

Graduate English Course Descriptions

Spring 2020

Enrollment Guidelines

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

Registration begins on Monday, October 21st.

Only MFA students may enroll in courses offered by the MASTER OF FINE ARTS (MFA) program. MFA students must request MFA courses via an online form, which will be emailed to them by 10/1. Additionally, the following descriptions do not include sections of ENG 5315 (Workshop). These descriptions will be provided to MFA students via email. Contact Stan Rivkin (mfinearts@txstate.edu) with questions.

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

TECHNICAL COMMUNICATION courses are open to all students, but MATC students have priority. MATC students must request MATC courses via an online form, emailed 10/07 and due 10/11. Contact Dr. Flore Chevaillier (fc@txstate.edu) or graduate assistant Caitlin Starks (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 wait list.

LITERATURE

English 5301.251

Topic: Literary Scholarship

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

#30711

Instructor: Elizabeth Skerpan-Wheeler

Description/Goals: As students of English we all at some point need to justify what we do, whether to ourselves or to others. We like to read, but why should a person who likes to read undertake formal study of literature? Also, given that we have only so much time, how do we decide what to read? In this course we shall investigate some possible responses to those questions. We shall read *The Tempest* both as a focus for the many possibilities opened by literary theorists and scholars and as a starting point for considering questions about the importance of this and works like it to a modern, culturally diverse American society. The seminar project will ask students to apply what they are learning to a work or question of their choice.

Books:

- Terry Eagleton, *Literary Theory: An Introduction*. 3rd ed. (2008). (**Eagleton**)
- Julie Rivkin and Michael Ryan, eds. *Literary Theory: An Anthology*. 3rd. ed. (2017). (**LTA**)
- William Shakespeare, *The Tempest*.
- *MLA Handbook*. 8th ed.

Evaluation:

- Seminar project: 35%
- Research design 20%
- Bibliographical essay 20%
- Article review 15%
- Report on secondary sources 10%

Office: FH 243

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LITERATURE**English 5302.251: Media Studies****Topic: Conspiracy Films****T 6:30-9:20 pm; FH G04****#32818**

Instructor: Rebecca Bell-Metereau

Description: A study of conspiracy films and connections to fictional and literary art form. A recurring topic in American film is the notion of conspiracy, whether the genre is science fiction, historical drama, comedy or documentary. With the rise of social media, fake news, and accusations of vote manipulation in our elections, democracy seems to be at a particularly fragile point in its history, and the public has an even stronger interest in conspiracy theories, films, and television series that explore the hidden forces—fictional and real—that threaten to alter our world irrevocably. This seminar looks at ways to analyze and theorize about this phenomenon through a representative selection of films ranging from films that enjoyed popular and critical reception and works that are relatively little recognized. In a highly interactive seminar, we will discuss these films, with presentations from students on selected films.

Goals: To examine the history and theoretical bases for conspiracy films, we will consider a range of landmark and contemporary American and foreign films. This course will develop analytical skills and research methods, through discussions that focus on connections between media and society. This course will interrogate the assumptions we have about politics, and consider how films have reinforced and challenged our social assumptions, and look at how conspiracy films have affected our understanding of our lives.

Texts: *A Little Solitaire: John Frankenheimer and American Film*, Eds. Murray Pomerance and R. Barton Palmer. Selected excerpts from a variety of theorists on line in TRACS resources.

Tentative Film List (subject to revision based on student choices): (arranged showings or loaner copies outside of class):

- *Invasion of the Body Snatchers* (1956)
- *Manchurian Candidate* (1962)
- *All the President's Men* (1976)

- *China Syndrome* (1979)
- *Silkwood* (1983)
- *Total Recall* (1990)
- *Men in Black* (1997)
- *Erin Brokovich* (2000)
- *Green Zone* (2010)
- *Oklahoma City* (2017)
- *The Family* (2019)

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

Evaluation:

- Presentation on film the class is viewing (20%)
- Weekly responses; 1 p. – 250 words (30%)
- Research paper, student topic choice —8-10 pp. double-spaced, 8 secondary sources (50%)

Office: FH 335

Phone: (512) 245-3725

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TECHNICAL COMMUNICATION

English 5310.251

Topic: Writing Across Cultures

W 6:30-9:20 pm; Online

#38298

Instructor: Dr. Pinfan Zhu

Description/Goals: English 5310 prepares students with contrastive rhetoric theories, applied linguistic theories, and intercultural communication theories so that they can write effectively for cross-cultural audiences. Specifically, they will understand different rhetorical patterns used in different cultures, important cultural models to understand cultural differences, and language differences at different levels such as the semantic, syntactic, and cultural levels. The course is a hybrid course which includes both online meetings and face-to-face meetings. Class discussions, small projects, reading responses, and lectures are the main forms in which the class is conducted. Students will write analytic papers that focus on solving semantic, syntactic, textual, and cultural problems to be coped with in writing across cultures. After taking the course, students can act as a cultural consultant that gives advice on writing, revising, and critiquing texts aimed at cross-cultural audiences. The course is writing intensive, so students need to be mentally prepared for the writing tasks.

Goals:

1. Enable students to use contrastive rhetoric theory to write rhetorically effective texts aimed at cross-cultural audiences.
2. Enable students to use applied linguistic theories to create texts that are semantically, syntactically, and textually effective for cross-cultural audiences.
3. Enable students to write culturally persuasive writings for cross-cultural audiences.

Books:

- Mathew McCool, *Writing Around the World: A Guide to Write Across Culture*, 2009.
- Mona Baker, *In Other Words*, 2011.

- Online Readings

Evaluation:

- 10% Class Participation
- 10% Class Discussion
- 40% Two short analytical papers
- 10% Mid-term exam
- 10% Four reading responses
- 20% Comprehensive Long paper (presentation 10%)

Office: M18, Flowers Hall **Fall Office Hours:** TT: 8:00am to 9:30 am or by appointment

Phone: (512) 245- 3013

Email: pz10@txstate.edu

LITERATURE

English 5312.251

Topic: Editing the Professional Publication

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

#32819

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 one book review. With hands on experience, the students will gain a deeper understanding of what is required to work for a publication.

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

Format: Primarily discussion, with brief various projects.

Evaluation: This is a pass/fail course.

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

Phone: (512) 245-0351

Email: wj13@txstate.edu

TECHNICAL COMMUNICATION

English 5312.252

Topic: Editing the Professional Publication

M 6:30-9:20 pm; Online

#32820

Instructor: Miriam F. Williams

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

Goals: The course will give MATC students the opportunity to:

- participate in an applied learning experience,
- provide a useful service to others while gaining professional technical communication experience,
- conduct qualitative research and negotiate user/client needs,
- write, edit, and design print and web content in collaborative online environments, and
- write, edit, and design print and web content for personal or MATC exam portfolios.

Books: Students will be assigned weekly readings from scholarly journal articles.

Format: The course will be held online in Zoom. Clients and student meetings will also be held in Zoom.

Evaluation:

- Class Participation (Individual Assessment) = 20 percent
- Midterm Progress Report (Individual Assessment) = 20 percent
- Content Editing Project (Group Assessment) = 30 percent
- Recommendation Report (Group Assessment) = 20 percent
- Final Presentation to Client (Group Assessment) = 10 percent

Office: FH 132

Phone: (512) 245-3015

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MASTERS OF FINE ARTS

English 5312.253

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

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

#32821

Instructor: Amanda Scott

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

Books: N/A

Evaluation: Discussion, submission evaluation, various content for publication, apprenticeship work, and an end-of-semester portfolio.

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Phone: (512) 245-6220

Email: aes126@txstate.edu

TECHNICAL COMMUNICATION

English 5314.251

Topic: Digital Video Writing and Production for Technical Communicators

T 6:30-9:20 pm; Online

#38300

Instructor: Dr. Scott Mogull

Description/Goals: In this course, students will learn to create professionally scripted digital videos as technical communicators. This course will cover the following phases of video writing and production: (1) planning instructional and informative videos, (2) scriptwriting and storyboarding, (3) directing and filming, and (4) video editing and distribution (specifically posting the video on the Internet). The focus of this class will be on the writing and development of the technical content (this is not specifically a software tutorial course). Students are not required (or expected) to have any experience with digital editing software or the online posting of video. However, as a technology-focused course, students will be required to learn and use appropriate software and equipment. Upon successful completion of this course, students will be able to be able to conceptualize, write/storyboard, manage, produce, and share videos of technical information in professional settings.

Books: No textbook planned at this time. Readings will be articles from the academic literature.

Evaluation: The anticipated evaluation is as follows:

- Active Participation in Online Class Sessions & Minor Assignments, 20%
- In-Class Technology Presentation: 6 to 10 min. online presentation of a technology related to editing or publishing digital video, 5%
- Practice Video (Class Presentation): Approx. 2 to 3 min. unscripted video designed to practice using video recording equipment, video editing/production software, and uploading video to YouTube, 10%
- Written Genres for Informative Video:
Technical Video Proposal
Storyboard
Script
Shot List, 50%
- Informative Video (Class Presentation): 5 to 7 min. scripted video published on YouTube and presented to the class, 15%

Office: FH 137

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RHETORIC AND COMPOSITION

English 5317.251: Specializations in Rhetoric and Composition

Topic: Affect / Emotions / Rhetoric

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

#36352

Instructor: Dr. Eric Leake

Description: How are hope, fear, and other emotions culturally determined, how do they circulate among us and through communicative mediums, and how do they work to create

meaning and to persuade us 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 uses, 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. We then will 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 variations in its meanings 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*. Routledge, 2004.
Gross, Daniel M. *The Secret History of Emotion*. University of Chicago Press, 2006.
Plamper, Jan. *The History of Emotions: An Introduction*. Cambridge University Press, 2017.
Stewart, Kathleen. *Ordinary Affects*. Duke University Press, 2007.

Supplementary readings to be posted to TRACS

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

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

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MASTERS OF FINE ARTS

English 5320.251

Topic: Form and Theory of Fiction

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

#35290

Instructor: Debra Monroe

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

Goals: The 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.

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MASTERS OF FINE ARTS
English 5322.251
Topic: Form and Theory of Poetry
TH 6:30-9:20 pm; FH 302
#33655

Instructor: Steve Wilson

Description: What is poetry? Why is poetry? Where is poetry? Big questions. Probably impossible to answer. So, then, this is the impossible course. How does one reconcile into one genre works by e.e. cummings and Russell Edson? What does one say about Adrienne Rich's decision when editing a volume of *The Best American Poetry* to cut down dramatically the number of poems by white males? We'll look at how poetry has been discussed, shaped and used in many different eras – but particularly in our own. We'll explore how the dominant attitudes of the 20th and 21st centuries about form and poetry affected not only the structure of the genre, but how we teach it, read it and understand it. If it works, the course should be enlightening, challenging and frustrating.

Goals: By the end of the semester, students should be at once more well-versed (sorry for the pun) in poetry and the history of poetry as theory and practice, and also more aware of how little they really know about this indefinable creature that crosses disciplinary and genre boundaries, invokes religious fervor, at times stubbornly clings to Romantic notions of the Self in a Postmodern world, and sets limits to the "free" in free verse. Great fun.

Books: Hartman, *Free Verse: An Essay on Prosody*; Perloff, *Radical Artifice*; Carson, *Eros the Bittersweet*; Pearce, *The Continuity of American Poetry*; Moraga, *This Bridge Called My Back*; Smitherman, *Word from the Mother*; Steele, *Missing Measures*.

Format: All discussion, all the time.

Evaluation:

- 20% Midterm Exam
- 20% Final Exam
- 30% Term research paper
- 20% Group presentation
- 10% Participation

Office: FH 349 **Fall Office Hours:** 8:30-10:00 TR, 4:45-5:45 T, and by appointment.

Phone: (512) 245-7680

Email: sw13@txstate.edu.

MASTERS OF FINE ARTS
English 5323.251
Topic: Biography and Autobiography
T 2:00-4:50 pm; FH G04
#32291

Instructor: Debra Monroe

Description: This class is a literature class, a theory class, and a workshop. We will read and discuss personal essays, including the lightly researched personal essay and the lyric essay. (“Memoir” refers to a book-length personal story based in memory. Since no one will be working on book-length manuscripts, we will be focusing on the personal essay in all its rich variety.) We will also about the history and theory of this genre. Then we will read and discuss essays students in the class produce. Once we’ve done some introductory reading (history & theory and published essays) and discussed craft—the creation of a persona, formal traditions and innovations, the rationale for writing nonfiction—we’ll “workshop” essays. Everyone will first do some writing exercises based on prompts, and we’ll first workshop scenes/segments, not essays. Later we’ll workshop essays that result from the segments. Expect to read and discuss the assigned readings analytically—to learn from their structure—and not in a casual way. It’s wonderful if you “like” the readings, and you’ll like some, I’m sure. I’ve provided a variety. But even if you don’t like all of them, if you read analytically you’ll learn something about your own writing. Workshop means that, as a group, we first describe the individual student’s work: its strengths, its appeals, its emerging shape. Then we will discuss which craft decisions are helping and hindering that ideal shape. Showing your work to others can make you feel vulnerable, but I run a generative, constructive workshop where students leave with practical advice for revision.

Books: *Contemporary Creative Nonfiction: An Anthology*, edited by Debra Monroe, published by Kendall Hunt Higher Ed in January 2020, ISBN # 9781524980092. Available in paper and as an e-book.

Evaluation:

- Writing Exercises/Essay Segments 20%
- A 15-20-minute oral presentation about one of the readings, 20%
- Class participation, not just talking but fostering inclusive group discussion, 20%
- Essay 20%
- Final Portfolio 20%

Office: FH 350

Phone: (512) 245-7683

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LITERATURE
English 5324.251
Topic: Postcolonial Literature and Theory
T 6:30-9:20 pm; FH 226
#34840

Instructor: Suparno Banerjee

Description/Goals: This course will introduce students to postcolonial fiction and theory. We will read works from various parts of the former European (mostly British) colonies such as

India, Pakistan, Nigeria, South Africa, and the Caribbean, and examine the various literary, historical, and socio-political issues they explore—both in fictional and theoretical forms. One of our aims will be to assess the inter-relationship between European colonialism and cultures of these colonized spaces. We will study well-established works in the postcolonial “canon” as well as contemporary and experimental writings while trying to understand important theoretical concepts in the field of postcolonial studies, such as diaspora, the subaltern, nationalism, Orientalism, revolution and independence, etc. In addition to this, we will also watch and discuss some films.

Books: Possible reading may include Chinua Achebe’s *Things Fall Apart*, Tahmima Anam’s *A Golden Age*, Amitav Ghosh’s *The Calcutta Chromosome*, Ngugi’s *A Grain of Wheat*, Nalo Hopkinson’s *Midnight Robber*, and Sahar Khalifeh’s *Wild Thorns*.

Evaluation: Take home papers and class presentations.

Office: FH 241

Phone: (512) 245-3714

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RHETORIC AND COMPOSITION
English 5326.251: Composition Theory
W 6:30-9:20 pm; FH G06B
#30834

Instructor: Dr. Rebecca Jackson

Description: This course takes as its focus several important yet highly complex questions: What does writing do? How do people write? In what ways are people “written”? What theories attempt to address these questions? and what do theories of writing suggest about what it means to teach writing and how writing should be taught in educational or workplace contexts? Pedagogy will not be our central concern, but it is difficult to talk about composition theory without also talking about classroom practice. Thus, you’ll notice that many of the texts we read for this course will discuss both theory and pedagogy. We’ll focus on the theory, but the application to pedagogy should help you apply (and better understand) the theory. To address the questions above (although not to answer them in any definitive way), we will survey research on and theories about writing that have characterized conversation in composition studies over the last 50 years or so (with emphasis on the last 30 years). We’ll use *Naming What We Know: Threshold Concepts of Writing* to guide our movement through the course. Published in 2016, *Naming What We Know* articulates the discipline’s currently agreed upon conceptualizations of writing or “threshold concepts.” Our reading will be organized around these threshold concepts and will focus on the research, theory, and theorizing that gave/give rise to the concepts. One of our primary goals will be to examine the tensions among various theories of writing: can a cognitive theory of writing, for example, coexist with a social theory of writing? how have social theories of writing been complicated by theories of race, gender, sexuality, place, and class? in what ways do theories of writing as material and embodied contribute to, extend, or complicate the conversation? A related goal, of course, will be to interrogate our own suppositions and implicit theories about writing and learning to write—to get them out in the open so that we can reflect on and reshape them.

Books:

Required texts **may** include

- Adler-Kastner, Linda and Elizabeth Wardle, Eds. *Naming What We Know: Threshold Concepts of Writing Studies*. Logan: Utah State UP, 2016.
- Villanueva, Victor, Ed. *Cross Talk in Comp Theory*. 2nd edition. Urbana: NCTE, 2003.
- Williams, Bronwyn. *Literacy Practices and Perceptions of Agency*. New York: Routledge, 2018.
- Articles and other resources on TRACS

Goals:

Students will be able to:

- Discuss (broadly) the history and development of the field of rhetoric and composition studies
- Map, place into conversation, interrogate, and extend major theories of writing over the last 30 years
- Discuss the role of theory and theorizing in composition studies
- Discuss in some depth and breadth a particular area of interest in composition theory
- Contribute to conversations in the field about your particular area of interest

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

Evaluation: Discussion facilitation, position papers, visual composition, final project

Office: FH 245

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RHETORIC AND COMPOSITION & TECHNICAL COMMUNICATION

English 5327.251

Topic: Research Methods in Writing Studies

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

#36353

Instructor: Deborah Balzhiser

Description/Goals: Welcome to ENG 5327: Research Methods in Writing Studies. This course will introduce you to what Stephen North has called “the making of knowledge” in composition—the research methodologies we use to answer questions in a field. North focused specifically on the discipline of composition, but we’ll extend this to writing studies more broadly. We’ll examine how research helps us make sense of the world and contribute meaningful work. We’ll explore questions such as “how do I conduct research?” to “what does it mean that I conduct a particular kind of research?” In doing so, we’ll study sociocultural and ethical implications of questions we ask, methods we employ, and means of distributing our findings—hopefully instilling in you habits of thinking and strategies for researching that lead you to becoming mindful, ethical researchers. This course surveys methodologies often used in writing studies, which means it is primarily an introduction to different kinds of research (analytical and critical, qualitative, quantitative [although we will not cover how to do statistical work], and empirical), their nature, traditions, scope, limitations, as well as perspectives or “worldviews” that often underpin them. This course will be as much about learning to read and evaluate research as beginning to practice research processes and techniques. We’ll learn to be better readers of studies while coming to critically evaluate existing research. In addition, you’ll have the opportunity to practice some foundational research techniques, including options such as observation, interview, artifact and text analysis, narrative, surveys, and critical analyses.

We'll likely talk about other research techniques. In doing so, we'll address conventional moves associated with these techniques. The class will culminate in designing a research project for which you will have considered the context, existing literature, and research; developed workable research questions of your own; chose the best and appropriate methods to address them; articulated and justified the need and method for the study; and set out a realistic plan for completion. When feasible, it would be helpful to use this to work through your thesis or dissertation proposal, grant application, or foundation for a publication.

Books:

- Blakeslee, Ann, and Catherine Fleischer. *Becoming a Writing Researcher*. Routledge. 2007.
- Creswell, John M. *Qualitative Inquiry and Research Design*. 3rd ed. Sage. 2013.
- Moore, Kristen R., Daniel P. Richards (Eds.). *Posthuman Praxis in Technical Communication*. Routledge Studies in Technical Communication, Rhetoric, and Culture. Routledge. 2018.
- Nickoson, Lee, and Mary Sheridan. *Writing Studies Research in Practice*. Southern Illinois UP. 2012.
- Stanovich, Keith E. *How to Think Straight about Psychology*. 10th ed. Pearson. 2013.
<https://epdf.pub/how-to-think-straight-about-psychologyeb809042a6d069b6ac068e0c7cdab01666421.html>
- Current style guide in your field.
- Materials on our course site.

Evaluation: You will have approximately 100 pages of assigned reading plus your own research reading plus written assignments (including journal entries and a written assignment) due each week. You will be evaluated on reading & research journal (10%); ethnographic exercises (10%); fieldwork journal (5%); CITI (5%); article analyses (10%); drafts of assignments (10%); research proposal (which will be completed through multiple assignments throughout the semester for a total of 50%).

Office: ASBN 101A (inside the University Writing Center)

Phone: (512) 245-7660

Email: dbalzhiser@txstate.edu (though if you really want to reach me, it would be better to drop by in person or, perhaps, by phone)

LITERATURE

English 5332.251

Topic: Poe and Hawthorne

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

#33656

Instructor: Dr. Robert T. Tally Jr.

Description: Edgar Allan Poe called Nathaniel Hawthorne “one of the few men of indisputable genius to whom our country has as yet given birth.” Hawthorne confessed his admiration for Poe and especially for his tales, which manifested “force and originality.” For a number of reasons, these contemporaries have been seen as kindred spirits in U.S. literature, exemplifying a “Dark Romanticism” as well as a deeply psychological content in their most famous works. They are also among the fiercest critics of Transcendentalism, a popular ideology of the day that was

thoroughly satirized in various pieces by Poe and Hawthorne. In other respects the authors were almost entirely opposite one another, with very different demeanors, political views, and artistic visions. This course will examine a selection of writings by each author, both in their historical contexts and in the context of literary studies today.

Goals: (1) To become familiar with important works by these authors; (2) to become familiar with research in the theory and history of literary forms pertaining to these authors; (3) to understand the literary, social, and historical background of their works and of their influence upon literary studies today.

Required Books: To be determined, but the list will certainly include Hawthorne's *The Scarlet Letter* and Poe's *Narrative of Arthur Gordon Pym*, as well as a selection of short stories, poems, and nonfiction by these writers.

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

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

Office: FH M09 **Fall Office Hours:** T-Th 11:00–12:00, and by appointment.

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LITERATURE

English 5346.251: Southwestern Studies II: Consequences of the Region
T and TH 11:00-12:20 pm; FH 130
#30835

Instructor: William Jensen

Description: This course is the second in a two-course sequence, designed to examine the richness and diversity of the Southwestern United States and Northern Mexico. The course offers a multicultural focus by studying the region's people, institutions, history, and physical and cultural ecology. An intercultural and interdisciplinary approach increases awareness of and sensitivity to the diversity of ethnic and cultural traditions in the area. Students will discover what distinguishes the Southwest from other regions of the United States, as well as its similarities, physically and culturally. The images, myths, themes, and perceptions of the region will be examined in light of historical and literary texts.

Books: *Horseman, Pass By* by Larry McMurtry, *Anglos and Mexicans in the Making of Texas, 1836-1986* by David Montejano, *Ceremony* by Leslie Marmon Silko, and *The Devil's Highway* by Luis Alberto Urrea.

Evaluation: Graduate students will write one major essay (10-15 pages), give one presentation, and take a mid-term and final. Graduate students will also be expected to help guide conversations and mentor undergraduates.

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

Phone: (512) 245-0351

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LITERATURE

English 5353.251
Topic: Chaucer's Canterbury Tales
TH 6:00-8:50 pm; FH G06B
#30836

Instructor: Dr. Leah Schwebel

Description: This course offers a comprehensive introduction to Chaucer's masterpiece, the *Canterbury Tales*. We will read most, but not all, of the tales, supplementing our reading with scholarship on these narratives. Special attention will be paid to Chaucer's approach to translating his classical and continental sources. We will read Chaucer in the original Middle English, but no prior knowledge of Middle English is necessary. (We will spend the early weeks of the semester learning how to read and pronounce Chaucer's English).

Book: *The Riverside Chaucer*, ed. Benson, 3rd edition

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

Office: FH 213

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LITERATURE

English 5354.251

Topic: Shakespearean Texts and Contexts

M 6:30-9:20 pm; FH 113

#38302

Instructor: Joe Falocco

Description/Goals: In this course, student will study most of the major plays of William Shakespeare, including Histories, Comedies, and Tragedies. Students will gain a sophisticated understanding of Shakespeare's text and also be exposed to various critical contexts, including but not limited to, New Historical, Materialist, and Feminist perspectives. Each week, students will read a play by Shakespeare and prepare a paraphrase and text analysis assignment from that play. They will also read a contextual essay and write a 500-word summary of this essay. Students must bring two hard copies of their paraphrase and text analysis assignment and two hard copies of their essay summary to class each week. One copy will be placed on the screen via the document camera for the class to see while each student presents their paraphrase and text analysis assignment and reads aloud their summary of the assigned essay. This activity will take up most of each class period during the semester. Students will also be asked to write a 5-10-page research paper on a topic of their choice related to Shakespeare. By the end of the semester, students will be prepared to teach Shakespeare at a secondary or post-secondary level, and will be able to write publishable essays in this field.

Books:

- *Complete Works of Shakespeare*. Ed. David Bevington. Seventh Edition. New York: Pearson Longman, 2014. ISBN: 0321886518.
- *The First Quarto of King Henry V*. Ed. Andrew Gurr. Cambridge: Cambridge University Press, 2000.

Evaluation: Students are required to come to class on time each week with two hard copies of their paraphrase and text analysis assignments and two hard copies of their summary of the assigned essay. They can miss class, be late, or come to class without two copies of these assignments one time during the semester without penalty. If they are absent, late, or unprepared a second time, they will lose a full-letter grade for the semester, and will lose an additional full-

letter grade each additional time they are absent, late, or unprepared. The paper will be graded pass/fail and is worth one letter-grade for the semester. Most students will need to revise their paper before it passes. If students are absent, late, or unprepared no more than one time during the semester and do not pass the paper, they will earn a “B” for the semester. If students are absent, late, or unprepared no more than one time during the semester and pass the paper, they will earn an “A” for the semester.

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LITERATURE

English 5368.251: Studies in Victorian Prose

Topic: Children’s Periodicals

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

#38303

Instructor: Dr. Kathryn Ledbetter

Description/Goals: During the nineteenth century, adults in Britain and the United States generally thought that transmission of knowledge should be the central focus of reading matter for children and youth. The stated goal of educating young people also informed periodicals and magazines for young people, but the confluence of advertising, illustration, genre, and ideology on the pages of periodicals brings into question what their young readers were actually learning. According to Pat Pflieger, “Between 1789 and 1873, over 370 periodicals for children were published in the United States.” In Britain, publishers capitalized on a profitable market for youth periodicals with titles such as the *Boys’ Own Magazine* (1855-1874), which claimed an estimated 40,000 readers in spite of publishers tripling the sales price from two to six pence. This course will be a study of nineteenth-century British and American periodicals designed for young readers and an exploration of the various discourses evident within the periodicals. Students will learn how to do primary research with nineteenth-century periodicals and be responsible for weekly presentations of their findings. Our text will be digitized periodicals available in subscriptions of databases at Alkek Library. Students will be required to write critical essays about one or more periodicals from one of the databases.

Books: Students should expect to practice extensive primary research in digitized periodicals. A secondary course text will be *Reading Children’s Literature: A Critical Introduction* by Carrie Hintz and Eric L. Tribunella (Broadview, 2019).

Evaluation: Two critical essays based on study of one or more American or British periodicals for young readers, 60%; weekly in-class presentations, 40%.

Office: No office hours this fall. Please email for more information about the course.

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LITERATURE

English 5371.251: Studies in Modern British Literature

Topic: British Social Realism

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

#38304

Instructor: Dr. Simon Lee

Description: This seminar examines the genre of British social realism, focusing on its origins, its goals, and the ways in which its aesthetic and ethical principles unite to enact social change. British social realism is most commonly tied to the films of the “British New Wave” (1959-1963) but the genre materialized across media formats and its strategies and motifs are still prominent in cultural production today. Although no singular manifesto exists, the genre can be characterized first and foremost by its celebration of the “ordinary” lives of British people—especially those marginalized and/or minoritized by social and ideological forces. This seminar will focus on the genre’s representational strategies while questioning cultural production’s ability to capture “the real.” We will situate British social realism within a genealogy of realist aesthetics, identify the genre’s core methods and motifs, and evaluate its efficacy as a touchstone. The course prioritizes literary texts of the post-WWII era, but we will also consider film, television, music, performance, visual art, and architecture to better track the movement’s reach. Secondary theory and criticism will center on the politics of representation, “Birmingham School” cultural studies, and pertinent writing on class intersectionality as well as the construction of 20th-century British identities.

Goals: (1) To contour the origins, goals, and motifs of British social realism; (2) to situate the genre within a larger framework of “realisms”; (3) to understand the impact of such texts in British culture; and (4) to consider the genre’s legacy and its function today.

Books: Novels may include Alan Sillitoe’s *Saturday Night and Sunday Morning*, David Storey’s *This Sporting Life*, Nell Dunn’s *Up the Junction*, E.R. Braithwaite’s *To Sir, With Love*, and Gordon Burn’s *The North of England Home Service*. Drama may include John Osborne’s *Look Back in Anger*, Shelagh Delaney’s *A Taste of Honey*, Harold Pinter’s *The Birthday Party*, Sarah Kane’s *Blasted*, and Mark Ravenhill’s *Shopping and Fucking*. Films may include Ken Loach’s *I, Daniel Blake*, Stephen Frears’ *My Beautiful Laundrette*, Mike Leigh’s *Naked*, and Shane Meadows’ *This is England*. Additional readings will be made available on the course website

Evaluation: In-class participation (10%), (2) brief response papers (20%), (2) discussion facilitations (20%), proposal and abstract (10%), seminar paper (40%).

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RHETORIC AND COMPOSITION

English 5383.251: Rhetorical Theory

Topic: Female Voices in the Rhetorical Landscape

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

#32554

Instructor: Dr. Nancy Wilson

Description/Goals: Beginning in the 1980s, rhetorical scholars launched what we now call the three Rs: rescue, recovery, and re(inscription) of women’s rhetorical voices. As a result, the rhetorical canon was expanded to include previously ignored rhetoricians such as Aspasia (fifth-century Greece) who taught rhetoric to many, including Socrates, and Sor Juana Inés de la Cruz (seventeenth-century Mexico) whose beautifully-crafted *Response to Sor Philotea de la Cruz* remains one of our strongest arguments for women’s rights. By reading *and* interrogating these

rhetorical texts, we are able to enlarge and diversify our understanding of rhetoric, using that knowledge to conduct additional rescue, recovery, and re(inscription) work.

Books: *Available Means: An Anthology of Women's Rhetoric*, edited by Joy Ritchie and Kate Ronald; *Reclaiming Rhetorica: Women in the Rhetorical Tradition*, edited by Andrea A. Lunsford; *Rethinking Ethos: A Feminist Ecological Approach to Rhetoric*, edited by Kathleen J. Ryan, Nancy Myers, and Rebecca Jones; *This Bridge Called My Back: Writings by Radical Women of Color*, edited by Cherríe Moraga and Gloria Anzaldúa.

Evaluation:

- Weekly, one-page responses to one or more readings 22%
- Research paper proposal with annotated bib. 8%
- Research paper of 13 pages 40%
- Midterm Exam (out-of-class) 20%
- Participation 10%

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MASTERS OF FINE ARTS

English 5395.251: Problems in Language and Literature

Topic: Ethics & Politics in Fiction

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

#30884

Instructor: Jennifer duBois

Description/Goals: In this course, we will examine the particular challenges and opportunities of exploring political and ethical issues in fiction. How do writers engage with moral ideas without moralizing, and political ideas without propagandizing? How do we authentically portray ideas we may disagree with, and characters whose actions we may abhor? And why, after all, should we bother?

Books: TBD

Evaluation: Meaningful participation in life of the class; leading a class discussion; thoughtful completion of assigned prompts.

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LITERATURE

English 5395.252: Problems in Language and Literature

Topic: Literary Studies and Archival Research: The Work and Career of Sandra Cisneros

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

#30886

Instructor: Dr. Geneva M. Gano

Description: This graduate course will introduce graduate students to the world of archival materials, methods, and theories involved in scholarly research. We will dig into the rich archival holdings of the Wittliff Collections at Texas State University, focusing on its vast

collection of material on the author Sandra Cisneros, with a special focus on her 30 years in San Antonio. We will use these materials to address a number of questions: How can we use the archive to query the relationship between an author's biography and their creative production? How can we track the historical and aesthetic influences on an author's work? How important is context in discussing literary style, content, and argument? How can archival research deepen and strengthen the scholarly, public, and creative work we do? In addition to readings and discussions, we will visit the archives at Texas State and UT, host scholars whose archival research has led to publications, and complete a grant proposal for research at another institution—maybe in Hawaii! Or Mexico City! Or Paris!

Texts: Likely to include the following:

- Sandra Cisneros, *Woman Hollering Creek and Other Stories*
- Sandra Cisneros, *Loose Woman*
- Sandra Cisneros, *Caramelo*
- Carolyn Steedman, *Dust: The Archive and Cultural History*

Goals and Requirements: Students in this course will: read and critically engage with literary texts; conduct independent research that contextualizes literary production in place and time; learn how to write a successful grant proposal; present ideas orally both formally and in class discussions; and complete an article-length paper (15-20 pages) on this topic.

Format: Discussion, lecture, oral presentations

Evaluation: Discussion and Participation: 20%; 2 Short Oral Presentations 10% each; Annotated Bibliography 10%; Final Project 50%

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LITERATURE

English 5395.253: Problems in Language and Literature

Topic: Chicana Feminist Theories

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

#32295

Instructor: Dr. Sara A. Ramírez

Description: This course will critically examine Chicana feminist theories and praxis. Together, we will explore Chicana feminist theorists' attempts to describe, explain, and critique social, political, and economic institutions that affect women of color generally and Mexican American women in the United States in particular. More specifically, we will address the ways in which Chicanas "make self" vis-à-vis gender, race, ethnicity, class, sexuality, citizenship, and other cultural boundaries that have been erected by the State.

We will build community and work collaboratively to answer the following questions:

- How do we define "Chicana," "feminist," "theory," and "praxis"?
- What are the sociopolitical and economic issues that are pertinent in Chicanas' lives today?
- How and to what extent are Chicana feminist theories and praxis useful for the masses?
- How and to what extent does history, including (settler-)colonialism, continue to affect Chicanas' sense of self in the United States today?

In asking these questions, we will engage close readings of theoretical and creative texts in order to:

- Establish an understanding of Chicana feminist theories and praxis
- Historicize the sociopolitical and economic issues facing various Chicana/x communities today
- Situate Chicana cultural productions in appropriate biographical, historical, and political contexts
- Sharpen critical reading and writing skills by asking questions and making connections between themes and issues within and across texts
- Develop non-violent communication (oral and written) skills to engage careful and critical discussions of issues related to gender, sexuality, color, race, class, and citizenship

Books: TBD but will include texts by Norma Alarcón, Gloria Anzaldúa, Ana Castillo, Cherríe Moraga, Emma Pérez, Laura E. Pérez, Sonia Saldívar-Hull, and Chela Sandoval

Evaluation: Constructive participation (15%), weekly papers (25%), presentation and discussion facilitation (25%), final paper proposal (10%), final paper (25%).

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MASTERS OF FINE ARTS

English 5395.254

Problems in Language and Literature

Topic: Crossing In: A Practicum: Personification, Persona, Translation, and Outreach

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

#37077

Instructor: Professor Kathleen Peirce

Description: Through shared reading, discussion, and practice, students in the course will consider four means by which poems and readers cross into each other. First, we'll consider the possibilities for (and the limits of) personification, then poetry written in persona, and we'll write poems of both kinds. Next, we'll sample translation theories, and, with support, we'll practice translating poems. One evening, celebrated poet and translator Forrest Gander will visit with our class via Skype. Students in the course are not required to be fluent in, or even familiar with another language. Finally, we'll explore the possibilities for (and the limits of) bringing poetry to communities outside of academia, and, with support, we'll practice that, too.

Goals: To become better readers, writers, and residents by ethically utilizing multiplicity as a factor in establishing reading and writing practices.

Texts: TBA. Will include handouts of/links to poems by Swampy Cree/Odawa poets, Louise Gluck, Gillian Cummings, Nick Flynn, Norman Dubie, Tyehimba Jess, Victoria Chang, and others.

- Excerpts from Biguenet, John. *Theories of Translation: An Anthology of Essays from Dryden to Derrida*
- Excerpts from Biguenet, John. *The Craft of Translation*
- Rankine et al, *The Racial Imaginary: Writers on Race in the Life of the Mind*
- Koch, Kenneth. *Rose, Where Did You Get That Red*
- Behn, Robin. *The Practice of Poetry: Writing Exercises from Poets Who Teach*

Evaluation: Discussion (40%) Weekly response papers (20%) Four projects/presentations (40%)

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