

Graduate English Course Descriptions

Summer/Fall 2018

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, March 26th.

Only MFA students may enroll in courses offered by the **MASTERS IN FINE ARTS (MFA)** program. MFA students must respond to the online course registration form emailed *before* registration opens. Contact Stan Rivkin (mfinearts@txstate.edu) with questions.

TECHNICAL COMMUNICATION courses are open to all students, but MATC students have priority. MATC students must respond to the online course registration form emailed *before* registration opens. 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.

Summer I Courses

TECHNICAL COMMUNICATION

English 5314.501: Writing Software Documentation

M and W 5:30-9:50 pm; Online only

#51193

Instructor: Dr. Pinfan Zhu

Course Description: Numerous software applications and programs are created every year. Our daily life and workplace life are inseparable from using these software tools for different purposes. Thus, writing software documentation becomes one of the important skills a technical writer must command in his/her professional career. English 5314 is just such a course that develops students' expertise in the management and production of writing for both print and online media that supports the efficient and effective use of software in its intended environment. Major genres include software and hardware manuals such as tutorials, procedures, and reference. Students will also learn how to manage projects, how to address issues of user analysis, text design, page design, task-oriented manuals, and translation management. The class is basically discussion-based, but we do have other class activities such as exercises, group critique, team project on usability test. Since the class is mainly online, you have to use my teaching website, TRACS, Adobe Connect for class meetings and other reference websites. Most activities will be conducted online, so students need to learn how to use some

online tools for their assignments or presentations. Details will be found in the syllabus. We meet every Monday and Wednesday from 5:30 to 9:50 pm for a summer session, and you mainly complete assignments, projects, and exercises on Thursday evenings.

Books: *Writing Software Documentation: A Task-oriented Approach, 2nd ed.* by Thomas T. Barker. Boston: Allyn & Bacon, 2003. ISBN 1: 0-321-10328-9

Evaluation:

- 10% Online class discussion
- 10% Exercises
- 20% Ten chapter quizzes
- 30% 3 short projects: tutorials, procedures and references.
- 10% Usability design and implementation report
- 20% Proposal for your semester project and the Semester project

Email: pz10@txstate.edu

Office: M18, FL Hall

Phone: (512) 245-3013

LITERATURE

English 5353.501: The History of the English Language

M and W 5:00-9:20 pm; FH 257

#52309

Instructor: Dr. Susan Morrison

Description: If you enjoy the etymology of entomology, this course *needs* you. If you don't know the difference between etymology and entomology, *you* need this course, which provides an overview of the historical development and changes of English from its Indo-European roots to modern American English and Global "Englishes" that exist throughout the world today. We will discuss the origins and growth of the English language with particular attention to the social, cultural, and historical contexts for phonological (pronunciation), morphological (form of words), and grammatical changes. We will also examine dialects, spelling, and dictionaries; we will explore the OED (Oxford English Dictionary) and Middle English Dictionary, among other such lexicographical masterpieces. This course is vital for understanding the variety of American Englishes today (including African American vernacular, Hispanic American English, and the Texas accent) and for understanding literature written in English, ranging from the medieval period through the present-day. There will be short videos shown periodically to demonstrate English in action.

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

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%

Email: morrison@txstate.edu

Fall Courses

LITERATURE

English 5301.001: Literary Scholarship

T 6:30-9:20 pm; FH 226

#10422

Instructor: Dr. Robert T. Tally Jr.

Description: This course offers an introduction to scholarly resources, methods, theories, and responsibilities that guide the study and interpretations of literature. We will pay particular attention to literary and critical theory, both as a foundation for critical practices in literary scholarship and as a form of scholarship in its own right. That is, theory not only serves criticism and scholarship in framing questions, providing background, or enabling speculative interpretation, but theory is itself a scholarly practice or even genre of critical writing and thinking. That is, a major part of literary scholarship involves “doing” theory in one way or another, and many important contributors to the literary humanities, whether in the form of literary history, biography, criticism, or what have you, are also engaged in theory. In this course, we will examine a selection of major works of theory and criticism, focusing especially on a few classics of historical literary criticism. In addition to these, we will also look at the field more broadly, connecting its concerns with those of other areas of modern critical practice.

Goals: (1) To become familiar with the principles and practices of literary scholarship; (2) to read a number of important works of modern critical theory and practice; (3) to understand the literary, social, and historical background of these works and their subjects; and (4) to analyze these works.

Required Texts: The reading list has not been finalized, but we will likely use David H. Richter’s *The Critical Tradition*, Shorter Third Edition (New York: Bedford/St. Martin’s, 2016) [ISBN: 9781319011185]. Texts from this anthology may be supplemented with pertinent essays from time to time.

Format: Seminar (interactive lecture and discussion).

Evaluation: Based on overall contributions, including papers and class discussion.

Spring Office Hours: T-TH 2:00–3:00, and by appointment.

For more information: Email Professor Tally at robert.tally@txstate.edu

LITERATURE

English 5302.001: Media Studies

Topic: Spies!

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

#17522

Instructor: Dr. Kate McClancy

Description: This course sneaks into the hidden world of fictional spies, moles, and sleeper agents, exploring the ways in which these liminal figures reveal secrets of governments, politics, and cultures. In the process, we will examine the differences among representations of spies in various media, from literature, to film, to comics, to television, considering the way different

methods of transmission of the same stories of deviousness and deviancy impact those narratives. Thus spying will be the vector for our own investigation into the underlying structures of media.

Texts: Films may include *The Third Man*, *No Way Out*, *Little Nikita*, *Tinker Tailor Soldier Spy*, *From Russia With Love*, *The Ipcress File*, *Kingsman: The Secret Service*, *North By Northwest*, *The Bourne Identity*, *The Man from U.N.C.L.E.*, *Bridge of Spies*, *The Manchurian Candidate*, *Atomic Blonde*, *Three Days of the Condor*, *Zero Dark Thirty*, *The Woman on Pier 13*. Television may include *Alias*, *La Femme Nikita*, *The Americans*, *Scarecrow and Mrs. King*. Comics may include *Queen and Country*, *Velvet*, *The Coldest City*, *Sleeper*. Novels may include *The Riddle of the Sands*, *The Spy Who Came in from the Cold*, *The Secret Agent*, *The Mask of Dimitrios*.

Evaluation: Discussion lead, informal responses, papers.

Office: M24

Phone: 512-245-3777

Email: krm141@txstate.edu

RHETORIC & COMPOSITION

English 5310.001: English Language and Literature

Topic: Syntax

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

#17523

Instructor: Dr. Jaime Armin Mejía

Description: This course is intended to have students learn skills which hopefully will enhance their understanding of English as a language and as a rhetorical and a stylistic tool which can be used for persuasion. One of the primary skills covered is a method of parsing words, phrases, clauses, and sentences within paragraphs of an academic essay. This method originates from Dick Heaberlin who lays out his approach to parsing in this book, *English Syntax*. Students will learn these parsing skills by going through the lessons and exercises in this book. As students learn these skills, they will write an essay responding to an essay prompt and serving as a writing sample of each student's best writing. The students will then parse each sentence so as to conduct a stylistic analysis of their own writing sample. Students will also then present a report (orally and in writing) of this stylistic analysis before the end of the semester, a report which will in part be based on ideas from the readings from other sources of stylistic studies. Students will read and discuss a series of essays concerning rhetoric and its relationship to style from different sources. They will also submit journal responses to each of the assigned readings. Students will not be allowed to present their final oral reports if they have not evidenced a command of Heaberlin's parsing method. Command will be demonstrated by passing two parsing exams.

Evaluation: Classes will mainly be spent going over exercises from Heaberlin's book. As time permits, we'll discuss assigned readings. In addition, to the two parsing exams (each worth 20%) the stylistic analysis report of each student's essay will be worth 40%, with the final 20% for attendance and participation.

Office Hours: FH 135, T/Th 11am-12pm, W 5:30-6:30 & by appointment

Email: jm31@txstate.edu

TECHNICAL COMMUNICATION

English 5311.001: Foundations of Technical Communication

Online/Hybrid: First class meets at Round Rock; other meetings online

M 6:30-9:20 pm; Online

#10423

Instructor: Dr. Miriam F. Williams

Description: This course is an introduction to technical communication history, theory, research, and practice.

Goals: In this course students will:

- Understand the history of technical communication;
- Discuss the theoretical perspectives that shape our field;
- Discuss the relationship between theory and practice in technical communication;
- Negotiate various definitions of technical communication and evaluate the legitimacy of these definitions;
- Identify common genres of technical communication and sites where this discourse is disseminated;
- Learn to use new technologies for collaborative writing, online presentations, web conferencing, and online training; and
- Discuss the cultural contexts in which technical communication is invented.

Books: *Solving Problems in Technical Communication*, edited by Johndan Johnson-Eilola and Stuart A. Selber; *Central Works in Technical Communication*, edited by Johndan Johnson-Eilola and Stuart A. Selber

Format: Seminar and online discussions. Synchronous class discussions will be held in Zoom; asynchronous discussions will be held in the TRACS Forum. We will meet face-to-face at RRHEC for the first meeting.

Evaluation:

Reading responses posted to TRACS: 20%

Attendance and class participation: 20%

Annotated bibliography: 20%

Research paper: 30%

Presentation: 10%

Office Hours: 5:30-6:30pm on Mondays in the Adobe Connect Office Hours meeting room.

Contact: mfw@txstate.edu

See information regarding Zoom here: <http://zoom.its.txstate.edu/>

LITERATURE

English 5312.001: Editing the Professional Publication

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

#10424

Instructor: William Jensen

Description: This course provides students the opportunity to write, select, and edit material for publication. Students will work as part of an editorial team on all stages of the publication

process. They will learn how to write and revise book reviews of publishable quality. They will correspond with authors, evaluate submissions, and learn the daily operations of two print journals: *Texas Books in Review*, which monitors the literary production of books from or about Texas, and *Southwestern American Literature*, which showcases contemporary writing and scholarship concerning the Greater Southwest. This course also offers practical experience working with desktop publishing software (Adobe InDesign/Photoshop).

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

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

Format: Primarily discussion, with brief various projects.

Evaluation: This is a pass/fail course

Email: wj13@txstate.edu

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

MASTERS IN FINE ARTS

English 5312.002

Topic: Editing the Professional Publication

Front Porch

F 8:00-10:50 am; FH 376

#10425

Instructor: Eric Blankenburg

Description: This course provides students the opportunity to read submissions, write book reviews, conduct interviews with authors, assist in the development of the Lindsey Literary Series video archives, and work with journal editors in the publication process. They will learn the daily operations, as well as the stages of publication of the online literary journal, *Front Porch*. This course can (though not required) offer students practical experience working with online website publishing software (WordPress). This course is an internship. May be repeated one time with different emphasis.

Books: No books required

Format: Course meets once at the beginning of the semester. Doesn't meet at the listed time.

Evaluation: This is a pass/fail course

Office: Lampasas 309H

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TECHNICAL COMMUNICATION

English 5313.001: Visual Rhetoric

Online/Hybrid; Meets in Round Rock on 8/27, 10/17, and 12/05; all other times online

W 6:30-9:20 pm; room 456

#13679

Instructor: Dr. Pinfan Zhu

Course Description: The world today is full of visual images. Mass media such as television, cinemas, films, magazines, advertisements, internet, billboards, books, videocassettes, etc., are all inalienable from visuals. In technical communication, use of visuals is even more important. Few technical documents or presentations could be considered as effective without the help of visual elements. Naturally, it is important that we learn to use visuals effectively. The goals of English 5313, Visual Rhetoric, are to develop students' visual intelligence and train their visual literacy so that they are able to properly interpret, critically analyze, and effectively use visuals both in technical communication and other fields. Specifically, students will learn principles of visual perceptions such as Gestalt theories, the use of rhetorical theories, semiotic theory to interpret, analyze, and create visuals. They will also understand the rhetoric of images and design, and the use of five canons in document design. Topics cover the study of document design, typographic applications, and the interpretation and analysis of images. On the whole, the course will be interesting and practical. I hope you will enjoy yourself immensely by taking this course. The course is a hybrid one. We will meet online on Wednesday evenings from 6:30 pm to 9:20 pm. The other three face-to-face meetings will be in Round Rock in room 456. Meeting Dates are 8/27, 10/17, and 12/05.

Books: Charles Kostelnick, *Designing Visual Language: Strategies for Professional Communicators*; Carolyn Handa, *Visual Rhetoric in a Digital World. A Critical Source Book*.
Online readings.

Evaluation:

- 10% Reading responses (5 responses)
- 20% Class participation
- 30% Three short papers
- 15% Analytical paper
- 5% Photoshop project
- 10% Presentation of your document design project
- 10% Document Design Project

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TECHNICAL COMMUNICATION

English 5313.003

Topic: Technical Editing

T 6:30-9:20 pm; Online

#15557

Instructor: Dr. Scott Mogull

Description: In this course, students will learn professional copyediting skills and be introduced to the publishing industry. Similar to an advanced undergraduate course in editing, students will practice editing at the sentence level and comprehensive revision at the document level. Learning to be an effective copyeditor requires extensive reading, practice, and engagement in class discussions. In addition, students in this seminar will conduct graduate-level research and prepare training (or teaching) presentations that cover advanced editing skills, software, and

publishing issues. Upon successful completion of the course, students will be prepared to work as editors or lead editors in professional settings.

NOTE: As an online course, students are required to have access to a high-speed internet connection and participate through audio/video online conferencing during class times. Before the first class, students will need to have registered an account for Skype and Google (both are free).

Books: TBA

Evaluation: The anticipated evaluation criteria are as follows:

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

Office: FH 131

Phone: (512) 245-3718

Email: mogull@txstate.edu

MASTERS IN FINE ARTS

English 5315.001: Poetry Workshop (WI)

T 6:30-9:20 pm; FH G06B

For students in the MFA in Creative Writing program only.

#10426

Instructor: Steve Wilson

Instructor's Description of Course: A workshop on poetry, with the primary focus being the students' development as poets and the primary texts being the students' own poems.

Objectives: To consider more fully one's own practice as a poet, while exploring some of the issues and attitudes shaping contemporary poetry in the United States.

Book: *Eros the Bittersweet*, by Carson (Dalkey Archive Press).

Format: Discussion, discussion, discussion; some brief presentations and in-class exercises.

Evaluation: Students will submit at the end of the semester a portfolio of ten poems composed and revised during the term, as well as a two-page discussion of the issues they explored while composing those poems.

For more information: Schedule an appointment with Professor Wilson in FH 214 (phone: 245-3717).

Email: sw13@txstate.edu.

Spring Office Hours: 9-10:30 MW, 8:30-9 TR, and by appointment.

MASTERS IN FINE ARTS

English 5315.002: Graduate Writing Workshop

Fiction Writing Workshop

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

For students in the MFA in Creative Writing program only.

#10427

Instructor: Karen Russell

MASTERS IN FINE ARTS
English 5315.003: Fiction Workshop
T 6:30-9:15 pm; FH 253
For students in the MFA in Creative Writing program only.
#10428

Instructor: Tom Grimes

Format: We will workshop your manuscripts.

Goals: To determine what constitutes a short story or a novel. You may submit either a novella or a long novel excerpt (approximately 80 pages); two short stories; or two 30- to 40-page novel excerpts. You will revise for further discussion. Note: If you submit a novel excerpt that does not begin with chapter one, please email everyone all pages preceding your excerpt(s). Everyone will read them prior to your workshop for context; no extensive notes are necessary.

Attendance: Do not miss any classes. Two absences = B grade.

Written comments for your peers are due the week the work is discussed. Please include extensive margin notes, and a one- to two-page summary.

Grade: Based on quality of your creative work, attendance, written comments for your peers, your contributions to discussions and:

1: Select the first sentence of any story you've written, revise it four times, and then bring the sentence and its revisions to workshop on a single sheet of paper with a copy for everyone (15 total).

2: Select any paragraph from any one of your stories, revise it twice, and then bring the original paragraph and its two revisions to class with a copy for everyone (ditto).

3: Every week, please turn in two hand-copied pages from any published work of fiction you choose.

Finally, never sit in the same seat; change your seat every week.

Office: M-25; office hours Tuesday 4:30-6:30; e-mail tg02@txstate.edu

MASTERS IN FINE ARTS
5315.004: Fiction Writing Workshop
T 6:30-9:20 pm; FH G04
For students in the MFA in Creative Writing program only.
#10429

Instructor: Debra Monroe

Description: Each student will workshop three stories; or two long segments of a novel if they prefer; one very long segment of a novel, if that seems most helpful. This might seem like a lot of pages, but you are here to produce material for a book. In class, my first responsibility is to the student being workshopped, to make sure he or she gets the most useful information in the most generative way. Yet each workshop serves as a craft lesson for the entire class. I want my workshops to be constructive in the literal sense of the word: work is *under construction*. So we begin each discussion by describing the work's ideal goals, its ideal shape, and techniques that are helping deliver that to the reader. Then we move to discussion of the way craft decisions might detract from its success, features that need to be reconsidered. I'm good at seeing what the story intends to be, seeing it in embryo, and helping lead a discussion that assesses what craft decisions can make your work more realized.

Books: Students' work-in-progress is the text. I will bring in Xeroxed stories for us to read, so we will have a common set of finished stories as a point of reference.

Format: Group discussion. I direct and lead, however.

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

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

MASTERS IN FINE ARTS

English 5315.005: Graduate Poetry Workshop

T 6:30-9:20 pm; FH 302

For students in the MFA in Creative Writing program only.

#16862

Instructor: Kathleen Peirce

Description: This course focuses on poetry written by students in the course.

Goals: The object of this course is to further your progress as a writer by way of furthering your progress as a reader and speaker about poetry.

Format: Our methods include experimentation in readership and experimentation as writers, followed by discussion concerning the outcome of those experiments. Students will complete a shared writing exercise each week. Once during the semester, you'll present to the class evidence of some aspect of poetry you find challenging. This might be a small collection of poetry by one poet, an intriguing essay on poetry, evidence of the interrelation between poetry and another art, etc. Any reading materials will be passed to the class at least one week prior to discussion. We'll begin each class with shared writing exercises, a presentation, and follow with a discussion of student work. All poems submitted for workshop are to be considered works-in-progress.

Evaluation:

Presentation - 20%

Discussion - 40%

Poems - 40%

Spring 2018 Office Hours: Office 246FH: T Th 2:30-3:30, W 3-5:30

Contact: Office phone: 245-3711; email: KP03@txstate.edu

RHETORIC & COMPOSITION

English 5317.001 (7317.001): Self-Culture-Writing

Topic: Autoethnography for/as Writing Studies

W 3:30-6:20 pm; FH G06B

#17527

Instructor: Dr. Rebecca Jackson

Course Description: Literally translated as "self-culture-writing," autoethnography—as both process and product—holds great promise for scholars and researchers in writing studies who endeavor to describe, understand, analyze, and critique the ways in which selves, cultures, writing, and representation intersect. Indeed, interest in autoethnography is growing among

writing studies folks who see clear connections to well-known disciplinary conversations about personal narrative, as well as to the narrative turn in general and social justice efforts in particular. Suresh Canagaraja, writing about the emancipatory potential of autoethnography, observes that writing autoethnography “enables marginalized communities to publish their own culture and experiences in their own voices, resisting the knowledge constructed about them” (115). Others in the field discuss uses of autoethnography in the writing classroom (Kost, Lowe, & Sweetman 2014, Auten 2016, Damron & Brooks 2017), as a research method (Noe 2016, Broad 2017), and as a legitimate way of knowing (Villanueva 1993).

In this course, we will study and write autoethnographies specific to writing studies: using personal narratives of literacy to interrogate cultural narratives of literacy that privilege particular groups and ignore others. The following kinds of questions will frame our work in the course: What are the lines between autoethnography, personal narrative, memoir, and what Robert Nash calls “scholarly personal narrative”? When is experience data? What are the (irrefutable) features of an autoethnography? What forms of autoethnography—evocative, interpretive, analytic, interactive, performative—should writing studies embrace? Is autoethnography simply the latest iteration of using personal story in scholarship, which has a long history in the field under various names?

Required Texts: Required texts MAY include the following:

- Chang, Heewon. *Autoethnography as Method*. NY: Routledge, 2009.
- Ellis, Carolyn. *The Ethnographic I: A Methodological Novel about Autoethnography*. Alta Mira: 2004.
- Nash, Robert. *Liberating Scholarly Writing: The Power of Personal Narrative*. New York: Teachers College Press, 2004. Print.
- Richardson, Laurel. *Fields of Play: Constructing an Academic Life*. Rutgers UP, 1997.
- Villanueva, Victor. *Bootstraps: From an American Academic of Color*. NCTE, 1993. Print.

Course Goals: By semester’s end, students should be able to

- Discuss autoethnography as both process and product in writing studies
- Distinguish various types of autoethnography
- Read and critique autoethnographies
- Conduct autoethnographic research
- Write autoethnographies

Format: Small and large group discussion

Evaluation: Student-led discussion, reading responses, book review, short formal paper, final conference-length paper

Contact: Dr. Rebecca Jackson, Flowers Hall 134, 512.245.8975, rj10@txstae.edu

LITERATURE

English 5321.001: Contemporary Fiction
Topic: The Family in Saul Bellow’s Fiction
W 6:30-9:20 pm; FH 257
#17524

Instructor: Dr. Allan Chavkin

Description: We will use an interdisciplinary approach to explore some of the best novels and shorter works of Saul Bellow. Although we will discuss the major topics and techniques in Bellow's fiction, one key focus of the seminar will be on the portrayal of the family; such an exploration should result not only in appreciating the literary art of one of the most exciting writers of the modern age but also in enhancing our understanding of our own lives and how the family functions and shapes lives in complex ways. Bellow's stories provide a superb laboratory for exploring family dynamics.

Goals:

- 1) To explore the major themes and styles of Bellow's important novels.
- 2) To introduce students to manuscript study ("genetic criticism"), by examining an early draft of the childhood episode of Bellow's *Herzog*.
- 3) To learn about current ways of thinking about the family and using that knowledge to explore how the family is portrayed in Bellow's fiction.

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

Texts:

Bellow, Saul. *Collected Stories* (Penguin Books)

Bellow, Saul. *Novels 1956-1964: Seize the Day, Henderson the Rain King; Herzog* (Library of America)

Bellow, Saul. *Novels 1970-1982: Mr. Sammler's Planet, Humboldt's Gift, The Dean's December* (Library of America)

Other assigned readings

Format: primarily discussion, with oral presentations

Evaluation:

- Midterm, a take-home exam – 25%
- Exam 2 – 25%
- Oral Presentation – 25%. (Accompanied by written summary and 7 discussion questions.)
- Participation – 25%. Because this is a seminar, not a lecture course, your participation in class discussion is essential for its success, and thus participation will count as part of your grade. Your participation grade will be based on your informal comments in class.

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

Contact: email – chavkin@txstate.edu

LITERATURE

English 5323.001

Boom! The Contemporary American Memoir

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

#15203

Instructor: Dr. Geneva M. Gano

Description: Over the past generation or so, the memoir has seen an explosion in popularity. In this class, we will read a number of memoirs produced during this “boom” and identify what they share with, or how they diverge from, the traditional autobiography. To this end, we will consider the way that the memoirist articulates the relationship between the written self and its community; the writing of the embodied self; and experimentation with form and style. In addition to characterizing the contemporary memoir formally and topically, we will also investigate its historical and cultural context by looking at the pressures of the changing literary marketplace, the way in which authorial “branding” occurs within and without the autobiographical text, and how technologies of privacy and surveillance inform the interest in the memoir.

Texts: Primary texts may include the following:

Maggie Nelson, *The Red Parts*

Roxanne Gay, *Hunger*

Camille Dungy, *A Guidebook to Relative Strangers*

Mary Karr, *The Liar’s Club*

Ariel Levy, *The Rules Do Not Apply*

Thi Bui, *The Best We Could Do*

Dave Eggers, *A Heartbreaking Work of Staggering Genius*

Ta-Nehisi Coates, *Between the World and Me*

Jeanette Walls, *The Glass Castle*

Lynda Barry, *One! Hundred! Demons!*

Ana Castillo, *Black Dove*

Sherman Alexie, *You Don’t Have to Say You Love Me*

Students may also make suggestions!

Goals and Requirements: Students in this course will: critically engage with both primary documents and secondary accounts related to the contemporary memoir; present ideas orally both formally and in class discussions; and complete an article-length paper (20-25 pages) on this topic.

Format: Discussion, close reading, oral presentations

Evaluation: Discussion and Participation: 35%; Oral Presentation 15%; Final Project 50%

Office Hours: FH 250 Mon 9-11 and by apt.

Email: gmgano@txstate.edu

MASTERS IN FINE ARTS

English 5323.001: Biography and Autobiography

Topic: The Personal Essay

Th 6:30-9:15 pm; FH 376

For students in the MFA in Creative Writing program only.

#18797

Instructor: Tom Grimes

Description: During the semester’s first nine weeks will read critical material about the art of

the personal essay and essays written over the course of twenty centuries, from 1st century Greece and 14th century Japan, to 18th century England and 20th Century America. The final five weeks in the semester we will read your 4000–5000-word essays.

Book: *The Art of the Personal Essay*, edited by Philip Lopate; *The Fire Next Time* by James Baldwin.

- Week One: “Introduction,” *The Art of the Essay* by Philip Lopate
- Week Two: “Slaves” by Seneca; “Hateful Things” by Sei Shonagon; “How I Started to Write” by Carlos Fuentes; “On Books” by Michel de Montaigne
- Week Three: “Blindness,” by Jorge Luis Borges; “Street Haunting” and “The Death of a Moth” by Virginia Woolf; “Why Do I Fast?” by Wole Soyinka; “He and I” by Natalia Ginzburg
- Week Four: “Once A Tramp, Always...” by M. F. K. Fischer; “An Essay on the Noble Science of Self-Justification” by Maria Edgeworth; “Under the Influence” by Scott Russell Sanders; “Essays in Idleness” by Kenko
- Week Five: “Some Memories of the Glorious Bird of an Earlier Self” by Gore Vidal; “Split at the Root” by Adrienne Rich; “Do He Have Your Number, Mr. Jeffrey” by Gayle Pemberton; “On Being an American” by H. L. Mencken
- Week Six: “On Some Verses of Virgil” by Michel de Montaigne; “Pleasure Boat Studio” by Ou-Yang Hsiu; “The Crack-Up” by F. Scott Fitzgerald
- Week Seven: “On the Pleasure of Hating” by William Hazlitt; “Of Greatness” by Abraham Cowley; “Seeing” by Annie Dillard; “In Praise of Shadows” by Junichiro Tanizaki
- Week Eight: “Late Victorians” by Richard Rodriguez; “Consolation to His Wife” by Plutarch; “This Too Is Life” and “Death” by Hsun; “Alas, Poor Richard” by James Baldwin; *The First Next Time* by James Baldwin
- Week Nine: “Hashish in Marseilles” by Walter Benjamin; “Asthma” by Seneca; “In Bed” and “Goodbye to All That” by Joan Didion
- Weeks Ten Through Fourteen: Your Personal Essays

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

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

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

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LITERATURE

English 5325.001

Topic: Southwestern American Literature—From Fiction to Film

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

#17525

Instructor: Dr. Dickie Heaberlin

Description: A study of Southwestern novels and short stories and the films made from them, some of which are *The Grapes of Wrath*, *Giant*, *The Last Picture Show*, *The Milagro Beanfield War*, and *No Country For Old Men*.

Evaluation: Classwork, three essays, and a final exam.

Office: FH 244

Phone: 512 245-3710

Email: Heaberlin@txstate.edu

LITERATURE

English 5331.001

Twentieth Century American Women Poets: Radicalism, Resistance, and Recovery

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

#16148

Instructor: Dr. Cecily Parks

Description: This course will focus on American women poets who challenge the dominant subject matter, literary forms, and ideologies of the twentieth century. Think: Lorine Niedecker, Julia de Burgos, and Wong May. We'll concentrate on poetry but will also read Djuna Barnes's *Nightwood* and Gertrude Stein's *Lucy Church Amiably*, two novels whose lyric approach to storytelling avails them to poetic analysis. Some questions we'll consider: how and why do these authors use poetic modes to contribute to political discourse? What formal and stylistic strategies emerge out of a radicalized aesthetic? What does it mean for scholars and readers to "recover" or "rediscover" a woman writer? Over the course of the semester, you will fulfill the steps to complete a scholarly research paper: writing an abstract, presenting your work in a 20-minute conference-style presentation, and writing an essay of 20 pages.

Possible Books:

Gloria Anzaldúa, *Borderlands La Frontera: The New Mestiza* (Aunt Lute Books, 2012)

Djuna Barnes, *Nightwood* (New Directions, 2006)

Besmilr Brigham, *Run Through Rock: Selected Short Poems of Besmilr Brigham* (Lost Roads, 2000)

Julia de Burgos, *Song of the Simple Truth: The Complete Poems of Julia de Burgos* (Curbstone Books, 1997)

June Jordan, *A June Jordan Reader* (Alice James Books, 2017)

Wong May, *Picasso's Tears: Poems 1978-2013* (Octopus, 2014)

Joan Murray, *Drafts, Fragments, and Poems* (New York Review of Books, 2017)

Lorine Niedecker, *Collected Works* (University of California Press, 2004)

Elise Partridge, *The If Borderlands* (New York Review of Books, 2017)

Lola Ridge, *Selected Early Poems of Lola Ridge* (Quale Press, 2007)

Gertrude Stein, *Lucy Church Amiably* (Dalkey Archive, 2000)

Evaluation:

Class Participation: 25 points

Abstract: 10 points

Presentation: 25 points

Final Paper: 40 points

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LITERATURE
English 5332.001
Topic: Faulkner and Morrison
T 6:30-9:20 pm; FH 257
#10431

Instructor: Dr. Elvin Holt

Description: Even though William Faulkner and Toni Morrison are different with regard to their race, gender, historical milieu, and regional affiliation, literary scholars/critics continue to insist upon the presence of Faulknerian influences in Morrison's novels. The critical discourse surrounding the two writers was rendered problematic when Morrison flatly rejected comparisons between her art and that of Faulkner, declaring "I am not like Faulkner." The goal of this course is to test the claims that Faulkner's influence is evident throughout the Morrison canon. For critical perspective, the class will engage classic texts such as *Tradition and the Individual Talent* by T.S. Eliot, *The Anxiety of Influence* by Harold Bloom, and *The Signifying Monkey* by Henry Louis Gates, Jr.

Books: (Tentative) - *Song of Solomon*, *The Bluest Eye*, *Beloved*, and *Jazz* by Toni Morrison; *As I Lay Dying*, *Absalom, Absalom!*, *Requiem for a Nun*, by William Faulkner.

Format: Primarily lecture and discussion, with some oral presentations

Evaluation: Reading quizzes 10%, Participation 10%, Short reader-responses 25%; Discussion leader assignment 15%, Seminar paper (15 to 20 pages) 25%, Take-Home final exam 15%

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LITERATURE
English 5345.001: Southwestern Studies I
Topic: Defining the Region
T and Th 11:00-12:20 am; FH 225
#10432

Instructor: William Jensen

Course 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.

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LITERATURE

English 5353.001: Medieval Women Writers

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

#10433

Instructor: Dr. Susan S. Morrison

Course Description: This course focuses on the religious and secular writings of women of the Middle Ages, from the early church through to the fifteenth century. Women writers from various cultures, writing in the vernacular and Latin, will be studied. We read texts in their historical, social and cultural contexts. Additionally, we ask literary critical and theoretical questions of these texts and see how they are integral to study of the medieval period.

Goals: Students will learn how texts by women are integral to the study of the medieval period and how these writings are the foundation for women's writings in later centuries. Students will deepen their knowledge of medieval literature and gender theory.

Required Texts:

Alcuin Blamires, ed., *Woman Defamed, Woman Defended* (Oxford)

The Letters of Abelard and Heloise (Penguin)

The Women Troubadours (W. W. Norton & Co.)

Christine de Pizan's *The Book of the City of Ladies* (Persea Books)

Julian of Norwich's *Revelations of Divine Love* (Penguin Classics)

The Book of Margery Kempe (Norton)

Susan Signe Morrison, *A Medieval Woman's Companion: Women's Lives in the European Middle Ages* (Oxford: Oxbow Books, 2016)

Carolyn Walker Bynum, *Holy Feast, Holy Fast* (University of California Press)

Elizabeth Alvilda Petroff, ed., *Medieval Women's Visionary Literature* (Oxford)

The Lais of Marie de France (Penguin)

Joan of Arc in Her Own Words (Turtle Point Press)

Material on TRACS

Films: *The Passion of Joan of Arc* (1928)

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

Grading policy:

Evaluation:

30% research paper or creative project of 2,500 words

25% short paper (5-7 pages) with oral report

25% annotated bibliography with oral report

10% lead discussion on day's required theory/history reading (*Holy Feast, Holy Fast* (HFHF) and/or *A Medieval Woman's Companion* (MWC))
10% participation

Office: FH M12

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Current Office Hours: Monday/Wednesday 10:30-11:30 and by appointment

LITERATURE

English 5354.001: Studies in Restoration Literature

Topic: Aphra Behn

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

#16149

Instructor: Dr. Elizabeth Skerpan-Wheeler

Description: “Author, spy, political propagandist, Aphra Behn was one of the most extraordinary figures in the history of English literature, a female polymath, an outlier who rose from humble origins to come close to the heart of power” says Janet Todd’s recent biography on Behn, the “first woman to earn her living entirely by her pen” and “the most prolific dramatist of her age.” This seminar will reflect two of the major trends of the last generation of scholarship: 1) the recognition of Behn's significance as a major writer of the Restoration; 2) the debate over periodization of seventeenth-century literature (does the literature of the Restoration belong to the seventeenth- or the eighteenth-century?). We shall consider Behn's contribution to poetry, drama, and prose fiction, her importance as a woman writer, and her position in literary history.

Books: To be determined. (A collection of Behn's works, a collection of recent studies on Behn, a work of relevant literary theory.)

Evaluation: seminar project, research design, bibliographical essay, article review, reports on primary and secondary sources

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RHETORIC & COMPOSITION

English 5382.001: Practicum in Composition

T 2:00-4:50 pm; FH 130

For first-year TAs only.

#10435

Instructor: Dr. Nancy Wilson

Description: Required for all first-year TAs in the English Department, this course introduces key concepts and practices in the teaching of expository writing at the college level. This course does not count toward degree credit; if you have previously taken ENG 5372, you will not enroll in ENG 5382.

Goals: To develop effective teaching practices and to consider the theoretical assumptions that underpin those practices.

Texts (provided): Glenn and Goldthwaite, *The St. Martin's Guide to Teaching Writing* 6e; Roen et al., *Strategies for Teaching First-Year Composition*; Johnson, *Teaching Composition* 3e; textbooks for English 1310. All textbooks are provided for this course.

Attendance: Mandatory for meetings of both the Practicum and class(es) you are teaching.

Assignments:

-Three class observations

-Online modules

-A brief presentation or demonstration of a class activity related to an assigned topic

RHETORIC & COMPOSITION

English 5383.001 (7383): History of Rhetoric/Rhetorical Theory

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

Also fulfills TECHNICAL COMMUNICATION program requirements.

#16153

Instructor: Dr. Eric Leake

Description: This course is a survey and introduction to rhetorical theory. We will begin with classical rhetoric and continue through contemporary theories. That is a lot to cover, and so the course aims to balance historical breadth with some contemporary depth. Our driving questions throughout the course will be: what is rhetoric and what does rhetoric do? We will address these questions by considering how rhetoric has developed in different times and places and how it remains relevant, particularly for composition, pedagogy, public discourse, and other areas across English studies.

Goals: Students will be able to demonstrate familiarity with key rhetorical figures and concepts, articulate the historical development of rhetoric, perform rhetorical analysis of a variety of texts, map rhetoric's relationship with other fields of inquiry, and design and complete graduate-level research in a significant rhetorical issue.

Books (tentative): *The Rhetorical Tradition* and supplementary readings.

Format: Class discussions and student presentations.

Evaluation: Weekly responses, student presentations, rhetorical analysis project, seminar paper.

Email: eleake@txstate.edu.

LITERATURE

English 5388.001: Studies in Literature for Children or Adolescents

Topic: Theories of Popular (Youth) Culture, With the Beatles

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

#16152

Instructor: Dr. Katie Kapurch

Description: A study of foundational theories of popular culture and youth culture using the Beatles as a touchstone for literary and rhetorical analysis. Specific areas of inquiry will include the influence of Romantic and Victorian art and literature; the cinematic rhetoric of films; the rhetoric of style; feminist readings of girl-group discourse; queer readings of fan-authored texts.

Goals: To acquire in-depth knowledge of critical/cultural studies approaches to popular culture and youth culture and in-depth knowledge about the Beatles as youth culture phenomenon.

Books: (TBD) Reading list will include a theory reader and supplementary articles. May also include Womack and Davis, *Reading the Beatles*; Wald, *How the Beatles Destroyed Rock and Roll*; Warwick, *Girl Groups, Girl Culture*; Schneider, *The Long and Winding Road from Blake to the Beatles*.

Format: Lecture, student-led discussion, some close reading.

Evaluation: Two written reports with student-led discussion, term paper, final exam.

Office Hours: FH 247, MW 9-11; T/Th 11:30-12:30—by appointment.

E-mail: kk19@txstate.edu

MASTERS IN FINE ARTS

English 5395.001

Topic: Narrative Structure

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

For students in the MFA in Creative Writing program only.

#10437

Instructor: Jennifer duBois

Description: In this course, we'll explore the possibilities of narrative structure—the different choices authors make about how to tell their stories. We'll discuss such topics as point of view, handling of information and time, management of summary vs. scene, and point of telling, considering how all of these choices relate to concepts of character, plot, and theme. Students will read and discuss texts with an array of interesting structural features, and will generate structurally sophisticated narratives of their own in response to prompts.

Books: TBD

Evaluation: Participation, leading class discussion, prompts

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MASTERS IN FINE ARTS

English 5395.002

Topic: The Art of the Confessional: A Seminar on Confessional Poetry

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

For students in the MFA in Creative Writing program only.

#13115

Instructor: Cyrus Cassells

Description: Through examination and discussion of three of the seminal works of American confessional poetry, Robert Lowell's *Life Studies*, Sylvia Plath's *Ariel*, and Anne Sexton's early books, we will go on to explore how this always controversial genre has developed since the pioneering literary candor of Lowell, Plath, and Sexton. This course provides greater exposure to the confessional genre through energetic discussion of the work of over a dozen acclaimed poets. We will focus on issues such as truth-telling, self-exposure, shock tactics, wound-sharing, personal liberation, voyeurism, and exhibitionism, as well as examining the traditional aesthetic elements of the confessional texts. Among the many questions to be considered: how much has confessional poetry mirrored the rise of American social phenomena such as talk shows, blogs, reality TV, and shock radio?

Books: *Life Studies* by Robert Lowell; *Collected Poems* by Sylvia Plath; *Selected Poems* by Anne Sexton, *The Colors of Desire* by David Mura, *Collected Poems* by Ai, *Ararat* by Louise Glück; *Strike Sparks: Selected Poems* by Sharon Olds; *Eva-Mary* by Linda McCarriston; *Half-Light: Collected Poems* by Frank Bidart; *Vox Angelica* by Timothy Liu; *Poems Seven* by Alan Dugan; *Crush* by Richard Siken; *Stupid Hope* by Jason Shinder.

Evaluation:

10% participation (discussion and class contribution)

15% joint presentations with a classmate on a mutually agreed-upon topic

35% mid-term essays

40% research paper

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