

# Graduate English Course Descriptions

## Summer and Fall 2017

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

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### Summer I:

#### **English 5332.501: Studies in American Prose**

**Topic: The Beat Generation**

**M and W 1:00-5:20 pm: FH 376**

**#52543**

**Instructor:** Steve Wilson

**Description:** Revising and revisiting the 19th-century Romanticism of Emerson, Thoreau and Fuller (among many other movements / authors), the Beats set out to break free from the stifling conformity of the 1950s – in literature and in lifestyle (although they would not accept a split between these two categories). This course will examine the ways the Beats sought to explore forms, content, race, gender, patriotism, censorship, drugs, visions, religion, mass media, hair, comics – okay, everything. Also, where that exploration went in later American decades. Beat = beatific = worn out = rhythm = DOWNbeat. My hope is to create a course in which we follow them wherever their writing takes us – as scholars, writers, and Americans.

**Goals:** A deeper appreciation of a movement and literature that often gets lost in the personalities as well as biographies of the people who made them. A scholar's depth of analysis. A reader's sense of evocation and ambition. A writer's love of renewal in language, in form.

**Books:** Kerouac, *The Subterraneans*; L. Jones, *Dutchman*; Kerouac, *On the Road*; H. Jones, *How I Became Hettie Jones*; Johnson, *Minor Characters*; DiPrima, *Memoirs of a Beatnik*; DiPrima, *Dinners and Nightmares*; Burroughs, *Junky*; Bremser, *Troia*; as well as supplemental texts provided by Professor Wilson.

**Films:** *The Subterraneans* and *Pull My Daisy*.

**Format:** primarily discussion, supplemented by students' response essays and in-class presentations.

**Evaluation:**

30% Response Essays of 2 pages (worth 10% each)

30% Research paper of 15 pages

25% Student presentations

15% Participation

**For More Information:** see Professor Wilson in FH 349, or email him at [sw13@txstate.edu](mailto:sw13@txstate.edu)

**Fall Office Hours:** 8:30-10:30 MW, 8:30-9:15 and 11-12 TTH, and by appointment  
**English 5313.501: Studies in Technical Communication**  
**Topic: Ethics in Technical Communication**  
**T and Th 5:30-9:50 pm: FH G06 B;**  
**Hybrid Schedule: Face-to-face classes, June 6, 8, 13, 20;**  
**Online classes June 15, 22, 27, 29**  
**#52542**

**Instructor:** Libby Allison

**Description:** This course focuses on the ethical issues in the burgeoning and complex field of technical communication. We will study ethical philosophies, current and historical ethical cases, and the scope of ethical dilemmas in the field.

**Goals:** Students will do the following:

- learn the history of technical communication ethical cases;
- learn the complexity of ethical issues with emerging technologies;
- learn the possible solutions to ethical matters;
- create persuasive arguments for ethical decisions;
- research in-depth an ethical issue in technical communication;
- practice researching and writing in scholarly ways;
- become aware of current ethical issues in the field;
- practice participating in discussions on ethical issues.

**Required Readings:**

*Ethics in Technical Communication* by Paul Dombrowski. The Allyn and Bacon Series in Technical Communication. Needham, MA: Allyn and Bacon, 2000.

*Beautiful Evidence* by Edward R. Tufte. Graphics Press. Copyright by Edward R. Tufte. 2006. Available at [www.edwardtufte.com](http://www.edwardtufte.com)

Supplemental readings may be assigned during the semester.

**Format:** Graduate discussion seminar.

**Evaluation:** Attendance and participation: 30% of grade  
Midterm and/or Homework: 30% of grade  
Research paper: 40% of grade

**Office:** FH 136

**Office Hours:** TBA

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

**English 5314.501: Specializations in Technical Communication**  
**Topic: Writing Software Documentation**  
**Meets Online M and W 6:30 to 9:20 pm**  
**#51536**

**Instructor:** Pinfan Zhu

**Description:** English 5314 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 learn how to manage projects, and how to address issues of user analysis, text design, graphics design, task orientation, and translation. Class activities will include exercises and

presentations focused on student project works. The course is totally online, but we do meet every Monday and Wednesday evening from 6:30 pm to 9:20pm.

**Goals:** Apply important theories, principles of software documentation, as well as skills to create and evaluate effective and efficient software documentation for both online and print media. Specific objectives include:

- How to create task-oriented user manuals
- How to create effective tutorials, procedures, and reference
- How to choose and analyze your users
- How to plan and write your document
- How to get useful reviews
- How to conduct a usability test
- How to edit language, graphics, and page layout
- How to create an index

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

**Format:** Primarily discussion, with brief background lectures, and students' oral reports

**Evaluation:** Three short documentation projects, one semester documentation, exercises, and mid-term exam.

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

**Office:** FH 142

**Office hours:** TH 4:30-6:30pm, and by appointment

## Summer II:

**English 5302.751: Problems in Language and Literature**

**Topic: Case Study in Representation: Orange is the New Black**

**MTW 5:30-8:20 pm, FH 253**

**#52541**

**Instructor:** Dr. Victoria Smith

**Description:** This course will examine the rich textual field of the Netflix series *Orange is the New Black* (*OITNB*). In a television landscape that is dominated by white and most often male characters, *OITNB* has been called “revolutionary” by academic critics and the popular press from the *New York Times* to *Rolling Stone* for its diverse ethnic and LGBTQ representation, its honest depiction of rape and mental illness, and for its exposure of the corrupt prison system. We will consider *OITNB* from three perspectives. One component will be an investigation of the series' representation of the intersections of race, ethnicity, class, age, gender, mental illness, and sexuality in the American prison system. Another component will focus on the narrative strategies used to make the imprisoned women “readable” and in what ways. That is, we will analyze how the series uses forms of melodrama, comedy, tragedy, and realism. Finally, we will embed our consideration of *OITNB* within the broader and vibrant critical debates concerning race/class, the prison industrial complex, sexuality, LGBTQ issues, and feminism.

**Tentative Texts:** The first 4 seasons of *Orange is the New Black*, Michelle Alexander, *The New Jim Crow*; essays from the special issue of *Television and New Media* (vol. 17, no. 6, 2016); essays from *Feminist Perspectives on OITNB*, edited by Householder and

Trier-Bieniek; excerpts from Foucault's *Discipline and Punish*; the film *13<sup>th</sup>* (directed by Ava DuVernay, 2016); excerpts from Linda Williams, *On The Wire*.

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

**Evaluation:** Reading responses, an oral presentation, and a final paper

**For more information:** See Dr. Smith in FH M11.

**Email:** [vs13@txstate.edu](mailto:vs13@txstate.edu)

**Spring Office Hours:** TTh 2:00-3:00 and by appointment.

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## **Fall Courses:**

### **English 5301.001: Literary Scholarship**

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

**#10475**

**Instructor:** Dr. Rebecca Bell-Metereau

**Description:** English 5301 will refine skills and tools for reading, writing, speaking, listening, and conducting research. You will have your own choice of specific research topics, but the kinds of papers required are intended to emphasize a variety of theoretical, research, and rhetorical skills in various areas of English studies, including film, children's literature, poetry, media studies, persuasive and technical writing. This section emphasizes your own creativity, individual voice, computer literacy, media literacy, theory, and critical thinking. Interaction and full participation are essential parts of the course dynamics and content, and therefore attendance is important.

**Books:** *Blade Runner* (film), *Do Androids Dream of Electric Sheep?* (Phillip Dick), *Alice in Wonderland*, Lewis Carroll, *Dreamchild* (video in class), *Heart of Darkness* (Joseph Conrad, editor Ross C. Murfin, 3rd ed.) *Apocalypse Now* (video), *Hearts of Darkness* (video documentary in class), *Orlando*, (Virginia Woolf's book; film in class), *A New Handbook of Literary Terms*, David Mikics

**Evaluation:** Based on the following:

Proposal for presentation & research essay = 20%; 8-10 pp. Research essay = 30%;

Weekly responses = 30%; Presentation to the class = 20%. Presentation must include some use of technology or a form of media analysis (film, television, website, etc.)

**Email:** [rb12@txstate.edu](mailto:rb12@txstate.edu)

### **English 5311.001: Foundations of Technical Communication**

**Monday, 6:30-9:20 pm, Meets in Round Rock/Hybrid**

**Face-to-face meeting on 8/28 in Round Rock**

**#10476**

**Instructor:** Miriam F. Williams

**Course Overview:** *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 a technology of your choosing; and
- Write and design common genres of technical communication

**Required Readings:**

- *Central Works in Technical Communication* by Johndan Johnson-Eilola and Stuart A. Selber
- *Solving Problems in Technical Communication* by Johndan Johnson-Eilola and Stuart A. Selber
- Selected articles are available in the Texas State University Library Online Databases

**Format:** Seminar and online discussions. Synchronous class discussions will be held in TRACS Meetings room; asynchronous discussions will be held in the TRACS Forums.

**Evaluation:**

- Project I –Project Proposal: 20%
- Project II – Mid-Semester Status Report: 20%
- Project III – Instructional Manual: 20%
- Project IV – Oral Presentation: 20%
- TRACS Reading Responses: 20%

**For more information:** Contact Dr. Miriam F. Williams at [mfw@txstate.edu](mailto:mfw@txstate.edu).

**English 5312.001: Editing the Professional Publication**

**Topic: Southwestern Journals**

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

**#10477**

**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:** Primarily discussion, with brief various projects.

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

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

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

**English 5312.002: Editing the Professional Publication**  
**Front Porch**  
**F 8:00-10:50 am, FH 376**  
**#10478**

**Instructor:** Eric Blankenburg

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

**Email:** [elb61@txstate.edu](mailto:elb61@txstate.edu)

**ENG 5313.001: Studies in Technical Communication**  
**Topic: Technical Communication History**  
**T 6:30-9:20 pm, FH G04 and some online class sessions**  
**#14518**

**Instructor:** Libby Allison

**Description:** Although this course focuses on the history of Technical Communication, ultimately, the purpose is to make us better technical communicators. Education Activist John W. Gardner (1912-2002) once said, “History never looks like history when you are living through it.” Although we may not be aware of it, we are pioneers in what will be considered the greatest revolution since the Industrial revolution, the Technological Revolution. From personal computers, to cell phones, to social media, future generations will study the way technology has impacted our home and work lives here and abroad. Technical communication students are pioneers in another way too. Technical Communication is a burgeoning field that has only recently begun to be recognized and its history uncovered.

As Greek Philosopher Aristotle (385 BC to 323 BC) held, “If you want to understand anything, observe its beginning and its development.” This History of Technical Communication course will not only explore the research that has been done in the field, but moreover we will focus on how technical communication in the past has laid the foundation for and set the threads and trends for what we do today and in the future. An example is the medical and technical drawings of the great Italian Renaissance painter Leonardo Da Vinci. These drawings have been credited with contributing to the development of the contemporary surgical robot, artificial limbs, synthetic organs, and contact lenses (<http://leonartodavinci.weebly.com/medical-impact.html>). Another example is the work of John M. Carroll, a linguist and social-cognitive scientist, who in the 1980s focused on computer/software user experience, and based on the ideas from Dewey, Vygotsky, and Bruner, Carroll developed the *minimalist model* for designing instruction and information (<https://jcarroll.ist.psu.edu/about-2/career/>). This minimalist model has and will likely continue to impact the size and scope of technical communication instructions (*Popular Science* Jan. 26 2015. <http://www.popsci.com/instructions-not-included>).

This History of Technical Communication course is about how technical communication history helps us understand the practices we do as technical communicators today, how to envision innovation, how to problem solve, and ways to

enhance our communication effectiveness now and in the future. Ultimately, the purpose of the course is to make us better technical communicators.

**Goals:** Students will learn the following:

- The history of Technical Communication, as it has been researched and published about so far.
- The importance of technical communication in people's lives and in society at-large.
- The value of technical communication history for envisioning innovation, problem solving, and enhancing effective communication.
- How to research the history of technical communication for understanding technical communication practices today and in the future.

**Books:**

*Spurious Coin: A History of Science, Management, and Technical Writing*, by Bernadette Longo. Albany, NY: SUNY Press, 2000.

*The Flowering of a Tradition: Technical Writing in England, 1641-1700*, by Elizabeth Tebeaux. Amityville, NY: Baywood, 2014.

*The Emergence of a Tradition: Technical Writing in the English Renaissance, 1475-1640*, by Elizabeth Tebeaux. Baywood Technical Communication Series. Amityville, NY: Baywood, 1997.

Supplemental readings may be assigned during the semester.

**Format:** Graduate discussion seminar.

**Evaluation:** Attendance and participation: 20%  
Midterm and/or Homework: 30%  
Research paper: 30%  
Class Facilitations and Presentations: 20%

**Email:** Contact Dr. Allison at [lallison@txstate.edu](mailto:lallison@txstate.edu)

### **English 5313.003: Studies in Technical Communication**

**Topic: Digital Media Theory and Design**

**Th 6:30-9:20 pm, FH G14**

**#17955**

**Instructor:** Aimee Roundtree

**Description:** You will learn core issues related to digital media writing, such as usability, captology, remediation, information architecture, networks and multimodality. You will learn specific tools and digital media writing practices and standards, such as those maintained by W3C and others. We will emphasize informative content, theory-driven planning, and responsive design.

**Books:**

*Learning Web Design: A Beginner's Guide to HTML, CSS, JavaScript, and Web Graphics*. Jennifer Niederst Robbins. O'Reilly Media. 5th edition. September 2017. ISBN:978-1-4919-6020-2 | ISBN 10:1-4919-6020-5; Early Release Ebook ISBN:978-1-4919-6013-4 | ISBN 10:1-4919-6013-2

*The Johns Hopkins Guide to Digital Media*. Paperback. Marie-Laure Ryan, Lori Emerson, Benjamin J. Robertson. Johns Hopkins University Press. March 20, 2014. ISBN-10: 1421412241; ISBN-13: 978-1421412245

**Format:** Hybrid Seminar (every other Thursday online). Class meets August 31, Sept 21,

October 12, November 2 and December 7

**Evaluation:** Presentations, Evaluations, Project Plans, Projects and Rationale

**Office Hours:** T 10:00-11:00, W 10:00-12:00

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

**English 5314.002: Specializations in Technical Communication**

**Topic: Discourse Analysis**

**W 6:30-9:20 pm**

**Online/Hybrid: Meets 8/30 at RRHEC**

**#13634**

**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 approaches 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 in a context. In addition, we will understand how text reveals identities, feelings, and different social relationships. We will learn the specific ways to do social analysis, discourse analysis, text analysis, and conversational analysis. The course is a hybrid course. We have three face-to-face class meetings in Round Rock: possibly 8/30, 10/11 and 12/06. *I reserve the right to update any course information in case there is such need.*

**Books:** Norman Fairclough, *Critical Discourse Analysis: The Critical Study of Language 2<sup>nd</sup> Edition*

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

**Evaluation:**

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

**For more information:** see Dr. Pinfan Zhu or

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

**Phone:** 245-7665.

**Spring Office Hours:** W 4:30-6:30 pm, and by appointment.

**English 5314.003: Specializations in Technical Communication**  
**Topic: Digital Video Writing and Production for Technical Communicators**  
**W 6:30-9:20 pm**

**Online/Hybrid: Meets 8/30 at RRHEC; other times online**  
**#17916**

**Instructor:** Dr. Mogull

**Description:** In this course, students will learn to create professional-quality digital videos as technical communicators. Students should expect to plan and write short, but well-developed, video scripts. Specifically, this course will cover the following phases of video writing and production: (1) planning informative and instructional videos, (2) scriptwriting and storyboarding, (3) directing, shooting, and filming, and (4) video editing and distribution (focusing on sharing the video on the Web).

**Goals:** Upon successful completion of this course, students should be proficient in the entire process for creating and sharing of videos as technical communicators.

**Books:**

- *Creating Video for Teachers and Trainers* by Spannaus (ISBN: 9781118088098)
- Additional articles and chapters (will be made available through TRACS)
- Online videos (typically available through YouTube)

**Format:** This course is a project-based class in which students will work individually and in teams to write and produce short instructional and informative videos on technical topics. Although technology and software are necessary for successful completion of the course, such tools are analogous to Microsoft Word and creating a document. This means that you must be able to effectively use software to create effective communications but effective communication requires much more thought and development than simply using these tools.

For filming, students may use cell phones or checkout video equipment from the library.

For production, students may use any video-editing software (such as iMovie on the Mac or MovieMaker on the PC).

As part of the class, students will learn to use video-editing software and upload digital videos to YouTube. Students are not expected or required to have any prior experience using video-editing software or posting to YouTube. However, students will be expected to learn these skills to effectively produce professional-quality videos. Depending on each student's familiarity with technology, he or she may need to search the Internet for tutorials and/or use the Help documentation of the software (we're technical writers after all, right?).

**Evaluation:** The anticipated projects are as follows:

<b>Assignment</b>	<b>Weight</b>
Technical Video Script (requires multiple rounds of revision to prepare a script prior to filming)	20%
Storyboard/Shot List (also requires a few rounds of revision)	20%
Video Footage (Includes all raw footage from the shot list, includes at least 2 "takes")	10%
Final Video (Informative video, approximately 5-7 min. of content)	25%
Participation in class discussions and peer review sessions (includes bringing	25%

complete drafts of your own assignments for peer review and comprehensive peer review/analysis of other student work based on class material)	
<b>TOTAL POINTS</b>	<b>100%</b>

Contact: [mogull@txstate.edu](mailto:mogull@txstate.edu)

**English 5315.001: Graduate Writing Workshop**  
**Fiction Writing Workshop**  
**T 6:30-9:20 pm, FH 257**  
*For students in the MFA in Creative Writing program only.*  
**#10479**

**Instructor:** Jennifer duBois

**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.*  
**#10480**

**Instructor:** Karen Russell

**English 5315.003: Graduate Writing Workshop**  
**Poetry Writing Workshop**  
**T 6:30-9:20 pm, FH 302**  
*For students in the MFA in Creative Writing program only.*  
**#10481**

**Instructor:** Kathleen Peirce

**English 5315.004: Graduate Writing Workshop**  
**Poetry Writing Workshop**  
**T 6:30-9:20 pm, FH G06B**  
*For students in the MFA in Creative Writing program only.*  
**#10482**

**Instructor:** Cecily Parks

**English 5316.001: Critical Media Studies**  
**M 3:30-6:20 pm, FH253**  
**#19181**

**Instructor:** Octavio Pimentel, PhD

**Description:** This course does not pretend to be an exhaustive introduction to every significant scholar, idea, or school of thought that matters to Critical Media Studies (CMS). Ideally, however, this course will provide the sort of general acquaintance with the field that will help you decide which direction to take your own research interests in the future. This course examines the digital media technologies that are at the center of much of our communication, entertainment, and social lives today, and specifically explores the rhetoric that they produce. This class will study a wide variety of media-related content using various literary lenses including, ethnic, culture, gender, and social class.

**Books:**

Garcia, C., Young, V., and Pimentel, C. *From Uncle Tom's Cabin to the Help: Critical Perspective on White-Authored Narratives of Black Lives*. New York: Palgrave Macmillan, 2014. Print.

ISBN-13: 978-1137446251

Ott, Brian L. and Mack, Robert L. *Critical Media Studies: An Introduction 2<sup>nd</sup> Edition*. California: Wiley-Blackwell Press, 2014. Print.

ISBN-13: 978-1118553978

Ozlem, S., Marshall, E., Clouses, etc. *Rethinking Popular Culture and Media Studies*. Wisconsin: Publisher Rethinking School, 2016.

ISBN-13: 978-0942961638

**Goals:** to help create a critical view of the rhetoric that is produced by the media.

**Evaluation:**

Blog	10%
Weekly Teaching	10%
Critical Discourse Analysis Paper	30%
Multi Media Presentation	15%
Final Research Paper	35%

**For more information:** see Dr. Pimentel in FH M23.

**Voice Mail:** 245-3724

**Office Hours:** TTh 11AM-1PM

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

**English 5320.001: Form and Theory of Fiction**  
**Th 6:30-9:20 pm, FH 253**  
*For students in the MFA in Creative Writing program only.*  
**#14519**

**Instructor:** Debra Monroe

**Description:** I divide this course in the history of narrative into three units: 1) Assumptions about Mimesis: Two Traditions; 2) The 20<sup>th</sup> Century and the Alienated Consciousness: The Rise of Limited Point of View; 3) Plot Transformations in Three Centuries. The course therefore covers style (in the unit about mimesis), point of view, and plot.

**Goals:** The course goal is to make the students aware that the fiction they're reading and writing evolved in part from earlier narrative traditions, that fiction imitates and "samples" from earlier forms of fiction as much as it imitates reality. Moreover, contemporary fiction is not only shaped by its imitation of earlier forms but by its rebellion from earlier forms.

**Books:**

The reading list includes 19 theorists, ranging from Longinus to Roland Barthes, and 9 fiction writers, ranging from Nathaniel Hawthorne to Helena Viramontes

**Evaluation:**

33% proposal for a paper

33% revised and finished paper

34% second paper

The papers will be approximately 10 pages long and apply theory to a contemporary story or novel that the student selects, analyzing it in terms of its imitation of and rebellion from earlier forms.

**For more information:** write to Debra Monroe at [dm24@txstate.edu](mailto:dm24@txstate.edu)

**English 5323.001: Biography and Autobiography**  
**Topic: Memoir and the Personal Essay**  
**W 6:30-9:20 pm, FH 376**  
*Limited Space Available for Students Outside MFA program.*  
**#17292**

**Instructor:** Tom Grimes

**Description:** During the semester's first nine weeks we 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 14<sup>th</sup> century Japan, to 18<sup>th</sup> century England and 20<sup>th</sup> Century America. The final five weeks in the semester, we will read your 4000 to 5000 word essays.

**Course Outline:**

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

- Week One: "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
- 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

**Books:** *The Art of the Personal Essay*, edited by Philip Lopate

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

**Office Hours:** M 4:30-6:30 pm

**Email:** [tg02@txstate.edu](mailto:tg02@txstate.edu)

**English 5324.001: Studies in Literary Genre**  
**Topic: Testimonios and Narratives of Witness**  
**M 6:30-9:20 pm, FH G04**  
**#16310**

**Instructor:** Dr. Geneva M. Gano

**Description:** The power and popularity of testimonial literature—narratives of witness—is undeniable. This class examines the impact that a single voice, bearing witness to injustice and calling for change, can have. While this course is focused on the Latin American literary genre of the testimonio, we will also examine its appearance across the world and in both fictional and nonfictional forms. Engaging with questions of authenticity and truth, power and censorship, trauma and healing, we will consider how and why these stories can be told effectively. In addition, we will consider the politics of truth-telling, of speaking truth to power, and of this particular literary form of talking back from the margins to the center.

**Selected primary and critical texts may include the following:**

- Rigoberta Menchu, *I, Rigoberta Menchu An Indian Woman in Guatemala*.
- Alicia, Partnoy, *The Little School: Tales of Disappearance and Survival*
- Cruz-Malavé, *Queer Latino Testimonio*, Keith Haring, and Juanito Xtravaganza: *Hard Tails*
- Elvira Prieto, *An (Im)possible Life: Poesia y Testimonio in the Borderlands*
- Elena Poniatowska, *Here's to you, Jesusa!*
- Maya Angelou, *I Know Why the Caged Bird Sings*
- Sean Strub, *Body Counts: A Memoir of Activism, Sex, and Survival*
- Dwayne Betts, *A Question of Freedom: A Memoir of Learning, Survival, and Coming of Age in Prison*
- Niromi de Soya, *Tamil Tigress: My Story as a Child Soldier in Sri Lanka's Bloody Civil War*

**Format:** Discussion-based seminar, oral presentations

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

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

**English 5324.002: Studies in American Prose**  
**Topic: Literature and the Criminal Mind**  
**W 6:30-9:20 pm, FH 253**  
**#16311**

**Instructor:** Steve Wilson

**Description:** Authors have long been interested in the workings of the mind, but especially interested in the workings of outsiders' minds. What reasons lead to individuals rejecting / challenging social norms, traditions, laws, morals? In this course, we will explore works that attempt to portray the complexities of this topic, leading us

into discussions on society, psychology, guilt, redemption, punishment, race, gender – in other words, into what should be very lively class sessions.

**Goals:** An understanding of the ways literary texts depict and contextualize the “criminal,” in our culture and others.

**Books:** Bremser, *Troia* (Dalkey Archive); Burroughs, *Junky*; O’Brien, *In the Forest* (Mariner); Capote, *In Cold Blood* (Vintage); Iceberg Slim, *Pimp* (Cash Money Content); Kirino, *Out* (Vintage); Ellis, *American Psycho* (Vintage).

**Format:** primarily discussion, supplemented by students' response essays.

**Evaluation:**

30% Response Essays of 2 pages (worth 10% each)

30% Research paper of 15 pages

15% Midterm essay exam

15% Final essay exam

10% Participation

**For More Information:** see Professor Wilson in FH 349, or email him at [sw13@txstate.edu](mailto:sw13@txstate.edu)

**Fall Office Hours:** 8:30-10:30 MW, 8:30-9:15 and 11:00-12:00 TTh, and by appointment

### **English 5331.001: Studies in American Poetry**

**Topic: Gary Snyder**

**T 6:30-9:20 pm, CMAL 114**

**#19160**

**Instructor:** Roger Jones

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

### **English 5327.001: Research Methods in Rhetoric and Composition**

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

**#10484**

**Instructor:** Dr. Rebecca Jackson

**Description:** This course will introduce you to what Stephen North has called “the making of knowledge” in rhetoric and composition—the research methodologies we use to answer our questions about writing, rhetoric, and the teaching of writing. Think about this course, then, as a guided “tour” through rhetoric and composition research methodologies, with stops along the way designed to acquaint and give you practice with the research tools related to these methodologies. Research methodologies will include scholarship; qualitative research (case studies, ethnographies, narrative inquiries, autoethnographies); and quantitative descriptive research (surveys). Research tools may include observation, interview, artifact and text analysis, narrative, surveys, and critical reflection.

Throughout the course we will focus on critically evaluating existing research, developing workable research questions of our own, and choosing the best methods to address the questions we ask. The course will culminate in a research proposal that might be used as the basis for a thesis, research grant request, publishable article, etc.

**Required texts may include:**

- Blakeslee, Ann and Catherine Fleischer. *Becoming a Writing Researcher*. Florence, KY: Routledge, 2007. Print.

- Byard, Vicki. *Bibliographic Research in Composition Studies*. Anderson, SC: Parlor, 2009. Print.
- Creswell, John W. *Qualitative Research and Research Design. Choosing Among Five Approaches*. 3<sup>rd</sup> ed. Sage: Thousand Oaks, CA, 2013. Print.
- Nickoson, Lee and Mary P. Sheridan, eds. *Writing Studies Research in Practice: Methods and Methodologies*. Carbondale: Southern Illinois UP, 2012. Print.
- Restaino, Jessica. *First Semester: Graduate Students, Teaching Writing, and the Challenge of the Middle Ground*. Carbondale: Southern Illinois UP, 2012.

**Goals:**

Students will be able to

- Discuss the landscape of current research in rhetoric and composition
- Discuss and critique the paradigms that underpin research methodologies
- Discuss and critique research tools/methods
- Formulate workable research questions
- Apply various research tools/methods as they relate to specific research questions
- Design studies to address research questions
- Write research proposals

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

**Evaluation:** Discussion Facilitation, reading responses, literature review, short methods projects, research proposal

For more information, please contact Dr. Jackson at [rj10@txstate.edu](mailto:rj10@txstate.edu)

**English 5332.001: Studies in American Prose**

**Topic: Cormac McCarthy**

**Th 6:30-9:20 pm: FH G06B**

**#10485**

**Instructor:** Mark Busby

**Description:** This course will explore the works of Cormac McCarthy, pursuing his place in 20th-21st century American literature. Students will read selected novels from McCarthy's Southern works, his Southwestern fiction, and his more recent publications. Students will write a semester paper, lead class discussions on other McCarthy works including works in the McCarthy archives, and report on scholarly material about McCarthy.

**Goals:** The purpose of the course is to lead students to identify McCarthy's major themes, style, structural devices, and other distinctive characteristics of his work. Additionally the readings are intended to enhance students' reading, writing, and analytical skills.

**Books:** McCarthy, Cormac. *Child of God* (1974), *Suttree* (1979), *Blood Meridian, Or the Evening Redness in the West* (1985), *All the Pretty Horses* (1992), *The Crossing* (1994), *Cities of the Plain* (1998), *No Country for Old Men* (2005), *The Road* (2006)

**Format:** lecture and discussion, students' oral reports

**Evaluation:** mid-semester exam (100 points), a take-home final exam (200 points), and a 15-25-page seminar paper (300 points), oral reports

**Office:** FH 217 **Office hours:** TH pm 5:30-6:30, and by appointment

**Format:** Lectures and discussions

**For more information,** see Mark Busby in Flowers Hall 217, 5-3782  
**Email:** [mb13@txstate.edu](mailto:mb13@txstate.edu)

**English 5332.002: Studies in American Prose**  
**Topic: Hawthorne and Melville**  
**F 12:30-3:20 pm, FH 253**  
**#17295**

**Instructor:** Robert T. Tally Jr.

**Description:** Jonathan Arac asserts that “[t]he central event in the literary history of nineteenth-century American prose narrative is the emergence, around 1850, of works, preeminently *The Scarlet Letter* and *Moby-Dick*, that still count as ‘literature’ for many readers [today].” As writers, Hawthorne and Melville helped to define *literature*, and especially literary narrative, as it would come to be understood by twentieth-century readers. Their works at times served to represent important forms, such as local or personal narrative, even as they actively sought to exceed the boundaries imposed by these genres. In their efforts to go beyond the popular forms of the day, both authors produced spectacular, eccentric novels that remain touchstones for writers around the world in the twenty-first century.

Considered perhaps the most talented writer in the antebellum United States, Hawthorne produced tales, sketches, and romances that helped define American literature and set a standard against which later works have been measured. Melville’s work, powerful and eccentric in its own time, became hypercanonical in the twentieth century, with *Moby-Dick* established as a key touchstone for American Studies. Hawthorne and Melville, more than almost any other nineteenth-century U.S. writers, have profoundly influenced the literature and culture of today’s world. This course will examine a number of works by both authors, focusing on relevant aesthetic, political, historical, and literary historical questions, including those for our own time.

**Goals:** (1) To become familiar with important works by Hawthorne and Melville; (2) to understand the literary, social, and historical background of their writings; (3) to consider the lasting influence of their writings on literature; and (4) to analyze the work.

**Books:** [please note the specific ISBN and obtain the correct edition]

Arac, *The Emergence of American Literary Narrative, 1820–1860* [9780674018693];

Hawthorne, *The Blithedale Romance* [ISBN: 9780140390285]; *The House of the*

*Seven Gables* [9780140390056]; *The Scarlet Letter* [9780142437261]; and

*Selected Tales and Sketches* [9780140390575];

Melville, *Billy Budd and Other Stories* [9780140390537]; *Moby-Dick, or The*

*Whale* [9780142437247]; *Pierre, or The Ambiguities* [9780140434844]; *Typee: A*

*Peep at Polynesian Life* [9780140434880]

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

**Evaluation:** Based on overall contributions, but roughly distributed as follows: in-class presentation (20%), midterm paper (30%), final paper (40%), and class participation (10%).

**Spring Office Hours:** T-Th 4:00–5:00, by appointment.

**For More Information:** Email Dr. Tally at [robert.tally@txstate.edu](mailto:robert.tally@txstate.edu)

**English 5345.001: Southwestern Studies I**  
**T and Th 11:00 am-12:20 pm, FH 227**  
**#10486**

**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 Oritz (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.

**Email:** wj13@txstate.edu

**English 5353.001: Medieval Studies**

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

**M 6:30-9:20 pm, FH 253**  
**#10487**

**Instructor:** Susan Morrison

**Description:** Demonic monsters, greedy dragons, courageous virgin martyrs, obscene onions, and a speaking crucifix -- vastly different threads weave a richly textured tapestry that veils the body of Anglo-Saxon culture.

We will begin with 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 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)

**Office:** Flowers Hall M12    **Phone:** 245-7669 (office)

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

**English 5354.001: Studies in Renaissance Literature**

**Topic: Edmund Spenser**

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

**#19161**

**Instructor:** Daniel Lochman

**Description:** This course focuses on the writings of one of the most prolific writers in the English language. We examine several of Spenser's shorter works but concentrate on *The Faerie Queene*, including the poetic theory it presupposes; its fusion of genres; cultural contexts related to religion, philosophy, culture, history, and the visual arts; Spenser's idea of literary vocation; poetic and narrative techniques; and its receptions.

**Goals:** Students learn Spenser's literary techniques, designs, and attitudes to the individual, state, and religion, as well as the relationship of these to Elizabethan culture and early modern views of self and society.

**Books:** *The Faerie Queene*; *Edmund Spenser: The Shorter Poems*; *The Cambridge Companion to Spenser*.

**Format:** Seminar-style presentations, discussion, occasional lectures.

**Evaluation:**

Reports / presentations of critical essays or backgrounds (2) -- 20%

Annotated bibliography --15%

Close reading / analytic paper (5-8 pages) -- 20%

Longer documented paper (10-12 pages) -- 25%

Final examination: take-home essay -- 20%

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

**Office:** FH354

**Office Hours:** TTh 2:00-3:00 & by appointment

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

**Topic: The Literature of Dissent**

**Th 6:30-9:20 pm, FH 376**

**#19162**

**Instructor:** Elizabeth Skerpan-Wheeler

**Description:** The traditional eighteenth-century literary canon focused on Anglican, politically conservative writers such as John Dryden, Alexander Pope, Jonathan Swift, and Samuel Johnson. However, there was a significant countercurrent during the period: the writing of Dissenters, that is, English Protestants who were not members of the Church of England and who tended to be politically liberal. This seminar will focus on two Dissenting writers: John Bunyan, active during the Restoration, and Daniel Defoe, active during the early eighteenth century. Their works will form the foundation of our discussion, but the instructor will encourage students to investigate the works of other Dissenting writers, whose names and bibliographies will be included in our syllabus.

**Required Books:**

John Bunyan, *Grace Abounding to the Chief of Sinners*.----. *Pilgrim's Progress*.

Daniel Defoe, *Robinson Crusoe*.----. *Moll Flanders*.

**Goals:** To engage students in some of the current issues in studies of the long eighteenth century and new developments in literary theory; to practice the use of primary sources in

interpretation of eighteenth-century work; to train students how to think like eighteenth-century scholars, write professional-quality papers, and organize formal presentations.

**Format:** Discussion and student presentations, with some brief lecture by the instructor to provide historical and cultural contexts.

**Evaluation:** Final research paper: 40%

short essay: reading report: 20%

short essay: close reading: 20%

presentation on research design (research proposal): 20%

**For more information:** Please email Dr. Skerpan-Wheeler at [es10@txstate.edu](mailto:es10@txstate.edu).

Dr. Skerpan-Wheeler is on leave during Spring 2017.

**English 5368.001: Victorian Prose**

**Topic: Reading Victorian Dickens**

**W 6:30-9:20 pm, FH257**

**#19163**

**Instructor:** Dr. Kitty Ledbetter

**Description:** In this course we will read selected works by Charles Dickens within their historical and cultural contexts, using Victorian periodicals as our anchor. Our goal will not be to replicate the Victorian reading experience, but to observe and better understand the influences and cultural relationships of Dickens.

**Books:** Selections include *David Copperfield* (Penguin); *Bleak House* (Broadview); *Little Dorrit* (Penguin); and *A Christmas Carol* (Broadview).

**Evaluation:**

70% Two argumentative, well-researched critical essays, 10-12 pages in length, using Victorian periodicals as primary resources as well as current secondary scholarship on Dickens and/or Victorian periodicals

30% Weekly “exploration” papers that discuss at least one article from Victorian periodicals that relates to the week’s assigned reading. These may not be made up in case of absence.

**Office Hours:** 8:30-9:15 Th, 5:00-6:15 W, and by appointment, FH 242, 245-2362

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

**English 5371.001**

**Topic: James Joyce**

**M 6:30-9:20 pm, FH 376**

**#19164**

**Instructor:** Michael Hennessy

**Description:** A study of *Dubliners*, *A Portrait of the Artist as a Young Man*, and *Ulysses*, the first two read largely as preparation for reading the third.

**Goals:** To track Joyce’s development as a fiction writer from 1904 through 1921, the seventeen years he worked on the books in question; to read *Ulysses*, start to finish, without reverence or undue anxiety; and to gain some sense of the novel’s impact on modern culture (Eliot said it destroyed the whole of the nineteenth century, Birmingham, more recently, that it reshaped what art is and how it’s made). It’s been called “the most important novel in the English language” and a “towering achievement of the human mind.” It’s also been described as a work of “unmitigated filth and obscenity” and “an

overwrought, overwritten epic.” You should know by the end of the course whether any of these phrases seems apt to you.

**Books:** The widely available and usefully introduced/annotated Penguin editions of *Dubliners* (ed. Terence Brown) and *Portrait* (ed. Seamus Deane) are preferred; the Gabler edition of *Ulysses* (1986) is required. Peter Mahon’s *Joyce: A Guide for the Perplexed* (2009) is highly recommended for first-time readers of *Ulysses*.

**Format:** Seminar, with student presentations setting the agenda for discussion.

**Evaluation:** Four short papers, each presented in class; a conference-length critical paper; a take-home exam (two essays) on *Ulysses*.

**Spring 2017 Office Hours:** FH 313, by appointment

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

### **English 5383.001/7383.001: Rhetorical Theory**

**Topic: Rhetorical History**

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

**#10490**

**Instructor:** Deb Balzhiser

**Description:** This section examines the development and evolution of rhetoric from the classical era to the twentieth century. The course provides a broad, canonical view 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, composition, and technical communication. While we will read canonical texts as assigned, you are invited to bring in counter or additional perspectives to class each week and into your assignments. Secondary works are useful to challenge what we cover or to explore more deeply.

Rhetoric exists in our core 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. By studying rhetorical history, we better understand the impact this history has on contemporary notions of writing, writing instruction, language, literacy, textual production, agency, power, and culture. Through the seminar format, homework, and class activities, we will question, affirm, compare, contextualize, refute, and problematize the material and our understandings of it.

The course revolves around these 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?*

**Goals:** Based on the learning opportunities provided in the course, by the semester’s end, students should be able to:

- Articulate shifts in how rhetoric has been defined and practiced in historical periods
- Identify key figures as covered in this class and identify reasons they are key figures

- Trace the aims, end, and tenets of rhetorics in theory, practice, and culture
- Identify key stasis points in conflicts between rhetoricians and philosophers
- Map the place of rhetoric in relationship to knowledge and power
- Discuss the influence of the Western rhetorical tradition on the field of rhetoric and composition or technical communication
- Apply rhetorical theories to specific practices, products, and problems in rhetoric and composition or technical communication
- Demonstrate research abilities and proper documentation procedures
- Demonstrate effective uses of rhetorical theory and analyses using graduate level writing and the expected protocols therein
- Communicate the issues, as stated in the above objectives, in rhetorically effective ways

**Texts:**

- Bizzell, Patricia and Bruce Herzberg (Eds.) *The Rhetorical Tradition: Readings from Classical Times to the Present*. Current edition. Boston: Bedford, 2001. (B&H)
- Lucaites, John Louis, Celeste Michelle Condit, and Sally Caudill's (Eds.) *Contemporary Rhetorical Theory*. Current edition. New York: Guilford, 1999. (LCC)
- Supplemental readings
- Your work

**Format:** Seminar but with activities

**Evaluation:** Weekly Reading Responses [8-9] (20%); Short Texts [3] (10% each); Peer Discussions [ongoing] (20%); Presentations [1] (10%); Seminar Paper [1] (20%)

**Office:** ASBN 101A (in the Writing Center)

**Email:** [dm45@txstate.edu](mailto:dm45@txstate.edu)

**English 5383.002: Studies in Rhetorical Theory**

**Topic: Affect / Emotions / Rhetoric**

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

**#19183**

**Instructor:** Dr. Eric Leake

**Description:** How are hope, fear, and other emotions culturally determined, how do they circulate among people and through communicative mediums, and how do they work to create meaning and to persuade people to act in the world? These are the types of questions that we will pursue in this course in the study of affect and emotions and their use, especially in rhetoric and writing. We will begin with a review of histories of emotions and how our understanding of emotions has changed over time and across contexts. To that we will add theories of affect and an awareness of interdisciplinary approaches. We will then focus more directly on contemporary theories of affect and emotions and how they function rhetorically in everyday texts, experiences, and relations. The emphasis throughout the course will be on understanding emotions as not only personal—not only as feelings inside our individual heads—but as also contextual, embodied, and fundamentally relational and rhetorical in the ways that they work in the world. This course is designed to emphasize a rhetorical orientation but with enough breadth and flexibility to appeal to all students interested in studying and applying theories of affect and emotions.

**Goals:** Students will be able to demonstrate awareness of how the study of affect and emotions has developed across time, context, and discipline. They will be able to research a key emotion for how its understanding has varied and for its contemporary rhetorical uses. At the end of the course students will be able to apply their work to develop and advance a significant project of their choosing.

**Texts (tentative):** Ahmed, Sara. *The Cultural Politics of Emotion*.

Gross, Daniel. *The Secret History of Emotion: From Aristotle's Rhetoric to Modern Brain Science*.

Harding, Jennifer, and E. Diedre Pribram, editors. *Emotions: A Cultural Studies Reader*

Micciche, Laura. *Doing Emotion: Rhetoric, Writing, Teaching*.

Reddy, William. *The Navigation of Feeling: A Framework for the History of Emotions*.

Stewart, Kathleen. *Ordinary Affects*.

**Format:** Class discussions, reading responses, student presentations, and workshops.

**Evaluation:** Reading responses, emotion keyword research report, emotion analysis essay, and seminar project.

**For more information:** contact Eric Leake, [eleake@txstate.edu](mailto:eleake@txstate.edu), Flowers Hall M13, 512-245-3785.

### **English 5388.001:Children's Literature**

**Topic: The Children of the Series**

**T 6:30-9:20 pm, FH 252**

**#19165**

**Instructor:** Marilynn Olson

**Description:** It is a perplexing matter in children's literature studies that many people identify children's literature with beloved series books from their childhoods, but children's literature criticism has commented on only a few [although bibliographies of the books themselves are made by rare book dealers and collectors]. I am, for example, presently working on a project concerning an early-twentieth-century series that was immensely popular and influential but has never been discussed critically at all. I find that it seriously distorts our idea of the development of American children's literature and American self-definition to leave it out, and I feel that there are other book series that also yield important social historical information or offer opportunities for fruitful study of many kinds (psychological, gender, geocritical, multicultural, for example). The fact that many series books (such as the Oz books) were banned from public libraries in the 1920s means that series books also constitute a kind of literature that children bought directly and which achieved success without the assistance of librarians or teachers; they also are the subject of fanzines (and, more recently, fan fiction). I am primarily planning to look at the Anglophone tradition: American 19c and 20c series books, and the English school-story tradition. Individual reports may be made on non-English language volumes if a translation can be made available (as is the case with Karl May, for example).

Understanding the relation of contemporary series volumes, which are produced in unprecedented numbers, to the older tradition will be one goal of the course. I own a great many series books that I am willing to lend; many are available online. Newspaper archives are fruitful sources of marketing information. I expect we will enjoy it.

**Email:** [mo03@txstate.edu](mailto:mo03@txstate.edu)

**English 5395.001: Problems in Language and Literature**  
**Topic: The Experimental Novel**  
**M 6:30-9:20 pm,**  
*For students in the MFA in Creative Writing program only.*  
**#10491**

**Instructor:** Doug Dorst

**Description:** This course is for MFA fiction students. We will read and discuss a variety of novels that challenge, subvert, and/or reject conventional approaches to form, plot, structure, content, character, language, and genre. Students will also complete a series of generative exercises inspired by the works we study. NOTE: 5395 Literary Techniques may be taken no more than three times for degree credit.

**Books:** TBD

**Evaluation:** 40% class participation  
30% weekly reading journal  
30% written exercises

**Email:** [dd35@txstate.edu](mailto:dd35@txstate.edu)

**English 5395.002: Problems in Language and Literature**  
**Topic: Banners: World Poetry of Witness and Protest**  
**M 6:30-9:20 pm, FH G06B**  
**#13640**

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

**Instructor:** Cyrus Cassells

**Description:** Speaking truth to power remains a crucial role of the poet in the face of oppression, of political and media rhetoric designed to obscure, manipulate, or damage. Using Carolyn Forché's book, *The Angel of History* alongside her groundbreaking anthology, *Against Forgetting: Twentieth Century Poetry of Witness*, as a foundation, we will explore international poetry of witness and protest, verse charged to expose grave truths, raise consciousness, and foster united fronts—vivid work that rails against complacency, conveying why poetry is significant and sought after in moments of political crisis. We will be looking at a rich and inclusive range of poets: Polish Nobel Laureate, Czeslaw Milosz; an Iraq War veteran; Palestinian poets; Black Lives Matter poets; LGBT poets; and even smuggled verse from Guantanamo detainees. As Langston Hughes once wrote: "All these walls oppression builds/ Will have to go!"

**Books:** *Hijra* by Hala Alyan; *Unfortunately, It was Paradise* by Mahmoud Darwish; *Vivas to Those Who Have Failed* by Martín Espada; *Against Forgetting: Twentieth Century Poetry of Witness* by Carolyn Forché (anthology); *The Angel of History* by Carolyn Forché; *Update on the Descent* by Ellen Hinsey; *Selected Poems of Czeslaw Milosz*; *Look* by Solmaz Sharif; *Citizen* by Claudia Rankine; *Here, Bullet* by Brian Turner; *Poetry from Guantanamo: The Detainees Speak*

**Format:** Seminar

**Evaluation:** 20% participation (discussion and contribution; joint presentation); 35% three essays; 45% research paper

**Email:** [cc37@txstate.edu](mailto:cc37@txstate.edu)