduction. 3rd Edition*. ISBN-13: 9781119-061755. Wiley-Blackwell. 2017.
- 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) (6th Edition) 2014. ISBN-13: 9780321942746; ISBN-10: 0321942744
- William Shakespeare. *King Lear*. Folger Shakespeare Library. Simon & Schuster, 2004
- ISBN-10: 074348276X; ISBN-13: 978-0743482769. **Required Edition**
- Toni Morrison, *The Bluest Eye* (Vintage, 2007). ISBN-10: 0307278441; ISBN-13: 978-0307278449. **Required Edition**
- Johns Hopkins Guide to Literary Theory and Criticism: available through Alkek's Databases. <http://catalog.library.txstate.edu/record=b1885943~S1a>

Recommended—*MLA Handbook*, 8th ed. Modern Language Association, 2016. ISBN: 9781603292627

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

Format: Discussion, close reading, presentations, analysis.

Evaluation:

- Participation: 10%
- 2-page paper and oral presentation on *King Lear*: 15%
 - Due the 2nd week of class. *King Lear* must have been read by the first day of the semester along with the theory introductions.
- 2-page paper and oral presentation on *The Bluest Eye*: 20%
 - Due the Wed. after spring break, March 25th
- 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. Due the last day of class. Research paper in conference format (12 pages, MLA format)

Office: FH M12 **Fall Office Hours:** M 6-6:30; M/W 10:30-11:30 and by appt.

Phone: (512) 245-7669 or (512) 245-2163

Email: morrison@txstate.edu

LITERATURE

English 5302.251: Media Focus

Topic: Gender, Transgender, and Me Too

TH 6:30-9:20 pm; FH G04

#33325

Instructor: Rebecca Bell- Metereau

Description: A study of gender through the lives of major stars, theories of celebrity and stardom, and connections to fictional and literary art forms.

Goals: To examine the history and theoretical bases for gender analysis and its connection to star studies and popular reactions such as the “me too” movement. We consider a range of landmark and contemporary American and foreign films. This course will develop analytical skills and research methods, through discussions that focus on connections between actors and their personas in terms of gender and their personal lives, including the suffering and emotional fractures both within film narratives and in the lived experiences of stars and celebrities. This course will interrogate the assumptions we have about gender roles, consider how films and the cult of celebrity have reinforced and challenged our social assumptions, and look at the ways the “me too” movement has affected our understanding of gender roles.

Books: *Star Bodies and the Erotics of Suffering*, Eds. Rebecca Bell-Metereau and Colleen Glenn. *Transgender Cinema*, Rebecca Bell-Metereau. Selected excerpts from a variety of gender theorists on line in TRACS resources.

Films (tentative): *Seconds*, *Michael Jackson’s Thriller*, *The Wrestler*, *Monster Ball*, *Monster*, *Boys Don’t Cry*, *The Accused*, *XXY*, *The Line*, *No! The Rape Documentary*, *Divorce Iranian Style*, *A Fantastic Woman*, and *Crazy Rich Asians*. *Film selections still tentative and subject to student input on our first meeting, to accommodate people's favorites.*

Format: Highly interactive discussion, viewing clips, student presentations; view films or attend showings outside of class time.

Evaluation:

Presentation on a star / film the class is viewing (20%)

Weekly responses; 1 p. – 250 words (30%)

Research paper, student topic choice —8-10 pp. double-spaced, 8 secondary sources (50%)

Office: FH 335 or FH 128 **Fall Office Hours:** 10:30 - 12:00 MW or by appointment

Phone: (512) 245-3725 or (512) 245-9261

Email: rb12@txstate.edu

LITERATURE

English 5312.251: Editing the Professional Publication

T and Th 3:30-4:50 pm; Brazos 218

#33326

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

Office: Brazos 220 **Fall Office Hours:** TH 2:00pm-3:30pm

Phone: (512) 245-0351

Email: wj13@txstate.edu

TECHNICAL COMMUNICATION

English 5312.252: Editing the Professional Publication

M 6:30-9:20 pm; FH 114

#33327

Instructor: Miriam F. Williams

Description: This is the MATC internship course; the course is required for MATC students on the internship track. In this course MATC students will provide professional editing, design, and writing services to actual clients. (Note: The instructor will assign clients on the first day of class.)

Goals: The course will give MATC 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
- write, edit, and design print and web content for personal or MATC exam portfolios

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

Format: The course will be held online in Zoom. Client and student meetings will also be held in Zoom. (<http://zoom.its.txstate.edu/>)

Evaluation:

Class Participation (Individual Assessment) = 20%

Midterm Progress Report (Individual Assessment) = 20%

Content Editing Project (Group Assessment) = 30%

Recommendation Report (Group Assessment) = 20%

Final Presentation to Client (Group Assessment) =10%
Office: FH 132
Phone: (512) 245-3015
Email: mfw@txstate.edu

MASTERS IN FINE ARTS

English 5312.253

Topic: Editing the Professional Publication—*Porter House Review*
T and TH 5:00-6:20 pm; FH 376
#33328

Instructor: Amanda Scott

Course Description: This course will provide a combination of theoretical background and practical, hands-on experience in the field of literary magazine editing and publishing. As an editorial staff, students will work together to produce *Porter House Review*, Texas State University's graduate literary journal. Duties involved in the production of the journal include soliciting and evaluating submissions, contributing original content, editing and proofreading, research, budget management, web design, public relations, and more.

Objectives: During the course of the semester, students will:

- Learn about all aspects of contemporary literary magazine publishing—its history, production, the editorial process, and more.
- Participate in staff meetings and professional development opportunities.
- Produce *Porter House Review*, fulfilling the following duties: reading, tracking, and responding professionally to submissions of literary fiction, poetry, and nonfiction, and contributing original content, including interviews, reviews, and blog content.
- Develop professional skills in literary and digital publishing, and prepare for possible employment in publishing or arts administration.
- Contribute to the overall achievement of the course mission and goals through self-directed research and development projects.

Format: The class will meet most weeks (about every other week) on Tuesdays from 5:00-6:20 pm.

Books: There are no required texts for this course.

Evaluation: Students will be evaluated on the following:

- Participation & Attendance (15%)
- Evaluation of Submissions (15%)
- Contribution of Original Content (20%)
- Group Research & Development Project (15%)
- Lindsey Literary Series Video Abstracts (15%)
- End-of-Semester Report & Portfolio (20%)

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Phone: (512) 245-6220

E-Mail: aes126@txstate.edu

TECHNICAL COMMUNICATION
English 5313.251: Computers and Writing
T 6:30-9:20 pm; FH 257
#38933

Instructor: Deborah Balzhiser

Description/Goals: In this course, we focus on the emergence of what is known as the discipline of “computers & writing,” identifying its importance to English Studies. Within this investigation, we pay particular attention to textuality and what happens socially, politically, epistemologically, pragmatically, creatively, critically, and otherwise when “text” changes. Students will explore, speculate, and experiment with textuality and multiple media. For their major assignments, students can pursue what interested them most during our investigations about the discipline, textuality, or the influence of textuality. At the end of the class, students will be able to identify key concepts in the discipline of computers & writing and the importance of the discipline to English studies. Students will be able to begin to assess movements in a discipline and identify key issues. Students will be able to discuss meanings of textuality.

Books: Ong’s *Orality and Literacy* (30th anniversary edition); Marshall McLuhan’s *The Medium is the Massage*; 2 other texts still to be decided.

Evaluation: Approximately Conversations & Activities (15%), Presentations (15%), Presence (10%), Short Texts (35%), Seminar Paper (25%)

Office: ASBN 101A (in the Writing Center)

Phone: (512) 245-7660

Email: dbalzhiser@txstate.edu

TECHNICAL COMMUNICATION
English 5313.252: Research Methods in Technical Communication
T 6:30-9:20 pm; Online
#38934

Instructor: Scott Mogull

Description: In this course, students will learn to design and conduct research in the field of technical communication. In this course, we will explore the conceptual foundations of quantitative and qualitative research methods in social sciences and analyze published research in technical communication. The general course format is seminar and workshop. In the class, we will combine mini-lectures on background readings and information given by the instructor, discuss selected research papers as a class, and utilize hands-on practice of a small research project and presentation that is appropriate for a conference in the field.

Goals: Upon completing this course, students will be able to design and communication a research study by:

- Crafting a research question that can be empirically tested
- Choosing valid methods of data collection and measurement
- Collecting and evaluating the research data

- Communicating the research project findings in a professional (conference-type) presentation and research article (journal article)

Books: TBA

Evaluation: The anticipated projects and evaluation criteria are:

- Leading a seminar discussion that critiques a published research article (journal article) in technical communication (25%)
- Short, quizzes that cover research method principles (25%)
- Research project and class presentation in conference format (50%)

Office: FH 137

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MASTERS IN FINE ARTS

English 5315.251: Graduate Fiction Workshop

T 6:30-9:20 pm; G04

For students in MFA Program only.

#30783

Instructor: John Blair

Description: A studio course in which the primary texts are student manuscripts. Examines principles and techniques of creating, evaluating, and revising writing fiction. The course requires class members to review writing produced by other workshop members.

Books: Student manuscripts.

Evaluation: TBD

Office: FH 216

Phone: (512) 245-3722

Email: JBlair@txstate.edu

MASTERS IN FINE ARTS

English 5315.252: Graduate Fiction Workshop

T 6:30-9:20 pm; G06B

For students in MFA Program only.

#30786

Instructor: Jennifer duBois

Description/Goals: Students will share and critique each other's work in the context of a weekly workshop. We will seek to generate a shared craft vocabulary over the course of the semester; each student will be encouraged to articulate their underlying literary values, while learning how to thoughtfully engage with work that differs from their own.

Books: Text generated by students.

Evaluation: Each student is expected to submit the equivalent of two workshop pieces, write thoughtful critique letters for each piece submitted, and participate rigorously and respectfully in the life of the course.

Office: FH M21

Phone: (512) 245-3653

Email: jjd64@txstate.edu

MASTERS IN FINE ARTS

English 5315.253: Graduate Poetry Workshop

T 6:30-9:20 pm; FH 253

For students in MFA Program only.

#30788

Instructor: Cecily Parks

Description: A studio course in which the primary texts are student manuscripts. Examines principles and techniques of creating, evaluating, and revising writing poetry. The course requires class members to review writing produced by other workshop members.

Books: Student manuscripts.

Evaluation: TBD

Office: FH 348

Phone: (512) 245-7689

Email: cgp35@txstate.edu

MASTERS IN FINE ARTS

English 5315.254: Graduate Poetry Workshop

T 6:30-9:20 pm; CMAL 114

For students in MFA Program only.

#39839

Instructor: Roger Jones

Description: A poetry workshop, with focus on students' work and development as writers. We will be reading and discussing students' poems, with discussion also on current contemporary poetry trends and styles.

Books: Text generated by students.

Format: Mainly discussion.

Evaluation: At semester's end, students will submit a portfolio of ten poems written and revised during the term.

Office: FH M22

Fall Office Hours: T and TH 1:50 pm-3:50 pm

Phone: (512) 245-3720
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RHETORIC & COMPOSITION
English 5317.252: Writing and Empathy
TH 6:30-9:20 pm; G06B
#38935

Instructor: Dr. Eric Leake

Description: In this course we will examine the relationships between writing and empathy. Empathy works to connect with and persuade readers. It often is promoted as a pro-social force that brings out the best in people and helps educate more compassionate and socially aware citizens. At the same, some have questioned if empathy lives up to those promises and have highlighted the ways it empowers 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, cultural differences in theories of empathy, and the pedagogical uses of empathy. 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 objective. 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, and seminar paper.

Office: Flowers Hall, M13

Phone: (512) 245-7666

Email: eleake@txstate.edu

MASTERS IN FINE ARTS
English 5320.251: Form and Theory of Fiction
TH 6:30-9:20 pm; FH 253
#36893

Instructor: Debra Monroe

Description: I divide this course of the history of narrative into three units: 1) Assumptions about Mimesis: Two Traditions; 2) The 20th Century 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 goal of this course is to make students aware that the fiction they're reading and writing evolved in part from earlier narrative traditions, that fiction imitates and "samples" from 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 9 fiction writers, ranging from Nathaniel Hawthorne to Helena Viramontes.

Evaluation:

- 33% proposal for a paper
- 33% revised and finished paper
- 34% second paper

The 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.

Office: FH 350 **Fall Office Hours:** T/TH from 2:15pm- 3:15pm and 5:00pm- 6:00pm

Phone: (512) 245-7683

Email: dm24@txstate.edu

MASTERS IN FINE ARTS

English 5322.251: Form and Theory of Poetry

M 6:30-9:20 pm; G06B

#34451

Instructor: Cyrus Cassells

Description: A wide-ranging examination of poetic form, as well as literary theory and philosophy that have significant bearing on major trends in contemporary poetry. We will study metrics and formal verse, and examine classic theoretical texts by French writers Gaston Bachelard and Roland Barthes. We will investigate thought and consciousness in the work of Jorie Graham and Wallace Stevens, the use of fragmentation in response to 20th century catastrophe in the work of T. S. Eliot and Carolyn Forché, and the collapse between the personal and the political in the poetry of Sylvia Plath, Sharon Olds, and in the critical writing of poet and essayist Susan Griffin.

Goals: To give students a solid grasp of the core elements of poetry and to introduce them to stimulating, provocative critical theory that will deepen their appreciation of the issues and challenges posed by modern and contemporary poetry.

Books: *Poetics of Space* by Gaston Bachelard; *A Lover's Discourse: Fragments* by Roland Barthes; *Eros the Bittersweet* by Anne Carson; *The Waste Land and other Poems* by T. S. Eliot; *The Angel of History* by Carolyn Forché; *Proofs and Theories* by Louise Glück; *The Dream of the Unified Field* by Jorie Graham; *A Chorus of Stones* by Susan Griffin; *A Little Book on Form: An Exploration into the Formal Imagination of Poetry* and *Twentieth Century Pleasures: Prose*

on Poetry by Robert Hass; *Nine Gates: Entering the Mind of Poetry* by Jane Hirshfield; *Strike Sparks: Selected Poems* by Sharon Olds; *Ariel* by Sylvia Plath; *Yes*, a screenplay by Sally Potter.

Evaluation:

End-of-semester critical paper (15-20 pages) 45%

Two take-home essay mid-terms 35%;

Participation (discussion, joint presentations, etc.) 20%.

Office: Flowers M14

Phone: (512) 245-3799

Email: cc37@txstate.edu

MASTERS IN FINE ARTS

English 5323.251: Biography and Autobiography

T 2:00-4:50 pm; FH 253

Limited Space Available for Students Outside MFA Program

#32627

Instructor: Debra Monroe

Description: This class is a literature class, a theory class, and a workshop. We will read and discuss published essays and two memoirs. We will also read 1-2 craft articles. Then we will read and discuss essays students in the class produce. Once we've done some introductory reading (books and published essays) and discussed craft—the creation of a persona, formal traditions and innovations, the rationale for writing nonfiction—we'll "workshop" essays.

Workshop means that, as a group, we first describe the individual student's work: its strengths, its appeals, its emerging shape. Then we will discuss which craft decisions are helping and hindering that ideal shape. Showing your work to others can make you feel vulnerable, but I run a generative, constructive workshop where students leave with practical advice for revision.

Everyone will first do some writing exercises based on prompts, and we'll first workshop scenes/segments, not essays. Later we'll workshop essays that result from the segments. Expect to read and discuss the assigned readings analytically—to learn from their structure—and not in a casual way. It's wonderful if you "like" the readings, and you'll like some, I'm sure. I've provided a variety. But even if you don't like all of them, if you read analytically you'll learn something about your own writing.

Books: *Driven*, by Melissa Stephenson, a drop box containing essays, and essays about nonfiction.

Evaluation:

Writing Exercises/Essay Segments 20%

A 15-20-minute oral presentation about one of the readings, 20%

Class participation, not just talking but fostering inclusive group discussion, 20%.

Essay 20%

Final Portfolio 20%

Office: FH 350

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LITERATURE

English 5324.251: Science Fiction Studies

W 6:30-9:20 pm; G06B

#36154

Instructor: Suparno Banerjee

Description: In this class, we will discuss the various definitions of science fiction (sf) and how the genre can work as a mode of critical inquiry. We will focus our attention on some of the major philosophical and theoretical issues of contemporary sf scholarship, such as, the cyberspace, the representation of the body, posthuman identities, parallel realities, ideological analysis, sf and religion, feminist sf, postcolonial sf etc. We will read not only some major sf written in the Anglo-American tradition, but also texts from other parts of the world, including some translated works. In addition, we will watch some critically acclaimed sf movies.

Books (subject to change): Ursula Le Guin's *Left Hand of Darkness*, Samuel Delany's *Stars in My Pocket like Grains of Sand*, Philip K Dick's *Man in the High Castle*, Arthur C. Clarke's *Childhood's End*, Vandana Singh's *Distances*, Ian McDonald's *River of Gods*, Nalo Hopkinson's *Midnight Robber*, Stanislaw Lem's *Solaris*, Arkady and Boris Strugatsky's *Roadside Picnic* etc.

Films (subject to change): Stanley Kubrick's *2001: A Space Odyssey*, Mamoru Oshii's *Ghost in the Shell*, Ridley Scott's *Blade Runner*, Fritz Lang's *Metropolis* etc.

Format: Seminar/discussion.

Evaluation: Two class presentations, regular participation in discussion, an article length paper, and a short writing assignment during the semester.

Office: FH 241

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Email: sb67@txstate.edu

RHETORIC & COMPOSITION

English 5326.251: Composition Theory

W 6:30-9:20 pm; G04

#30915

Instructor: Dr. Rebecca Jackson

Description: This course takes as its focus several important yet maddeningly complex questions: How do people write? In what ways are people "written"? What does it mean "to write"? What theories attempt to address these questions? and what do theories of writing suggest about what it means to teach writing and how writing should be taught in educational or workplace contexts? To address these questions (although not to answer them in any definitive way), we will survey research on and theories about writing that have characterized conversation in composition studies over the last 30 years or so. We won't start at the "beginning" of the conversation (if a traceable beginning even exists). Instead, we will enter conversation at what might be called the "middle" with Victor Villanueva's *Bootstraps* (1993) and move outward from there. We'll decide on a specific course trajectory once we have finished Villanueva's book and identified key issues. Whatever path we decide to take one of our primary goals will be to

examine the tensions among various theories of writing: can a cognitive theory of writing, for example, coexist with a social theory of writing? how have social theories of writing been complicated by theories of race, gender, sexuality, place, and class? A related goal, of course, will be to interrogate our own suppositions and implicit theories about writing and learning to write—to get them out in the open so that we can reflect on and reshape them.

Goals: Students will leave the course with the ability to discuss the history and development of the field of rhetoric and composition studies; map, place into conversation, interrogate, and, perhaps, extend major theories of writing over the last 30 years; discuss the role of theory and theorizing in composition studies; begin to connect writing theories with particular writing pedagogies; discuss in some depth and breadth a particular area of interest in composition theory; contribute to conversations in the field about your particular area of interest

Books: Required texts will include (among others)

- Ede, Lisa. *Situating Composition: Composition Studies and the Politics of Location*; Susan Mille Carbondale: Southern Illinois UP, 2003.
- Miller, Susan. *The Norton Book of Composition Studies* New York: Norton, 2009.

Format: Small and large group discussion, student-led facilitation

Evaluation: Reading responses, discussion facilitation, creative synthesis projects, annotated bibliography, academic paper suitable for conference presentation

Office: FH 245

Phone: (512) 245-8975

Email: rj10@txstate.edu

RHETORIC & COMPOSITION

English 5327.251: Research Methods in Rhetoric and Composition

M 6:30-9:20 pm; G04

#38936

Instructor: Octavio Pimentel

Description: This course introduces research practices in rhetoric, composition, and technical communication, focusing in particular on the paradigms/perspectives, strategies, methods that characterize research in these areas over the last ten years. Most of this work has been qualitative in nature, so while we will discuss both quantitative and qualitative research throughout the course, we will focus most of our attention on qualitative strategies (case studies, ethnographies, oral histories) and methods (observation, interview, analysis and application), and on the kinds of questions and theories that motivate and inform such studies. 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.

Required Books:

- Creswell, John W. *Research Design: Qualitative, Quantitative, and Mixed Methods Approach 5th edition*, California: SAGE Publications, 2018.

ISBN-10: 1506386709

- Heath, Shirley Brice and Brian Street. *On Ethnography: Approaches to Language and Literacy Research (An NCRL Volume)*. New York: Teachers College Press, 2008.

ISBN-10: 0807748668

*Articles posted on TRACS.

Goals: to introduce students to qualitative and quantitative research methods.

Format: primarily discussion, with mini-lectures on background material by instructor and students' oral reports

Evaluation:

- 10% Weekly Blog
- 10% Assigned Class Teaching
- 10% CITI (Course in the Protection of Human Research Subjects) Program Certification
- 20% Family History Paper
- 20% Proposal of Study
- 20% Review of Methodology Paper
- 10% Multimedia Presentation

Office: Flowers Hall 215 **Fall Office Hours:** Tuesday 12-2pm and by appointment

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LITERATURE

English 5332.251: American Romanticism

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

#34452

Instructor: Steve Wilson

Description: American Romanticism asserts the *self* as the center of human culture and societies. This attitude serves as the foundation for many of America's cultural achievements, but also its failures, fueling a "renaissance" in the early nineteenth century that would seek to assert a truly unique American perspective in letters. Among the concerns of these first American Romantics were individual rights, woman's rights, the nature of sexual identity, and the value of the natural world. These same concerns would surface again in the 20th century among the writers of the Beat generation, who resisted social conformists who devalued the individual before the needs of security – national and psychological; as well as among environmentalists who read in the 19th-century Transcendentalists a philosophy for the preservation of the wilderness as a necessity for human growth, and among women writers exploring their own ways of being in the world. In this course we will examine the rise of Romanticism and its resurfacing, its implications and its impacts; in other words, this course will be a primer in the American identity.

Books: Thoreau, *The Portable Thoreau*; Emerson, *The Portable Emerson*; Fuller, *Woman in the Nineteenth Century*; Alcott, *Transcendental Wild Oats*; Hawthorne, *The Blithedale Romance*; Melville, *Bartleby and Benito Cereno*; MacLane, *I Await the Devil's Coming*; Baldwin,

“Sonny’s Blues”; Bremser, *Troia*; Abbey, *Desert Solitaire*; Irving, “Rip Van Winkle”; di Prima, *Memoirs of a Beatnik*; Kerouac, *The Subterraneans*; Jones, *Dutchman*

Evaluation: Presentations, short papers and one longer research paper.

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LITERATURE

English 5346.251: Southwestern Studies II: Consequences of the Region

T and TH 12:30-1:50 pm; FH 225

#30916

Instructor: William Jensen

Description: This course is the second in a two-course sequence, 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, and *The Devil’s Highway* by Luis Alberto Urrea.

Evaluation: TBD

Office: Brazos 220 **Fall Office Hours:** TH 2:00pm-3:30pm

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LITERATURE

English 5353.251: Studies in Medieval Literature

Topic: Chaucer’s Shorter Poems

TH 6:00-8:50 pm; FH 257

#30917

Instructor: Leah Schwebel

Description: This course offers an introduction to Chaucer’s great works apart from the *Canterbury Tales*. We will read poems including but not limited to the *Book of the Duchess*, *Troilus and Criseyde*, the *House of Fame*, and the *Legend of Good Women*. Special attention will be paid to Chaucer’s approach to translating his classical and continental sources.

We will also read Chaucer in the original Middle English, but no prior knowledge of Middle English is necessary. (We will spend the early weeks of the semester learning how to read and pronounce Chaucer's English).

Books: The Riverside Chaucer, ed. Benson, 3rd edition.

Evaluation: Course components include one presentation, three one-page writing responses, and a final research paper.

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TECHNICAL COMMUNICATION

English 5383.251: Rhetoric and Technical Communicators

W 6:30-9:20 pm; Online

#32969

Instructor: Dr. Pinfan Zhu

Description: *Rhetoric for Technical Communicators* is a course that focuses on the study of rhetorical theories from classical to modern eras, as well as their applications to solving problems in technical communication. Students will understand important rhetorical theorists (rhetoricians) of different time periods and their representative works. By reading some selected classic works and contemporary works, students learn how rhetoric has been defined as socially and culturally situated in different times and its status in the then society. In addition, students will also learn some rhetorical devices that help create effective writing. Throughout the course, students will be expected to involve themselves in a four-part dialogical process of reading-writing-discussing-practice. While going through this process, students are required to pay attention to how rhetoric is defined in different periods, how different definitions affect rhetoric status and the attitude the society takes toward it, and how varied definitions may affect the way of solving technical communication nowadays. Consideration should be also given to how rhetoric is related to the following subjects such as philosophy, politics, psychology, science, religion, dialectics, knowledge, communication, truth, and composition as the reading goes, in addition to the major theories or arguments expounded by the great rhetoricians under study.

Goals: The goals for this course include:

- Understand important rhetorical theorists from classical to contemporary times and their theories about rhetoric through reading both classical works and contemporary works
- Understand how rhetoric is related to politics, philosophy, psychology, science, knowledge, religion, composition and its status and application in different historical periods
- Command the use of rhetorical theories to solve technical communication problems.
- Study the use of different rhetorical devices to create effective writing
- Understand important rhetorical strategies and concepts used in the original works of great rhetoricians of different historical periods

Books: *The Rhetorical Tradition 2nd ed.* By Bizzell Herzberg

Evaluation:

Class Participation	15%	
Reading responses	20%	
Three short papers	30%	
Mid-term exam	10%	
Oral presentation	10%	Optional Group Project
Term paper or final project	15%	Optional Group Project

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LITERATURE

English 5384.251: The Hermeneutics of Suspicion (Marx, Nietzsche, Freud, and Criticism)
M 6:30-9:20 pm; FH 257
#38937

Instructor: Robert T. Tally Jr.

Description: In her celebrated study *The Limits of Critique* (2015), Rita Felski asserts that the dominant tone and method of literary criticism has been informed by what she calls, borrowing the phrase from Paul Ricoeur, “the hermeneutics of suspicion,” an approach to interpretation that seeks to uncover concealed or repressed meanings. (Ironically, perhaps, this exact phrase is not used by Ricoeur, though he is always cited as the source.) Felski believes that “critique” is necessarily implicated in this style of suspicious reading, and she argues instead for a *postcritical* approach to literature that would eschew interpretation in favor of description, affect, and personal enjoyment. The advocacy for a postcritical approach, along with the critique of it (and thus the affirmation of critique itself), has proved to be one of the more animated debates within academic literary criticism in recent years. Felski has brought the term “hermeneutics of suspicion” back into vogue, but she does not really address the concept or the critics associated with it. Ricoeur had used the idea, quite positively, to characterize the methods of those “masters of suspicion,” Karl Marx, Friedrich Nietzsche, and Sigmund Freud, and advocates of postcritical literary studies cite more recent theorists—Michel Foucault, Fredric Jameson, and Judith Butler, to name a few—as the leading figures in the tradition of suspicion. Thus, postcritical critics suggest that literary studies need to turn away from this Marxist, Nietzschean, or Freudian sort of critique. In this course, we will examine this contemporary debate over the limits of critique. We will begin by looking at several primary texts by the “masters of suspicion” and their heirs, in order to get a better understanding of their aims, methods, and effects. Then we will look at works by those postcritical scholars who oppose such interpretative strategies, along with other critics who have weighed in on these matters recently.

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; (3) to analyze these works; and (4) to discuss ongoing debates in literary studies today.

Required Texts: The list of texts has not yet been finalized, but we will read selections from Marx, Nietzsche, and Freud, along with works by Foucault, Jameson, Butler, and others. We will also read Felski’s *The Limits of Critique*, along with others associated with the postcritical

approach to literature (e.g., Bruno Latour, Eve Sedgwick, Toril Moi, Elizabeth Anker), plus critics of their arguments (including Anna Kornbluh, Bruce Robbins, and others).

Evaluation: Based on overall contributions, but roughly distributed as follows:

Two research papers (70%)

Exam (20%)

Class participation (10%)

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LITERATURE

English 5389.251: History of Children's Literature

Topic: The Golden Age of Children's Literature

TH 6:30-9:20 pm; FH 376

#36156

Instructor: Graeme Wend-Walker

Description: The period extending 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, combined to leave an indelible mark on writing for children. Many of the books produced during this period are now considered part of the great "canon" of children's literature, and remain popular with readers to this day. This course will exam key works from the Golden Age, alongside a variety of critical responses to them. We will consider issues of historical and cultural context with attention to the development of a new kind of narrative voice that addresses the child reader as an engaged participant in the storytelling process. Students are expected to conduct independent research beyond the required reading list and are expected to come to class prepared to actively participate in group discussion. Readings will be set for the first class prior to the semester's commencement.

Required Books (the specified editions are required). LIST SUBJECT TO CHANGE.

- Carroll, Lewis. *Alice's Adventures in Wonderland*. 2nd ed. Peterborough: Broadview, 2011.
- Twain, Mark. *Adventures of Huckleberry Finn*. Ed. Gerald Graff and James Phelan. 2nd ed. Boston: Bedford-St. Martins, 2003. Case Studies in Critical Controversy (Series).
- Kipling, Rudyard. *The Jungle Books*. Harmondsworth: Penguin, 1987.
- Baum L. Frank, *The Wonderful Wizard of Oz: The Wizard of Oz, The Emerald City of Oz, Glinda of Oz*. Harmondsworth: Penguin, 1998.
- Barrie, J. M. *Peter Pan: Peter and Wendy, and Peter Pan in Kensington Gardens*. Harmondsworth: Penguin, 2004.
- Burnett, Frances Hodgson. *The Secret Garden*. New York: HarperClassics, 2010.
- Grahame, Kenneth. *The Wind in the Willows*. New York: Signet-Penguin, 2006.
- Montgomery, L. M. *Anne of Green Gables*. New York: Modern Library-Random, 2008.

- Burroughs, Edgar Rice. *Tarzan of the Apes*. New York: Barnes and Noble, 2006.
- Lofting, Hugh. *The Voyages of Doctor Dolittle*. Mineola: Dover, 2004.
- Milne, A. A. *The House at Pooh Corner*. Harmondsworth: Puffin-Penguin, 1992.
- Additional primary and critical texts will be provided.

Goals: To introduce students to key works from the period and to the critical methods used to analyze and evaluate them, and to develop independent research skills.

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

Evaluation:

Attendance and Participation	10%
Class Presentation – Primary Text	10%
Short Paper – Presentation Write-up	15%
Class Presentation – critical text	10%
Annotated Bibliography	20%
Final Research Paper	35%

Office: FH 240 **Fall Office Hours:** MWF 12-1, or by appointment

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MASTERS IN FINE ARTS

English 5395.251: Problems in Language and Literature

Topic: Experimental Structures Studio

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

For Students in MFA Program only

#30977

Instructor: Kathleen Peirce

Description: If form is content (how couldn't it be?), this course serves to challenge its participants to consider, question, invent, and reinvent the possibilities for structure in a writing practice devoted to poetry. In three segments (small, medium, and large) we'll consider received forms, page & book making, and three-dimensional forms for poetry. For example, in the "small" segment, we'll encounter Sung Po-jen's *Guide to Capturing a Plum Blossom*, first published in 1238AD, a training guide for perception as much as for poetry. We'll study Haiku. Through Susan Stewart's essay "On Miniatures", we'll consider the effects of miniature objects, and we'll construct miniature objects/poems. In the "medium" segment, we'll read sonnets, and discuss the ubiquitous sonnet-sized length of much contemporary poetry, its movements toward volta and closure. We'll also consider the poet as "medium", and consider James Merrill's use of a Ouija board for *The Changing Light at Sandhover*, and Jack Spicer's "Alien" poems. We'll consider collage and erasure in Mary Ruefle's practice. We'll offer each other tutorials on artist's methods used by fine arts book publishers, sculptors, embroiderers, painters, weavers... and we'll visit studios of people working in materials that we're most curious about.

Goals: To become better readers and writers by investing together in encounters with poems as objects. To practice playful inquiry about our life's work.

Books (Required):

- Ed Hirsch, A Poet's Glossary
- Red Pine, Trans. Guide to Capturing a Plum Blossom, by Sung Po-jen
- Robert Hass, The Essential Haiku
- James Merrill, The Changing Light at Sandhover

Other texts will be added to this list.

Recommended texts:

- Giorgio Agamben, The Adventure
- Gaston Bachelard, The Poetics of Space
- William Blake, Songs of Innocence and Experience
- Eavan Boland, A Journey with Two Maps: Becoming a Woman Poet
- Susan Danly, Language as Object: Emily Dickinson and Contemporary Art
- Guy Davenport, Every Force Evolves a Form
- Maya Deren, Divine Horsemen
- Jaques Derrida, The Animal That Therefore I am
- Juan Felipe Herrera, Loteria Cards and Fortune Poems: A Book of Lives
- E.H. Gombrich, The Preference for the Primitive
- David Hurtado, Flipping Out: The Art of Flip Book Animation
- Tyehimba Jess, Olio
- Franz Masereel, The City: A Vision in Woodcuts
- Steve Miller, 500 Handmade Books: Inspiring Interpretations of A Timeless Form
- Susan K. Pell, A Botanist's Vocabulary: 1300 Terms Explained and Illustrated
- Susan Stewart, The Open Studio
- Patrick Syme, Werner's Nomenclature of Colours: Adapted to Zoology, Botany, Chemistry, Mineralogy, Anatomy, and the Arts

Format: Discussion, lecture, presentations by students and guests, and studio time. It is not necessary to be skilled in an art or craft to do well in this class. Students will write weekly response papers, execute one solo project, one project in collaboration with another class member, and take part in one whole class collaboration.

Evaluation:

Discussion (30%)

Weekly response papers (10%)

Three projects (60%)

Office: FH 246 **Fall Office Hours:** T R 3-3:30, W 4-6:30

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LITERATURE

English 5395.252: Problems in Language and Literature:

Twentieth and Twenty First Century Women Novelists

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

#30979

Instructor: Victoria Smith

Description: This course will examine a variety of twentieth and twenty first century women novelists from around the (mostly) western world. While these novels consider a broad range of issues—female friendship and love, class, motherhood, race, sexuality, queerness, ethnicity, religion, slavery, and violence (not even an exhaustive list)—we will be particularly interested in how experimental form and innovative language contribute to the overall effect/meanings of these novels. Finally, we will contextualize these works culturally and within contemporary critical responses to them.

Tentative Texts: Texts to be chosen from the following: Margaret Atwood, *The Handmaid's Tale*; Djuna Barnes, *Nightwood*; Virginia Woolf, *To the Lighthouse*; Toni Morrison, *Beloved*; Alison Bechdel, *Are you my Mother or Funhome*; Valerie Luiselli, *Faces in the Crowd*; Elena Ferrante, *My Brilliant Friend*; Etel Adnan, *Sitt Marie Rose*; Gayl Jones, *Corregidora*; Helena Maria Viramontes, *Their Dogs Came with Them*; Jennifer Egan, *A Visit from the Goon Squad*; Virginie Despentes, *Vernon Subutex*; Jennette Winterson *Written on the Body*

Format: Engaged discussion, student presentations, mini-lectures.

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

Office: FH M11 **Fall Office Hours:** M/W 2:30-3:30 and by appointment

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MASTERS IN FINE ARTS

English 5395.253: Genre Fiction

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

For students in MFA Program only.

#32633

Instructor: Thomas Grimes

Description: We will discuss novels typically categorized as 'genre' fiction – crime, sci-fi, speculative fiction, and fantasy.

Books: *Bluebird, Bluebird* by Attica Locke; *The Wild Sheep Chase* by Haruki Murakami; *The Fifth Season* by N. K. Jesmin; *Dare Me* by Megan Abbott; *I Am Legend* by Richard Matheson; *Signs Preceding Signs of the End of the World* by Yuri Herrera; *Out of Sight* by Elmore Leonard; *I Am Not Your Perfect Mexican Daughter* by Erika L. Sanchez; *The Sympathizer* by Viet Thanh Nguyen; *Blackmail, My Love* by Katie Gilmartin; *Little Fires Everywhere* by Celeste Ng.

Evaluation: Will be based on class participation, and you will each 'teach' a class or classes, meaning: you will lead the discussion about one or two books. Please don't miss any classes.

Two absences = B, no exceptions.

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LITERATURE

English 5395.254: Locating Modernist Literature from the Country to the City

M 6:30-9:20 pm; FH 376

#39922

Instructor: Dr. Geneva M. Gano

Description: Modernist literature—indeed, modernism across the arts—has long been associated with the Western metropolis: Paris, Berlin, London, New York. This course interrogates the close relationship that modernist art and literature seems to have with the city to discover modernism in other places. Drawing on insights from cultural geography, literary history, and cultural studies, we will consider three important but often underappreciated sites of modernist production and activity in the early twentieth century: Harlem, Santa Fe, and Carmel-by-the-Sea. Our discussions will expand beyond formalist analysis to discuss literature and placemaking, the relationship of arts and tourism, the role of the artist as a public figure, and gender, race and place.

Books: Selected texts may include the following:

- Langston Hughes, *The Weary Blues*, *The Ways of White Folks*
- Zora Neale Hurston, *Color Struck*, *Mule-Bone*
- Nella Larsen, *Quicksand*
- Eugene O'Neill, *The Emperor Jones*
- Robinson Jeffers, *Roan Stallion*, *Tamar*, and *Other Poems*
- Willa Cather, *Death Comes for the Archbishop*
- D.H. Lawrence, *St. Mawr*
- Jean Toomer, *The Blue Meridian*

Goals: Students in this course will: read and critically engage with literary texts across a range of genres and styles; conduct independent research that contextualizes literary production in place and time; present ideas orally both formally and in class discussions; and complete an article-length paper (15-20 pages) on this topic.

Format: Discussion, close reading, oral presentations

Evaluation:

Discussion and Participation: 25%;

Oral Presentation 10%;

Annotated Bibliography 15%;

Final Project 50%

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