

# Graduate English Course Descriptions

## Summer/Fall 2019

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### Enrollment Guidelines

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

Registration begins on Monday, April 1<sup>st</sup>.

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, which will be emailed on 3/11. Additionally, the following descriptions do not include sections of ENG 5315 (Workshop). These descriptions will be provided to MFA students in mid-March. Contact Stan Rivkin ([mfinearts@txstate.edu](mailto:mfinearts@txstate.edu)) with questions.

RHETORIC & COMPOSITION courses are open to MARC students, on a first-come, first-served basis. Register on CatsWeb. Contact Dr. Flore Chevaillier ([fc@txstate.edu](mailto:fc@txstate.edu)) or graduate assistant Erica Carlson ([marc@txstate.edu](mailto:marc@txstate.edu)) with questions. Non-MARC students interested in enrolling in MARC courses must contact Dr. Flore Chevaillier to be added to the course list.

TECHNICAL COMMUNICATION courses are open to all students, but MATC students have priority. MATC students must request MATC courses via an online form, emailed 3/4 and due 3/11. Contact Dr. Flore Chevaillier ([fc@txstate.edu](mailto:fc@txstate.edu)) or graduate assistant Dyllan Scott ([matc@txstate.edu](mailto: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.

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## Summer Courses

### TECHNICAL COMMUNICATION

#### English 5314.501: Specializations in Technical Communication

**Topic: Discourse Analysis**

**MW 5:30-9:50 pm; Online only**

**#50984**

**Instructor:** Dr. Pinfan Zhu

**Description:** Discourse analysis is a qualitative research method; it has come to have different interpretations for scholars working in different disciplines. For a sociolinguist, it is concerned mainly with the structure of social interaction manifested in conversation, a way to understand power relationship, identities and institutions; for a psycholinguist, it is primarily concerned with the nature of comprehension of short written texts; for the computational linguist, it is concerned with producing operational models of text-understanding within highly limited contexts. Our course mainly aims at critical discourse analysis from linguistic and sociolinguistic perspectives. The purpose is to understand how forms of language are used in communication. The principal

concern is to examine how any language produced by man, whether spoken or written, is used to communicate for a purpose, to reveal identities, feelings, social inequalities, and different social relationships in a context. Specifically, we will learn ways to do social analysis, discourse analysis from different perspectives such as from semantics, syntaxes, genres, etc. The course is an online course, which develops your qualitative research ability and critical thinking skills.

**Books:** Norman Fairclough, *Critical Discourse Analysis: The Critical Study of Language 2nd Edition*.

**Format:** Primarily discussion and exercises, with some background lectures and presentations.

**Evaluation:**

- 10% Mid-term Exam
- 20% Written exercises
- 30% Text Analysis Projects
- 30% Term Paper
- 10% Presentation

**Office:** FH M18      **Summer Office Hours:** TH 4:30-6:30pm, and by appointment

**Phone:** (512) 245-3013

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## LITERATURE

### English 5353.501: Studies in Medieval Literature

**Topic:** The Development of English

**MW 5:00-9:20 pm; FH G04**

**#51603**

**Instructor:** Dr. Susan S. Morrison

**Description:** This course provides an overview of the historical development and changes of English from its Indo-European roots to modern American English and the other "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. This course is vital for understanding American English today and for understanding literature written in English in both the medieval and postmedieval periods.

**Books:** Albert C. Baugh and Thomas Cable. *A History of the English Language*. 6th Ed. Englewood Cliffs, NJ: Prentice Hall, 2013. 6<sup>th</sup> edition: ISBN-10: 0205229395; ISBN-13: 978-0205229390.

**Format:** Two midterms, two four-page analysis papers (due June 10<sup>th</sup> and June 19<sup>th</sup>), academic conference paper (due July 3<sup>rd</sup>), and one final exam.

**Evaluation:**

- Final exam: 15%
- Short Papers: 30% [15% each]
- Mid-term Tests: 20 % [10% each]
- Academic Conference Paper: 25%

- Participation, attendance and in-class work: 10%

**Office:** FH M12      **Spring Office Hours:** MW 10:30-11:30; M 6-6:20; and by appointment

**Phone:** (512) 245-7669

**Email:** [morrison@txstate.edu](mailto:morrison@txstate.edu)

## Fall Courses

### RHETORIC AND COMPOSITION

#### English 5300.001: Language Problems in a Multicultural Environment

**M 3:30-6:20 pm; FH G04**

**#18066**

**Instructor:** Dr. 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, with special attention given to the state of Texas. Students will be encouraged to use critical theories to examine, and in some cases, take social actions against current inequitable language policies and practices in the United States.

Furthermore, this course provides an introduction to many of the prevalent issues in the language field. Special attention will be given to language policies, legislation, politics, and practice. This class will specifically examine language theories, philosophies of language, bilingual/multilingual politics, issues of power, the racialization of linguistic minorities, and language identity. This class will also examine how language is thought about, legislated, and treated in Texas communities and schools.

**Books:**

- Davieson, Adrian. *Fire, Fury, and Racism: How Trump's Racist Policies and Rhetoric are Changing the World*. South Carolina: CreateSpace Independent Publishing Platform, 2018. Print
  - **ISBN-13:** 978-1983852350
- Kynard, Carmen. *Vernacular Insurrections: Race, Black Protest, and the New Century in Composition-Literacies Studies*. New York: SUNY Press, 2014. Print.
  - **ISBN-13:** 978-1438446363
- Chavez, Leo. *The Latino Threat: Constructing Immigrants, Citizens, and the Nation*, Second Edition. California: Stanford University Press, 2013. Print
  - **ISBN-13:** 978-0804783521

**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:**

- 10% Class Lead Discussions
- 10% Weekly Forum
- 30% Midterm Research Paper

- 15% Short Video Production
- 35% Final Research Paper

**Office:** Flowers Hall 215

**Phone:** (512) 245-3723

**Email:** [Octavio.Pimentel@txstate.edu](mailto:Octavio.Pimentel@txstate.edu)

## LITERATURE

### English 5301.001: Literary Scholarship

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

#10385

**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*. 3<sup>rd</sup> 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*, 8<sup>th</sup> 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](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 2<sup>nd</sup> 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

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LITERATURE

**English 5302.001: Media Studies**

**Topic: Black on Film**

**T 6:30-9:20 pm; FH 227**

**#16024**

**Instructor:** Dr. Kate McClancy

**Description:** From Edwin S. Porter's 1903 blackface version of *Uncle Tom's Cabin*, American film has had a troubled relationship with what W.E.B. Du Bois called "the problem of the color-line" This course will analyze the representation of African-Americans in American film. We will look at both Hollywood and independent film as well as films made by both black and non-black directors. We will consider what appears in the frame as well as what happens off-screen, investigating the role of black actors and filmmakers in the American film industry throughout the history of the medium.

**Books:** Various critical readings. Films may or may not include *The Birth of a Nation* (1915), *Within Our Gates* (1920), *In the Heat of the Night* (1967), *Bamboozled* (2000), *Sweet Sweetback's Baadasssss Song* (1971), *Dead Presidents* (1995), *Imitation of Life* (1934), *Boyz n the Hood* (1991), *Devil in a Blue Dress* (1995), *I Can Do Bad All by Myself* (2009), *Django*

*Unchained* (2012), *Six Degrees of Separation* (1993), *Home of the Brave* (1949), *Straight Outta Compton* (2015), *Bad Boys* (1995), *Beverly Hills Cop* (1984), *Daughters of the Dust* (1991), *Eve's Bayou* (1997), *Moonlight* (2016), *Set It Off* (1996), *Selma* (2015), *Sorry to Bother You* (2018), *Widows* (2018), *Blackkkkllansman* (2018), *Stormy Weather* (1943).

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

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## LITERATURE

### English 5310.001: Studies in English Language and Linguistics

**Topic:** From Syntax to Style—Coherence and Ellipsis in English Sentences

**W 6:30-9:20 pm; FH 229**

**#16025**

**Instructor:** Dick Heaberlin

**Description:** We will study both the generic and special ways English sentences are constructed. We will consider the techniques of various writers—e.g. Martin Luther King, Cormac McCarthy, Scott Sanders, E. B. White, John Graves, William Faulkner, Ernest Hemingway— and discuss the choices these writers make.

**Goal:** Students will learn alternative ways of editing and writing sentences.

**Books:** Pdfs of guidebooks written by the instructor—*English Syntax*, *Connecting For Coherence*, *Purposeful Punctuation*, and *Skinny Writing*—will be downloaded free from TRACS.

**Evaluation:**

- Class participation, miscellaneous assignments                   5%
- Mid-semester test   20%
- Analysis Essay   25%
- Personal Essay   25%
- Final Exam   25%

**Office:** FH 244           **Spring Office Hours:** 8:30-9:30 and 1:30-2 TH

**Phone:** (512) 245-3710

**Email:** [Heaberlin@txstate.edu](mailto:Heaberlin@txstate.edu)

**TECHNICAL COMMUNICATION**  
**English 5311.001: Foundations in Technical Communications**  
**M 6:30-9:20 pm; Online only**  
**#10386**

**Instructor:** Dr. Miriam F. 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;
- Improve your knowledge of some markup language, software application, programming language, or technology of your choosing; and
- Use common genres of technical communication to communicate your understanding of some markup language, software application, programming language, or technology of your choosing.

**Books:**

- TBA
- Selected journal articles available in the Texas State University Library Online Databases.

**Format:** Online: Synchronous class discussions will be held in Zoom; asynchronous discussions will be held in the TRACS Forum.

**Evaluation:**

- Project I – Project Proposal 20%
- Project II – Mid-Semester Status Report 20%
- Project III – Instructional Manual 20%
- Project IV – Instructional Video 20%
- Discussion Forums – 20%

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**LITERATURE**  
**English 5312.001: Editing the Professional Publication**  
**T and TH 3:30-4:50 pm; Brazos Hall 218**  
**#10387**

**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).

**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:** Two midterms, two four-page analysis papers (due June 10<sup>th</sup> and June 19<sup>th</sup>), academic conference paper (due July 3<sup>rd</sup>), and one final exam.

**Evaluation:** This is a pass/fail course.

**Office:** Brazos 220 **Fall Office Hours:** TH 2:00pm-3:30pm, and by appointment

**Phone:** (512) 245-0351

**Email:** [wj13@txstate.edu](mailto:wj13@txstate.edu)

## MASTERS IN FINE ARTS

### English 5312.002

**Topic: Editing the Professional Publication—*Porter House Review***

**T and TH 5:00-6:20 pm; FH 376**

**#10388**

**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:**

- 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%)

**Office:** LAMP 309H

**Phone:** (512) 245-6220

**Email:** [aes126@txstate.edu](mailto:aes126@txstate.edu)

## TECHNICAL COMMUNICATION

**English 5313.001: Studies in the Principles of Technical Communication**

**Topic: Scientific and Medical Rhetoric and Writing**

**TH 6:30-9:20 pm; Online only**

**#13289**

**Instructor:** Dr. Aimee Kendall Roundtree

**Description:** This course introduces students to key theories, principles, and issues in the writing, editing, and designing of scientific and medical communication. The course offers students opportunities to practice applied genres like articles, health education materials, public health campaigns, and grants, to name a few. A key element of the course is the integration of a service- and active-learning component in which students work on real-world communication activities. During the semester students will also reflect on their learning experiences so they will carry the principles they have learned and practiced beyond the semester into careers.

**Goals:** Students will (i) understand and apply terms, issues, and concepts of scientific and medical writing; (ii) analyze and evaluate scientific and medical communication; (iii) create common genres of scientific and medical writing; (iv) collaborate with others; (v) conduct research and use research software; and (vi) write, communicate, and edit with correctness and proficiency

**Books:**

- *Medical Writing: A Guide for Clinicians, Educators, and Researchers* (ISBN-13: 978-1441982339)
- *The Chicago Guide to Communicating Science: Second Edition* (ISBN-13: 978-0226144504)
- *Landmark Essays on Rhetoric of Science: Case Studies Second Edition* (ISBN-13: 978-1138695894)
- *Methodologies for the Rhetoric of Health & Medicine* (ISBN-13: 978-1138235861)

**Format:** Online

**Evaluation:** Presentation (20%); Review (20%); Proposal (20%); Article (10%); Decision Aid (10%); Book Review (10%); Guideline Evaluation (10%).

**Office:** Flowers 313

**Phone:** (512) 245-2317

**Email:** [akr@txstate.edu](mailto:akr@txstate.edu)

**TECHNICAL COMMUNICATION**  
**English 5314.001: Specializations in Technical Communication**  
**Topic: International Technical Communication**  
**W 6:30-9:20 pm; Online only**  
**#18067**

**Instructor:** Pinfan Zhu

**Description:** This course prepares students with the necessary theories and skills for international technical communication. It mainly consists of three parts: understanding cultural differences, translation theories and techniques, and website internationalization and localization. Students will first learn important models for understanding cultural differences and other theories regarding how to communicate with cross-cultural audiences ethically, verbally, visually, and non-verbally in an effective manner. They will also learn how to analyze international audiences in terms of their values, cultural needs, and their communication styles. In the translation part, students will learn principles that can help them cope with language problems. The final part emphasizes web site internationalization and localization, a very important part in international technical communication. Students will conceptually understand how to internationalize or localize websites using relevant software, in addition to theories and principles of internationalization and localization. Since this is a course totally online, students will work mainly independently but will also be in consultation with me throughout the semester. They must have access to a computer and Internet browsing capabilities and will be responsible for learning some new technology and/or software on your own, but tutorials might be given if necessary. In this course, you have to know how to use Zoom; tutorials are available online.

**Goals:**

1. Understanding cross-cultural communication theories,
2. Commanding the theories, principles and skills to internationalize information for web interface display for international audiences,
3. Using translation and contrastive rhetoric as a guide to create effective language for web internationalization and localization.

**Books:**

1. Aykin, Nuray (2005). *Usability and Internationalization of Information Technology*. Mahwah: Lawrence Erlbaum.
2. Singh P (2005). *The Culturally Customized Web Site*. Burlington: Elsevier.
3. Mona Baker (2005). *In Other Words: A Course Book on Translation*. New York: Rutledge.
4. Online readings.

**Evaluation:**

- 25% Web Board responses for each week's reading
- 30% Three short papers
- 10% Mid-term exam
- 10% Exercises
- 30% Long term paper

**Office:** FH M18      **Spring Office Hours:** 4:30- 6:30 PM

**Phone:** (512) 245-3013

**Email:** [pz10@txstate.edu](mailto:pz10@txstate.edu)

**RHETORIC AND COMPOSITION**  
**English 5316.001: Foundation in Rhetoric and Composition**  
**Topic: Composition Pedagogy**  
**W 3:30-6:20 pm; FH G04**  
**#18068**

**Instructor:** Dr. Rebecca Jackson

**Course Description:** In this course, we will focus on what is commonly referred to as the “how” of teaching writing—on methods and practices (pedagogies) that characterize contemporary composition instruction. Despite the “how” focus, we will be doing much more than assembling a collection of “best practices” or teaching strategies. Instead, we’ll approach composition pedagogy as a site of inquiry, a place to explore ideas, tease out tensions, examine complexities, cultivate curiosity, and engage in ongoing and rigorous reflection. In other words, we’ll be talking about composition pedagogy in much the same way many of us also talk about writing: learning to write is a lifelong, ever-changing endeavor; teaching is (or should be) as well. We’ll examine a range of composition pedagogies, from expressivist and collaborative to critical, feminist, basic, service learning, place-based, and writing about writing. We’ll also read and write about ways to develop writing courses and all that’s entailed in doing so: syncing course goals and projects, writing prompts, encouraging revision, integrating peer collaboration, emphasizing reflection, and so on. You will certainly leave this course with “things” you can use in your teaching life. But the value of the course is not in those things (although they will be helpful). The value of the course is in helping you develop a critical approach to what Shelly Reid calls “writing-teaching problems.”

In-class writing and writing workshops will be key features of this course. If you are able, please bring a laptop to class with you.

**Goals:** Students will be able to:

- Approach composition pedagogy as a site of inquiry rather than a set of concrete practices
- Identify and discuss differences among various composition pedagogies
- read texts, curricula, classrooms, and assessment practices as instantiations of particular theoretical perspectives
- develop a writing syllabus that reflects a coherent set of beliefs about writing and learning to write
- develop teaching materials that meet specific learning objectives and reflect a coherent philosophy about writing and learning to write
- evaluate student writing and articulate clear rationales for particular methods
- reflect on (and understand the value of reflecting on) your own teaching

**Books (may include):**

- Coxwell-Teague, Deborah and Ronald Lunsford, eds. *First-Year Composition from Theory to Practice*. Anderson, SC: Parlor Press, 2014.
- Glenn, Cheryl and Melissa Goldwaite. *St. Martin’s Guide to Teaching Writing*. 6th ed. New York: Bedford/St. Martin’s, 2013.
- Sommers, Nancy. *Responding to Student Writers*. New York: Bedford/St. Martin’s, 2012.
- Tate, Gary, Amy Rupiper, and Kurt Schick, Eds. *A Guide to Composition Pedagogies*. New York: Oxford UP, 2013.

- Yancey, Kathleen. *Reflection in the Writing Classroom*. Logan: Utah, 1998

**Format:** Small and large group discussion; teaching demonstrations.

**Evaluation:** Discussion facilitation, reading responses, teaching observations, teaching demonstration, assessment activity, reflection, annotated syllabus

**Office:** FH 245

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## RHETORIC AND COMPOSITION

### English 5317.001: Specializations in Rhetoric and Composition

**Topic:** Writing for Presentation and Publication

**TH 6:30-9:20 pm; FH G06B**

**#16029**

**Instructor:** Dr. Eric Leake

**Description/Goals:** The primary goal of this course is the revision of existing work for potential presentation and publication. Students also will learn about the writing practices of successful academics and the features of academic style while assessing their own writing practices and experimenting with their own prose styles. Revisions will be informed through analysis of publication venues, consideration of disciplinary questions and conventions, and detailed attention to academic styles. Much of the course will be conducted in writing workshops with students developing their writing and reviewing one another's drafts. The course focuses on academic writing. It is designed to benefit students from all areas of English studies. Students should be prepared to begin the course with a previously written draft or project that they wish to continue to develop.

**Books (tentative):**

- Hayot, Eric. *The Elements of Academic Style: Writing for the Humanities*. Columbia UP, 2014
- Sword, Helen. *Stylish Academic Writing*. Harvard UP, 2012

**Evaluation:** Publishing venue analysis, workshop participation, student presentations, and draft reviews and revisions.

**Office:** FH M13

**Phone:** (512) 245-7666

**Email:** [eleake@txstate.edu](mailto:eleake@txstate.edu)

## LITERATURE

### English 5321.001: Contemporary Fiction

**Topic:** Magic(al) Realism

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

**#16026**

**Instructor:** Samuel Saldívar

**Description/Goals:** This course examines and complicates traditional analysis of magical realism in various genres and narrative media. Throughout the semester this course will engage

narrative mediums that include graphic novels, fiction, comics, and some young adult literature with an eye towards better understanding how narrative storyworlds are constructed to sustain (or not) and normalize the elements of the fantastical. By the end of the semester our goal will be to identify ways authors utilize specific storytelling tools to construct what has come to be known as magical realist works.

**Books:**

- *Ordinary Enchantments: Magical Realism and the Remystification of Narrative*- Wendy B. Faris
- *And the Earth Did Not Devour Him*-Tomás Rivera
- *So Far From God*- Ana Castillo
- *Love Medicine*-Louise Erdrich
- *Concrete Park vol. 1 and 2*- Tony Puryear (Graphic Novel)
- *Birdman*-Dir. Alejandro González Iñárritu (film)
- *Pan's Labyrinth*-Dir. Guillermo del Toro (film)
- *Anya's Ghost*-Vera Brosgol (graphic novel)
- *Beloved*-Toni Morrison
- *Atomik Aztex*-Sesshu Foster
- *Jane and The Giant Peach*-Ronald Dahl
- *Their Eyes Were Watching God*-Zora Neale Hurston
- *The Women of Brewster Place*-Gloria Naylor
- *The Shape of Water*-Guillermo del Toro and Daniel Kraus
- *The Night Bookmobile*-Audrey Niffenegger (Graphic Novel)

**Evaluation:** Students will be required to turn in an annotated bibliography of 12 sources (articles/books/book chapters, etc.) that align with the course theme as a mid-term. The annotated bibliography will function as a road map for a 15-18 page final paper. Students will also be required to submit three smaller length (2-3 pages) analysis papers that extends in-class conversation, and pushes the conversation further. These papers will allow the students to perform extended, focused analysis on a particular text. Participation and attendance will also be graded throughout the semester, and will end with a 15-18 page final paper that reflects our course theme.

**Office:** FH 222

**Phone:** (512) 245-8231

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**MASTERS IN FINE ARTS**

**English 5323.001: Studies in Autobiography and Biography**

**Topic: Memoirs and Essays**

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

**#14520**

**Instructor:** Tom Grimes

**Description:** During the first nine to ten weeks of the semester, we will discuss memoirs and essays. During the remaining five to six weeks, we will discuss your essays.

**Books:** *The Art of the Essay* by Philip Lopate; *Always Running* by Luis Rodriguez; *In the Dream House* by Carmen Maria Machado; *Abandon Me: Essays* by Melissa Febos; *Dad's Maybe Book* by Tim O'Brien.

**Other Texts:**

Essays (plus 60-page handout on creative nonfiction):

Hateful Things by Sei Shonagon	10 <sup>th</sup> century Japan
Essays in Idleness by Kenko	14 <sup>th</sup> century Japan
Of Book by Montaigne	16 <sup>th</sup> century France
The Noble Science of Self-Justification by Maria Edgeworth	18 <sup>th</sup> century Ireland
On Hating by William Hazlitt	19 <sup>th</sup> century England
Street Haunting by Virginia Woolf	20 <sup>th</sup> century England
The Death of a Moth by Virginia Woolf	20 <sup>th</sup> century England
Death by Lu Hsun	19 <sup>th</sup> century China
Blindness-Borges	20 <sup>th</sup> century Argentina
Memories of the Glorious Bird by Gore Vidal	20 <sup>th</sup> century American
Goodbye to All That by Joan Didion	20 <sup>th</sup> century American
Alas, Poor Richard by James Baldwin	20 <sup>th</sup> century American

**Visits:**

*Always Running* by Luis Rodriguez Visits in September

<https://www.luisjrodriguez.com>

*In the Dream House* by Carmen Maria Machado Visits in October

*Abandon Me: Essays* by Melissa Febos Visits in November

Winner, Lambda Literary Prize for Lesbian/Queer Nonfiction

<http://melissafebos.com/about/>

*Dad's Maybe Book* by Tim O'Brien Class Visit

**Evaluation:** Based on class participation and your essay. Please do not miss classes. Two absences = B, no exceptions.

**Office:** FH M25 **Spring Office Hours:** Wednesday, 4:30-6:30

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LITERATURE

**English 5324.001: Studies in Literary Genre**

**Topic: Utopia and its Vicissitudes**

**F 12:30-3:20 pm; FH 253**

**#18069**

**Instructor:** Dr. Robert Tally Jr.

**Description:** “[U]topia as a form is not the representation of radical alternatives; it is rather simply the imperative to imagine them.” With this famous assertion, appearing in the closing lines of his monumental study of “the desire called utopia,” *Archaeologies of the Future*, Fredric Jameson gets at the heart of why utopian fiction and thought has maintained its curious place in

world literature and in modern societies more broadly over the past 500 years. Since its inaugural appearance in Thomas More's 1516 vision, utopia has manifested itself in a wide variety of forms, including (paradoxically, perhaps) its dialectical opposite "anti-utopia" and its dismal reversal "dystopia," with innumerable examples in between or along the way. Yet even at its most disparaged, utopianism finds ways of making a comeback, as the abominable tyranny of the actual cries out for novel ways of envisioning the possible, or, as Jameson has suggested, of meditating upon the impossible. In this course we will examine a number of utopian texts, beginning with More's *Utopia* and moving into the nineteenth- and twentieth-century variations on the utopian theme, while also exploring relevant cultural theory and criticism.

**Goals:** (1) To become familiar with important works of utopian literature and theory; (2) to understand the literary, social, and historical background of these works; (3) to analyze the texts under consideration; and (4) to consider the significance of the utopian imagination in our own time.

**Books:** The book list is not complete, but required texts may include More's *Utopia*, Marx & Engels's *The Communist Manifesto*, Bellamy's *Looking Backward, 2000–1887*, Gilman's *Herland*, Huxley's *Brave New World*, Orwell's *Nineteen-Eighty-Four*, Callenbach's *Ecotopia*, Vonnegut's *Galápagos*, and Butler's *The Parable of the Sower*, as well as selected works of theory and criticism.

**Format:** Seminar (interactive lecture and discussion; student presentations).

**Evaluation:** Based on overall contributions, but roughly distributed as follows: abstract/proposal (5%), in-class presentation (20%), final paper (50%), final exam (15%), and class participation (10%).

**Office:** FH M09      **Spring Office Hours:** T-Th 2:00–3:00; by appointment.

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## LITERATURE

### English 5331.001: Studies in American Poetry

**Topic:** Gary Snyder

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

**#15197**

**Instructor:** Roger D. Jones

**Description:** The purpose of the course is to survey and study the poetry and prose of American environmentalist/poet Gary Snyder. We will particularly focus on ways in which Snyder's poetry and prose careers have intertwined and complimented one another. Emphasis will especially be placed on Snyder's poetics and use of language, the influence of Zen and anthropology in his work, his relationship with the Beat movement of the 1950s, his activism and status in world environmentalism, and the various reasons why William Stafford once described Snyder as "the most articulate and influential poet of his generation."

**Goals:** 1) to study, analyze and understand Snyder's poetry and prose; 2) to trace the line of Snyder's career from his inclusion in the Beat movement of the 1950s to his current status as father of modern environmentalism; 3) to focus on Snyder's specific important place in the history of post-WWII and contemporary American poetry and environmentalism.

**Books:** *The Gary Snyder Reader*

**Format:** Lecture, discussion, student reports



**Evaluation:**

- A research essay (40%);
- An in-class discussion of research for the research essay (20%);
- Final exam (30%);
- Reader-response essays (10%).

**Office:** M22 Flowers      **Spring Office Hours:** T/Th 4:45-6:30 & by appt

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LITERATURE

**English 5332.001: Studies in American Prose**

**Topic: African American Modernism**

**TH 6:30-9:20 pm; FH 257**

**#10393**

**Instructor:** Elvin Holt

**Description:** Although many notable African American writers were active during the modernist period, the literary establishment rarely categorizes black writers as modernists. This course identifies African American writers whose work reflects the tenets of modernism and assesses their contributions to that movement.

**Goals:** Students will expand their definition of modernism. Students will get a sense of high modernism as it informs works by black writers. Students will improve their critical thinking and writing skills.

**Books (Tentative):** *Cane* by Jean Toomer, *Quicksand* by Nella Larsen, *Stories* by Bruce Nugent, *Harlem Gallery* by Melvin Tolson, *Invisible Man* by Ralph Ellison, *Selected Poems* by Robert Hayden, *Go Tell it on the Mountain* by James Baldwin, *Maud Martha and Selected Poems* by Gwendolyn Brooks.

**Format:** Primarily lecture and discussion

**Evaluation:** Reader response essays, take-home exam, discussion leader assignments, reading quizzes, seminar paper, and class participation.

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LITERATURE

**English 5345.001: Southwestern Studies I: Defining the Region**

**T and TH 11:00-12:20 pm; FH 130**

**#10394**

**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.

**Books:**

- *The Narrative of Cabeza de Vaca* by Álvar Núñez Cabeza de Vaca (available free online at <http://alkek.library.txstate.edu/swwc/cdv/index.html>)
- *Anglos and Mexicans in the Making of Texas, 1836-1986* by David Montejano (University of Texas Press, 1987)
- *American Indian Myths and Legends* edited by Richard Erdoes and Alfonso Ortiz (Pantheon Fairy Tale and Folklore Library 1984)
- *Blood Meridian: Or the Evening Redness in the West* by Cormac McCarthy (Vintage International 1992)

**Evaluation:** One major paper, one midterm, and a final exam. Graduate students must also give a formal fifteen-minute presentation.

**Office:** Brazos 220 **Spring Office Hours:** TH 2:00pm-3:30pm, and by appointment

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LITERATURE

**English 5353.001: Medieval Literature**

**Topic: *Beowulf's* Literary Hoard: Contexts, Interlace, Allusion, Influence, and Intertextuality**

**M 6:30-9:20 pm; FH 257**

**#10395**

**Instructor:** Dr. Susan S. 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 an introduction to Old English to heighten our appreciation of poetic verse. We will do some translating, but mainly read 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; J. R. R. Tolkien's newly published prose rendition, along with Bradley's. After we read Anglo-Saxon poetry, we will read some 20<sup>th</sup>/21<sup>st</sup> 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:**

- R. M. Liuzza. *Beowulf: Facing Page Translation*. Second Edition. Broadview, 2012. ISBN: 9781554811137 / 1554811139
- 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.
- 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. NY: W. W. Norton & Co., 2002. ISBN-10: 0393975800; ISBN-13: 978-0393975802
- John Gardner. *Grendel*. NY: Vintage, 1971/1989. ISBN-10: 0679723110 or ISBN-13: 978-0679723110
- Susan Signe Morrison: *Grendel’s Mother: The Saga of the Wyrd-Wife*. Alresford, England: Top Hat Books, 2015. ISBN 978-1-78535-009-2

**Recommended--** Murray McGillivray, *A Gentle Introduction to Old English*. Broadview, 2011. ISBN: 9781551118413 / 1551118416

**Evaluation:**

- 25% final research paper or creative paper with analysis: 3,500 words
- 20% short critical paper (5-7 pages) with oral report
- 20% comparative translation analysis of *Beowulf* passage with brief report
- 10% poetry translation and presentation
- 10% quizzes and translation work
- 10% class participation
- 5% recite from memory first 11 lines of *Beowulf* (in Old English)

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**LITERATURE**

**English 5359.001: Studies in Restoration and Eighteenth-Century Literature**

**Topic: The Post-Secular Eighteenth Century**

**TH 6:30–9:20 pm; FH G04**

**#18070**

**Instructor:** Dr. James Reeves

**Description/Goals:** This course explores the meaning of “belief” by viewing faith through the lens of both eighteenth-century British literature and the contemporary critical field known as secular studies. Reading eighteenth-century texts by authors like Ann Finch, Alexander Pope,

and Sarah Fielding alongside modern secularization studies by Charles Taylor, Saba Mahmood, Talal Asad, Lori Branch, and others, we will explore the complicated relationship between (un)belief, literary representation, and two key concepts of the British Enlightenment: self and sociability. By doing so, we will interrogate the traditional definition of the Enlightenment as the “Age of Reason,” a historical moment that witnessed the decline of spirituality and the rise of secularism. We will also think critically about the following questions: How do eighteenth-century authors depict belief/unbelief? How do these authors imagine the relationship between (un)belief and modernity? Are atheism and secularism mutually constitutive? What does it mean for literature to be “secular”? What is belief’s relationship to secularization? And, finally, is secularization a useful term when describing eighteenth-century literature? In the final weeks of the course, we will move beyond the eighteenth century (and Britain) to examine the ways in which representations of belief do (or do not) evolve in the following centuries.

**Books:**

- Albert Camus, *The Plague*, trans. Matthew Ward (Vintage Books, 1991).
- Sarah Fielding, *David Simple*, ed. Peter Sabor (Kentucky UP, 1998).
- Alexander Pope, *The Poems of Alexander Pope*, ed. John Butt (Yale, 1963).
- Marilynne Robinson, *Gilead* (Picador, 2006).
- Jonathan Swift, *The Essential Writings*, ed. Claude Rawson (Norton, 2010).
- Additional readings will be available on the course website

**Evaluation:** Participation (10%), 250-word Response Paper (10%), Two in-class presentations (40%), Seminar Paper (40%)

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LITERATURE

**English 5371.001: Studies in Modern British Literature**

**Topic: Joyce/Beckett**

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

**#18071**

**Instructor:** Julie McCormick Weng

**Description/Goals:** *“I realised that Joyce had gone as far as one could in the direction of knowing more, [being] in control of one’s material. He was always adding to it; you only have to look at his proofs to see that. I realised that my own way was in impoverishment, in lack of knowledge and in taking away, in subtracting rather than in adding.” ~ Samuel Beckett*

James Joyce and Samuel Beckett first met in 1928 in Paris, introduced by their mutual friend Thomas MacGreevy. Although almost 25 years separated them in age, the exiles instantly connected. It was not just their Irish nationality, however, that brought them together. They also shared an interest in languages, with both studying French and Italian at university, and Joyce soon invited Beckett to assist him in the transcription of his final masterpiece, *Finnegans Wake*—or as the manuscript was called at the time, “Work in Progress.” Beckett would go on to publish his first critical essay, “Dante... Bruno. Vico... Joyce,” in defense of Joyce’s experimental manuscript. Even Joyce’s daughter, Lucia, took notice of the young Irishman, falling (quite tragically) in love with him. While these writers would spend less time together in

the late 1930s, Joyce would ensure Beckett's care in a private hospital room after he was stabbed unexpectedly in the streets of Paris. These biographical details reveal two Irish exiles who shared a meaningful personal as well as artistic relationship. After Joyce's death in 1941, Beckett would comment about Joyce in interviews, characterizing his own work in relation to the elder modernist's. He created, what Kevin J. H. Dettmar calls, a "legend"; "we do, in fact, read Joyce through Beckett...Indeed, James Joyce may turn out to be not just Beckett's literary master but also his greatest literary masterpiece" ("The Joyce that Beckett Built"). What does Dettmar mean here? How does Beckett characterize Joyce? And how does he write not just about Joyce but in relation to him?

In this course we will evaluate the writings of and relationship between Joyce and Beckett. These modernists are now ranked among the most important authors of the 20<sup>th</sup> century. Both are famous for their ambitious writings, which spanned formal genres and challenged aesthetic conventions and social proprieties of their generations. Yet in modern critical thought, Joyce and Beckett are often pitted against each other, as opposite ends of an aesthetic spectrum—with Joyce cast as the dreamer who sought to capture all of the wonders of modern life within the pages of his texts, and with Beckett labeled as a cynic, intent on depicting life at its most barren, empty, and impotent. As we grapple together with our course readings, we will take to task these characterizations, and we will cultivate a more nuanced picture of these modernists' artistry and legacy.

**Books (To Purchase):**

- James Joyce – *Dubliners* (978-0140247749)
- James Joyce – **Required Edition**, *Ulysses*, ed. Hans Walter Gabler (978-0394743127)
- Samuel Beckett – *More Pricks than Kicks* (978-0802151377)
- Samuel Beckett – *Complete Dramatic Works* (978-0571229154)
- Samuel Beckett – *Three Novels (Molloy, Malone Dies, and The Unnamable)* (978-0802150912)

**Supplementary Materials Provided:**

- James Joyce – *Finnegans Wake* (ALP Chapter)
- Samuel Beckett – "Dante, Vico, Bruno, Joyce"
- Theodor Adorno – "Trying to Understand *Endgame*"
- Kevin J. H. Dettmar – "The Joyce that Beckett Built"

**Recommended:**

- Harry Blamires, *The New Bloomsday Book: A Guide through Ulysses* (978-0415138581)
- James Knowlson, *Damned to Fame: The Life of Samuel Beckett*

**Evaluation:** Discussion participation, an oral presentation, response papers, and a presentation of an original conference paper.

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**RHETORIC AND COMPOSITION**  
**English 5383.001: Studies in Rhetorical Theory**  
**Topic: History of Rhetorical Theory**  
**T 6:30-9:20 pm; FH G04**  
**#15200**

**Instructor:** Deborah Balzhiser

**Description/Goals:** 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 affects the fields of rhetoric and composition and technical communication. Primarily we will read canonical texts but you are invited to bring in counter or additional perspectives each week.

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, writing instruction, language, literacy, textual production, agency, power, and culture.

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?*

This course focuses on primary texts but values secondary works. While this is a survey, one seminar does not provide anywhere near a complete picture of rhetorical theory in history or even within one historical movement. A “coverage model” is unrealistic. You will tour some important issues that you can revisit, if you so choose, at another time. You may bring in secondary works to challenge what we cover or explore more deeply. We will be doing a lot of reading, and some of it may challenge you in ways that you are not used to texts challenging you.

**Books:**

- Bizzell, Patricia and Bruce Herzberg (Eds.) *The Rhetorical Tradition: Readings from Classical Times to the Present*. Current edition. Boston: Bedford, 2001.
- Lucaites, John Louis, Celeste Michelle Condit, and Sally Caudill’s (Eds.) *Contemporary Rhetorical Theory*. Current edition. New York: Guilford, latest edition.
- Supplemental readings
- Your work

**Evaluation:** Weekly reading responses 20%; short texts 30%; peer discussion 20%; seminar text 30%

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LITERATURE  
**English 5389.001: Children's Literature**  
**Topic: Middle Ages to 1850**  
**W 6:30-9:20 pm; FH G06B**  
**#18072**

**Instructor:** Teya Rosenberg

**Description:** Popular culture and thought holds that childhood does not exist before the nineteenth century, and so there is no real children's literature before *Alice's Adventures in Wonderland* (1865). This popular view is challenged by increasing availability through digitization of texts from earlier periods and a willingness by historians and literary critics to examine a wider variety of texts.

This course examines the literature presented to children from the middle ages up to the mid-nineteenth century, and the critical, scholarly discussions surrounding that literature. We will study a variety of literary forms, including fables, folk and fairy tales, abecedaries (early alphabet books), moral tales, poetry and nonsense verse, memoir, and the beginnings of the children's novel. The development of the book and printing practices, including the role of illustration, will be part of our discussions. We will consider historical theories of education and childhood and their influence on the literature produced, the social and political uses of literature for the young, and how recent historical and literary practices have affected our perception of the times and literature we study.

**Goals:** Develop knowledge of the roots of children's literature and appreciation for the history of theory and criticism surrounding it. Further development of graduate-level skills in research, analysis, writing, and presentation.

**Books:** Many early literary texts are now available online from a variety of sources as are a number of the theoretical articles and books we will be using—it will be important to have access to the internet to read those sources.

Two print texts:

- John Bunyan, *The Pilgrim's Progress*. Oxford UP (9780199538133)
- Sarah Fielding, *The Governess*. Broadview Press (9781551114125).

Before the class starts, I recommend reading (or re-reading): Alcott, *Little Women* (1868); Lewis, *The Magician's Nephew* (1955); and/or White, *The Sword in the Stone* (1938)—these books draw on children's texts from the earlier times we will study and provide useful touchstones or frameworks for thinking about the earlier literature.

**Evaluation:** One seminar: introduce, focus, and lead class discussion on a primary (literature) text (15%); one short paper (7-8 pages) developed from seminar (15%); lead discussion of one critical/theoretical article (15%); one research paper (15-20 pages) (30%); participation (including reading responses and contributions to class discussion) (15%).

**Office:** FH 358      **Spring Office Hours:** M 1-3; T 1-4, W 2-5

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MASTERS IN FINE ARTS  
English 5395.001: Problems in Language and Literature  
Topic: Ecopoetics  
M 6:30-9:20 pm; FH 253  
#10398

**Instructor:** Cecily Parks

**Description/Goals:** *Ecopoetry* is the contemporary term for poems that acknowledge our complicated and sometimes fraught relationship to the environment. The Poetry Foundation defines *ecopoetry* as “not quite nature poetry,” but what does “not quite” look like, and how does it raise ecological consciousness? We’ll begin the semester with Emily Dickinson’s Herbarium, Dorothy Wordsworth’s *Alfoxden Notebook*, and foundational poems about the natural world by William Wordsworth, Elizabeth Bishop, and Jean Toomer, among others. We’ll move on to recent books by Joan Naviyuk Kane, Harryette Mullen, and Tung-Hui Hu interrogate the intersection of environment, language, food, and race. Expect to read essays on ecopoetics alongside poems. Expect to spend time outdoors as you complete in-class exercises and creative projects. NOTE: 5395 Literary Techniques may be taken no more than three times for degree credit.

**Books (tentative):**

- Camille T. Dungy, ed. *Black Nature: Four Centuries of African American Nature Poetry* (Georgia, 2009)
- Ann Fisher-Wirth and Laura-Gray Street, eds. *The Ecopoetry Anthology* (Trinity UP, 2013)
- Ross Gay, *Catalog of Unabashed Gratitude* (Pittsburgh, 2015)
- Alena Hairston, *The Logan Topographies* (Persea, 2007)
- Joan Naviyuk Kane, *Hyperboreal* (Pittsburgh, 2013)
- Jamaica Kincaid, *My Garden (Book)* (FSG, 2001)
- Barry Lopez, ed. *Home Ground: Language for an American Landscape* (Trinity UP, 2006)
- Harryette Mullen, *Urban Tumbleweed: Notes from a Tanka Diary* (Graywolf, 2013)
- Alice Oswald, *Dart* (Faber, 2002)
- Tung-Hui Hu, *On the Kepel Fruit* (Albion, 2007)

**Evaluation:**

- 50% Class Participation
- 50% Creative Projects

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**MASTERS IN FINE ARTS**  
**English 5395.002: Problems in Language and Literature**  
**Topic: Point of View**  
**TH 6:30-9:20 pm; FH 253**  
**#12816**

**Instructor:** Doug Dorst

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

**Books:** TBD

**Evaluation:**

- 40% class participation
- 25% weekly reading journal
- 15% written exercises & participation in exercise workshops
- 10% leading discussion on 2 stories (w/ 1-page reflection paper each time)
- 10% final reflection paper

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**LITERATURE**  
**English 5395.003: Problems in Language and Literature**  
**Topic: Chicanx Narratives of Trauma**  
**T 6:30-9:20 pm; FH 226**  
**#18073**

**Instructor:** Dr. Sara A. Ramírez

**Course Description:** This course centers the experiences of people of Mexican descent in the United States and focuses on Chicana/x/o narratives of historical and generational trauma. We begin by taking inventory of these traumas through historical texts about the violent colonization of the people of what is now known as the U.S. Southwest and Mexico as well as Gloria E. Anzaldúa’s *Borderlands/La Frontera: The New Mestiza*. We will then read pieces by Sandra Cisneros, Alicia Gaspar de Alba, Josefina López, Cherríe Moraga, and Erika L. Sánchez to examine the ways in which present-day Mexican and Chicano cultures perpetuate the negative

effects of (settler-)colonialism and incite marginalized group members to “betray their people.” After these two units, through analyses of Luis J. Rodriguez’s *Always Running: La Vida Loca*, Virginia Grise’s *blu*, and Helena María Viramontes’s *Their Dogs Came With Them*, we consider Dr. Ramírez’s working theory about “subjects of trauma” a phrase that refers to both traumatic topics and people who have been uniquely shaped by trauma. In the last unit, we look to works crafted by artists such as Adelina Anthony, Rios de la Luz, and ire’ne lara silva, who offer counter-narratives that attempt to assuage the pain of historical and generational trauma. NOTE: 5395 Literary Techniques may be taken no more than three times for degree credit.

**Books:**

- Adelina Anthony, *Bruising for Besos* (TRACS)
- Gloria Anzaldúa, *Borderlands/La Frontera: La New Mestiza*
- Alicia Gaspar de Alba, *Desert Blood*
- Virginia Grise, *blu*
- Josefina López, *Real Women Have Curves* (TRACS)
- Cherrie Moraga, *The Hungry Woman: A Mexican Medea*
- Luis J. Rodriguez, *Always Running: La Vida Loca*
- Erika L. Sánchez, *I Am Not Your Perfect Mexican Daughter*
- ire’ne lara silva, *flesh to bone*
- Rios de la Luz, *Itzá*
- Helena María Viramontes’s *Their Dogs Came with Them*

**Evaluation:** Class participation, class discussion facilitation, annotated bibliography, proposal, presentation, final paper.

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