

Graduate English Course Descriptions Spring 2021

Enrollment Guidelines

LITERATURE

All LITERATURE classes are open to students in any English program on a first-come, first-served basis. Register on CatsWeb. Waitlists for Literature courses are managed on CatsWeb. You may add your name to the waitlist if the class is full. If a space opens in a course, the first person on the list will be notified and has 24 hours to register for the course. For details, see the Registrar's Waitlist information here: <https://www.registrar.txstate.edu/registration/waitlist.html>. Contact malit@txstate.edu with questions.

MASTER OF FINE ARTS

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 09/28. 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 AND COMPOSITION

All courses are open to MARC students, on a first-come, first-served basis. Register on CatsWeb as soon as registration opens to secure your spot. Contact graduate assistant Clarice Blanco (marc@txstate.edu) with questions about MARC courses. Contact Dr. Eric Leake (eleake@txstate.edu) with advising/degree audit questions. **Instructions for non-MARC students:** Contact Dr. Flore Chevaillier (fc@txstate.edu) to be added to course wait lists. To allow MARC students to enroll in courses, non-MARC students will be informed of the possibility to take MARC courses a month after registration opens.

Note: MARC courses wait lists are not managed on CatsWeb—they are managed by the MARC Program Director and Dr. Flore Chevaillier.

TECHNICAL COMMUNICATION

TECHNICAL COMMUNICATION courses are open to all students, but MATC students have priority. Instructions for MATC students: (1) MATC students must request MATC courses via an online form, emailed 10/5 and due 10/9. Contact graduate assistant Caitlin Starks (matc@txstate.edu) with questions about MATC courses. Contact Dr. Chris Dayley (c_d470@txstate.edu) with advising/degree audit questions. (2) Contact Dr. Flore Chevaillier (fc@txstate.edu) if you wish to make changes to your course selection after the online form is closed. **Instructions for non-MATC students:** Contact Dr. Flore Chevaillier (fc@txstate.edu) to be added to course wait lists. To allow new MATC students to enroll in courses, non-MATC students will be informed of the possibility to take MATC courses a week prior to classes starting in the Spring.

Note: MATC courses wait lists are not managed on CatsWeb—they are managed by the MATC Program director and Dr. Flore Chevaillier.

If you are not sure about the method of delivery (online, online asynchronous, face-to-face), contact the instructor for the course to confirm.

Registration begins on Monday, October 19th.

Spring Courses

LITERATURE

English 5301.251

Topic: Literary Scholarship

Works and Culture of Lady Mary Wroth

Th 6:30-9:20pm; Online

#30660

Instructor: Daniel Lochman

Description/Goals: This course introduces graduate-level scholarly resources, methods, and theories pertinent to the study of literature, and it considers professional opportunities and responsibilities related to English studies.

This semester's offering focuses on works by the early 17th-century writer, Lady Mary Wroth, especially her innovative prose romance – the first in English to be composed by a woman – *The Countess of Montgomery's Urania* (1623). This work, together with her play *Love's Victory* and her poetry, established Wroth as an important as well as prolific, controversial writer in the early seventeenth century. Her literary works are sensually bold and psychologically probing, and they are rich sources for original research in textual and critical scholarship. They raise questions that elicit a variety of theoretical approaches, ranging from textual, formal or structural to psychological, as well as cultural studies of identity, gender, class, colonialism, ecocriticism, cognition and affect, and literary reception.

Books:

MLA Handbook, Eighth edition (MLA, 2016)

Rob Pope, *Studying English Language and Literature* (Routledge, 2012)

Marta Straznicky and Sara Mueller, eds., *Mary Wroth, Jane Cavendish, and Elizabeth Brackley: Women's Household Drama: Loves Victorie, A Pastorall, and The concealed Fansyes* (ACMRS, 2018)

Mary Wroth, *The Countess of Montgomery's Urania*, ed., Mary Ellen Lamb (ACMRS, 2011)

Pamphilia to Amphilanthus in Manuscript and Print, ed. Ilon Bell (Iter Press, 2017)

Evaluation:

Report on a critical essay or cultural background	-- 10%
Close reading / analytic paper (1500-2000 words)	-- 25%
Tentative thesis and prospectus for research project	-- 5%
Proposal and annotated bibliography	-- 15%
Documented paper (2500-3000 words)	-- 30%
Final examination: take-home essay	-- 15%

Office: FH 218; because I am teaching online this fall, you can visit my zoom office hours, 2-3:30 TTh at this link: <https://txstate.zoom.us/j/98976203780>

Phone: (512)245-2163 (English department)

Email: dl02@txstate.edu

LITERATURE

English 5302.251

Topic: How Movies Change the World

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

#32600

Instructor: Dr. Rebecca Bell-Metereau

Description: A study of major films and their connections to fictional and literary art forms and effects on society and individual perception, to explore how movies change the world

Goals: To learn the history and theoretical bases for film studies, examine a range of landmark and contemporary film examples, and develop analytical skills and methods, for determining the connections between films and people's real lives.

Tentative Film List: A 2019 Google search for "movies change the world" results in 1,370,000,000 results, many of which list top ten movies, including *An Inconvenient Truth*, *Blackfish*, *Metropolis*, *The Day After Tomorrow*, *Super-Size Me*, *Selma*. We will also watch films like *Rocky Horror Picture Show*, *BlacKkKlansman* and serials like *Crazy Ex-Girlfriend* and *16 And Pregnant*, as well as older, less publicized films, like Ken Loach's *Cathy Come Home* (1966).

Tentative Reading List (Texts) = Selected Excerpts (no need to purchase texts)

Bender, Stuart Marshall. "Blood Splats and Bodily Collapse: Reported Realism and the Perception of Violence in Combat Films and Video Games." *Projections: The Journal for Movies and Mind*, 2014 Winter; 8 (2): 1-25.

Kaufman, James; Simonton, Dean Keith, editors. *The Social Science of Cinema*. Oxford University Press, 2013.

Klinger, Barbara. "Film history terminable and interminable: recovering the past in reception studies." *Screen*. 1997, Vol. 38 Issue 2, p107-128

Meikle, Kyle. "A Theory of Adaptation Audiences." *Literature Film Quarterly*, Fall2017, Vol. 45 Issue 4, p1

Polan, Dana. Review of *Reflections in a Male Eye: John Huston and the American Experience* edited by Gaylyn Studlar and David Desser. Washington, D.C.: Smithsonian Institution Press, 1993, *Film Criticism* December 1, 1994. 103-106.

Smoodin, Eric. "Compulsory" Viewing for Every Citizen: *Mr. Smith* and the Rhetoric of Reception. *Cinema Journal*, Winter 96, Vol. 35, p 3-23.

Studlar, Gaylyn; Turim, Maureen; Waldman, Diane; Walker, Janet. *Camera Obscura*; 1989 Issue 20/21, p300-320.

Shimizu, Takeshi; Ishikawa, Masato. "Field RNG Data Analysis, Based on Viewing the Japanese Movie *Departures* (Okiiiribito)." *Journal of Scientific Exploration*, Vol. 24, No. 4, pp. 637-654, 2010 0892-3310/10

Viewing: (some in-class viewing, others arranged showings streaming on library website class) tentative list:

Format: Highly interactive discussion, viewing clips, student presentations; showings outside of class time. Some in-class hands-on camera and digital editing work

Evaluation: Presentation/comparison of film class is viewing & one of choosing (20%)

Weekly responses to presentations; 250 wds. or 3 minutes video diary (40%) Research paper—8-10 pp. double-spaced (40%)

Office: FH 335 **Office hours:** 10:30-12:00 MW or by appointment
Phone: (512)245-3725 or cell (512)665-2157
Email: rb12@txstate.edu

**RHETORIC AND COMPOSITION
TECHNICAL COMMUNICATION**

English 5310.251

**Topic: Digital Literacies
W 6:30-9:20pm; FH G04
#36925**

Instructor: Dr. Deb Balzhiser

Description/Goals: In this course, we will survey characteristics of digital literacies, paying attention to the knowledge, skills, and thinking needed to participate and lead within digital societies. We'll identify and compare existing definitions of digital literacies, discuss their limits, and, then, you'll each select areas of interest within the discussion and then present and write about those for the class. The beginning of the class draws upon a built shared knowledge and the latter part of the class draws upon what you bring to update existing definitions and move conversations forward. We'll work to set an agenda.

Books: I'm searching for current books, but many seem outdated. To address this, we'll look at articles. I'll assign some articles. You'll find an average of 1 article a week at the beginning of the term and two article a week later in the term on your own and they will become course materials. I'll likely revisit some of van Dijk's *The Network Society* from the Digital Culture class and assign something from Marshall McLuhan as deep background (*The Medium is the Massage* and/or part of *The Laws of Media*). These are old in digital time, but they'll serve as a starting place: Spilka's *Digital Literacy for Technical Communication* and van Dijk's *Digital Skills*. I will be searching for more relevant, updated material in our disciplines in the meantime. Feel free to send ideas.

Evaluation (approximate and approximately weighted this way): Annotated bibliography (10%); approximately 8 informal presentations (10%); nearly weekly reading responses--can be mediated (10%) and discussions (5%); two short texts--about the work of 6 pages (10% and 15%); one medium length text or project [will receive a list of options, including a remediation of a short, written text; a revision of a short text into a conference proposal, presentation, visuals; --about the work of 15 pages (20%); presence (10%); and class activities (10%). At least one of your text must be mediated.

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LITERATURE

English 5312.251

**Topic: Editing the Professional Publication
T and Th 3:30-4:50pm, Brazos Hall 207
#32601**

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 reading assignments will be handed out in class or posted on CANVAS.

Format: Primarily discussion, with brief various projects.

Evaluation: This is a pass/fail course

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

Email: wj13@txstate.edu

TECHNICAL COMMUNICATION

English 5312.252

Topic: Editing the Professional Publication (Internship)

M 6:30-9:20pm; Online

#39573

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 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:

- Social Media Brand Assessment Report (Group Assessment) = 20 percent
- Midterm Progress Report (Individual Assessment) = 20 percent
- Content Editing Project (Group Assessment) = 20 percent
- Proof & Production Editing Project (Group Assessment) = 20 percent
- Final Recommendation Report to Client (Group Assessment) =20 percent

For more information: Contact Dr. Miriam F. Williams at mfw@txstate.edu.

MASTER OF FINE ARTS

English 5312.253

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

T and Th 5:00-6:20; FH G04

#32603

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.

During the course of the semester, students will:

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

Books: TBD

Evaluation:

- Participation & Attendance (10%)
- Evaluation of Submissions (15%)
- Contribution of Original Content (20%)
- Weekly Topics & Discussion (15%)
- Editorial Apprenticeship/Special Projects (20%)
- End-of-Semester Project (20%)

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TECHNICAL COMMUNICATION
English 5313.251
Topic: Digital Media Theory and Design
Th 6:00-8:50pm; Online
#38477

Instructor: Aimee Roundtree

Description: You will learn core theories and issues related to digital media writing and design, such as remediation, captology, the rhetoric of technology, new media theory, information architecture, accessibility, usability, and digital ethics. You will learn specific tools, languages, and digital media writing and design practices and standards, such as those maintained by W3C and others. We will emphasize informative content, effective design, and theory-driven design.

Books: *Required*

Learning Web design: a beginner's guide to HTML, CSS, JavaScript, and web graphics (2018) / Jennifer Niederst Robbins / ISBN 9781491960172

The Johns Hopkins Guide to Digital Media (2014) / Marie-Laure Ryan Lori Emerson Benjamin J. Robertson / ISBN 9781421412238

Introduction to digital media (2018) / Alessandro Delfanti / ISBN 9781119276401

Evaluation: Digital media product (such as a website, app, podcast, etc.). Presentation. White paper. Book review.

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TECHNICAL COMMUNICATION
English 5313.252
Topic: Specialization in Technical Communication
Power and Ethics in Technical and Professional Communication
Online Asynchronous
#39574

Instructor: Chris Dayley

Description: Because of their influence on the communication process, technical and professional communicators wield power. With power comes the responsibility to use that power ethically. However, what is and is not ethical, and how to design communication ethically is often debated. This seminar course will discuss the power professional communicators possess, basic ethical theories related to that power, and how to make ethical decisions based on a personal and professional code of ethics.

Goals:

By the end of the course students will

- Understand how technical and professional communicators get and use power
- Be able to identify and describe basic ethical theories
- Understand their role as ethical decision makers and how to evaluate their decisions based on a personal and professional code of ethics

- Show how the decisions technical communicators make can have an impact the lives of others

Books:

Dombrowski, P. M. (2000). *Ethics in technical communication*. Boston: Allyn and Bacon.

Markel, M. H. (2001). *Ethics in technical communication: a critique and synthesis*. Westport, CT: Ablex Pub.

Evaluation:

- Weekly discussion posts (25%)
- Group service learning project (25%)
- Personal Code of Ethics (25%)
- Class Presentation (25%)

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TECHNICAL COMMUNICATION

English 5314.252

Topic: International Technical Communication

Online Asynchronous

#38478

Instructor: Pinfan Zhu

Description: This course is totally online with no class meetings. It prepares students with the necessary theories and skills for international technical communication. It mainly consists of three parts: understanding cultural differences, translation theories and techniques, and website internationalization and localization. Students will first learn important models for understanding cultural differences and other theories regarding how to communicate with cross-cultural audiences ethically, verbally, visually, and non-verbally in an effective manner. They will also learn how to analyze international audiences in terms of their values, cultural needs, and their communication styles. In the translation part, students will learn principles that can help them cope with language problems. The final part emphasizes web site internationalization and localization, a very important part in international technical communication. Students will conceptually understand how to internationalize or localize websites using relevant software, in addition to theories and principles of internationalization and localization. Since this is a course totally online, students work mainly independently but will also be in consultation with me throughout the semester. Students must have access to a computer and Internet browsing capabilities and will be responsible for learning some new technology and/or software on your own, but tutorials might be given if necessary.

It is an Online Course basically with no class meetings.

Required Books:

Aykin, Nuray, *Usability and Internationalization of Information Technology*

Nitish Singh, *The Culturally Customized Web Site*

Mona Baker, *In Other Words: A course book on translation;*

Online readings.

Goals: To prepare students with theory and skills to conduct culturally, rhetorically, linguistically, and technologically effective international technical communication, or to work as a consultant for international technical communication. Specific goals include: 1. Understand influential inter-cultural communication theories and utilize them in identifying, analyzing, and solving practical problems in cross-cultural communication or international technical communication. 2. Learn skills to analyze international audiences and target at their needs. 3. Use applied linguistic theory like translations theory and principles to cope with language to be used for international technical communication. 4. Understand the principles and theories for designing web interface for cross-cultural audiences.

Format: primarily discussions and presentations

Evaluation:

- 15% Web Board responses for each week's reading
- 15% Online discussions
- 30% Two short papers
- 15% Oral Presentation
- 25% Final project

For more information: see Dr. Zhu in FH 142.

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RHETORIC AND COMPOSITION

ENG 5317.251

Topic: Empathy and Writing

Th 6:30-9:20pm; Online

#35640

Instructor: Dr. Eric Leake

Description: In this course we will examine the relationships between writing and empathy. Empathy works to connect with and persuade readers. It often is advocated as a pro-social force that brings out the best in people and helps foster more compassionate and socially aware citizens. At the same, some have questioned if empathy lives up to its promise and have highlighted its susceptibility to biases. We will begin by considering empathy as a psychological and philosophical concept and as a means of understanding, identifying, and feeling with others. We then will examine discussions and uses of empathy in a variety of genres for how it affects readers and writers. Areas of consideration include, but are not limited to, the work of narrative empathy in fiction, rhetorical empathy as a means of persuasion, practices of critical empathy, cultural differences in theories of empathy, and the pedagogical uses of empathy. This course is designed to appeal to students in all areas of English studies, as empathy is a critical concept for writers, readers, and teachers alike.

Goals: Students will demonstrate familiarity with key concepts of empathy in psychology, philosophy, and writing studies. They will analyze moves towards empathy in a variety of texts. They will be able to account for the possibilities and limitations of empathy as a pedagogical method and goal. Finally, students will design and complete a graduate-level seminar paper on an issue related to empathy and their interest in writing.

Books (tentative):

Blankenship, Lisa. *Changing the Subject: A Theory of Rhetorical Empathy*. Utah State UP, 2019.

Hoffman, Martin. *Empathy and Moral Development*. Cambridge UP, 2000.

Jamison, Leslie. *The Empathy Exams*. Graywolf Press, 2014.

Format: Reading responses, class discussions, workshop groups, and presentations.

Evaluation: Weekly responses, personal essay, empathy analysis, and seminar paper.

Email: eleake@txstate.edu

MASTER OF FINE ARTS
ENG 5322.251
Form and Theory of Poetry
W 6:30-9:15, Online
#33384

Instructor: Professor Kathleen Peirce

Description: Rather than an encyclopedic stroll through the “isms”, this course offers an opportunity for close reading and discussion of material made by a selection of philosophers, visual artists, architects, musicians, and poets who are invested in coming to terms with what it means to consider form while making art. So, a typical three hour seminar might include discussion of painter Willem DeKooning’s essay “What Abstract Art Means to Me”, poet Fanny Howe’s essay “On Bewilderment”, a passage from Claudia Rankine’s “Citizen, I” and a shared listening of music by composer John Cage.

We’ll use Hirsch’s *A Poet’s Glossary* for help with prosody, and a wild compilation of essays, poems, songs, and images will be provided.

Format: Primarily discussion, with some background lectures and presentations by students and instructor.

Evaluation: 10% group presentations
40% discussion
40% weekly response papers
10% final paper or creative project

For more information: email Professor Peirce KP03@txstate.edu

LITERATURE
English 5324.251
Topic: Modern Utopian/Dystopian Discourses
Th 6:30-9:20pm; Online
#34420

Instructor: Suparno Banerjee

Description/Goals: The term “utopia” generally signifies an imaginary community better than our real world of experience. Literary, political, and philosophical works have explored this idea for long as is evidenced in Plato’s *Republic* (4th century BC), Thomas More’s *Utopia* (1516), from which the genre later got its name, and Edward Bellamy’s *Looking Backwards* (1888) and many such works. The exploration of the opposite idea, i.e. an imaginary community much worse than our lived experience, probably has a shorter history. Often termed “anti-utopia,” if it is a hopeless scenario or “dystopia,” if it is placed on a sliding scale, this type of works arose

primarily in the 19th and 20th century, such as in EM Forster's "The Machine Stops" (1909) and Zamiatin's *We* (1924) although it can be argued that Dante's "Inferno" or Satan's Pandemonium in Milton's *Paradise Lost* are precursors to this genre. In this class we will study the modern (20th century) explorations of these two opposite tendencies in literary, theoretical, and cinematic forms from multiple ideological and critical perspectives. We will follow Frederic Jameson's exploration utopia in *Archaeologies of the Future* (2005) as our main theoretical lens and alongside it, we will read some of the most important utopian and dystopian works of the 20th century.

Possible Books/Fims: Books: Fredric Jameson's *Archaeologies of the Future*, Margaret Atwood's *The Handmaid's Tale*, Earnest Callenbach's *Ecotopia*, William Gibson's *Neuromancer*, Ursula K. Le Guin's *The Lathe of Heaven*, George Orwell's *Nineteen Eighty-Four*, Manjula Padmanabhan's *Harvest*, Joanna Russ's *The Female Man*, Ivan Yefremov's *Andromeda*, Yevgeny Zamiatin's *We*

Movies: Jean Luc Goddard's *Alphaville*, Fritz Lange's *Metropolis*, Andrei Tarkovsky's *Stalker*

Evaluation: Take home papers, in-class presentations, participation in class discussions

Office: FH 241

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RHETORIC AND COMPOSITION

English 5326.251

Topic: Contemporary Composition Theory

Online Asynchronous

30773

Instructor: Dr. Octavio Pimentel

Description: This class introduces students to the field of Contemporary Composition Theory and a number of conversations about composition studies within the profession. The texts for the class are not meant to be a "canon," but rather a sampling of the composition field, including rhetoric/composition, basic writing, language/culture, and literacy education. Issues of race, class, gender, and sexuality preference will often be juxtaposed within these contemporary issues of composition.

Books:

Bronwyn T., Williams (2017). *Literacy Practices and Perceptions of Agency*. Routledge:

Philadelphia: Penn.

ISBN 13: 9781138667112

Miller, Susan (2009). *The Norton Book of Composition Studies*. WW. Norton & Co: NY: New York.

ISBN13: 9780393931358

*Articles which will be uploaded to CANVAS

Format: Primarily discussion, with some background lectures and presentations by students and instructor. Because of the ONLINE seminar format, well-informed and thoughtful discussion is expected of all participants.

Evaluation:

- 15% Minor Writing Assignment #1
- 15% Minor Writing Assignment #1
- 20% Annotated Bibliography
- 25% Research Paper Assignment#1
- 25% Research Paper Assignment#2

For more information:

Office Hours: By Appointment

Phone: (512)245-3723

Email: Octavio.Pimentel@txstate.edu

RHETORIC AND COMPOSITION

English 5327.251

Topic: Research Methodologies and Methods in Rhetoric and Composition

T 6:30-9:20pm; Online

#35641

Instructor: Dr. Rebecca Jackson

Description: A core requirement in the MA Rhetoric and Composition program, 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 designs (case studies, ethnographies, autoethnographies); indigenous designs; and quantitative descriptive designs (surveys). Research tools may include observation, interview, artifact and text analysis, narrative, surveys, critical reflection.

Within these methodological traditions, we’ll consider specific commitments or perspectives that often inform particular methodologies, including feminist perspectives, teacher-research perspectives, decolonizing, critical activist perspectives, etc.

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.

Books: Required texts **may** include

- Blakeslee, Ann and Catherine Fleischer. *Becoming a Writing Researcher*. Florence, KY: Routledge, 2007.
- Byard, Vicki. *Bibliographic Research in Composition Studies*. Anderson, SC: Parlor, 2009.
- Feak, Christine and John Swales. *Telling a Research Story: Writing a Literature Review*. U of Michigan Press, 2009.
- Wilson, Shawn. *Research is Ceremony: Indigenous Research Methods*. Fernwood Publishing, 2008.
- Articles and other resources on TRACS

Goals: By semester's end, you will be able to

- Discuss the landscape of current research in rhetoric and composition—how knowledge is made in our fields
- Discuss and critique the paradigms that underpin research methodologies
- Formulate workable research questions
- Practice various research tools/methods as they relate to specific research questions
- Design studies to address research questions
- Write research proposals
- Carry out research

Format: Small and large group discussion; brief lectures

Evaluation: Reading responses, research questions project, short methods discussion papers, final proposal

For more information: please contact Dr. Jackson at rj10@txstate.edu

LITERATURE

English 5346.251

Topic: Southwestern Studies II: Consequences of Region

T and Th 2:00-3:20pm, FH 227

#30774

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

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.

Email: wj13@txstate.edu

LITERATURE

English 5353.251

Topic: Chaucer's ABCs

Th 6:00-8:50pm; Online

#30775

Instructor: Dr. Leah Schwebel

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

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

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

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LITERATURE
English 5354.251
Topic: Milton and the Search for Truth
T 6:30-9:20pm; Online
#36928

Instructor: Elizabeth Skerpan-Wheeler

Description and Goals: John Milton's life and career occurred during a period of revolutionary political, social, theological, philosophical change. Beginning in the early sixteenth century with the Protestant Reformation, western Europeans began to question whether there was a knowable truth and, if so, how we could know whether what we believe was true. Such intellectual figures as the French educational reformer Pierre de la Ramée and the English politician and philosopher Francis Bacon offered distinctive responses to those questions. This seminar will take as its starting point the idea that Milton shared these concerns and that they contributed greatly to the development of his distinctive poetics.

Participants in the seminar will work on these and related ideas as they create and develop projects that will culminate in substantial seminar papers, by way of shorter assignments and presentations over the course of the semester.

At present, the seminar is designed to be delivered as a synchronous, online course.

Books:

John Milton, *The Major Works of Milton*, ed. Stephen Orgel and Jonathan Goldberg.
Oxford UP

Francis Bacon, *The New Organon*, ed. Lisa Jardine and Michael Silverthorne. Cambridge
UP

MLA Handbook, 8th ed.

Evaluation:

Seminar project	30%
Research proposal	15%
Article review	15%
2 reading reports	30% (15% x 2)

Participation 10%

Office Hours: 9:30-10:30 T TH and by appointment (virtual only)

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LITERATURE
English 5368.251
Topic: The New Woman Novelist in Britain
W 6:30-9:20pm, Online
#36929

Instructor: Dr. Kathryn Ledbetter

Description: “Without warning,” *The Woman’s Herald* declared in August of 1893, “woman suddenly appears on the scene of man’s activities, as a sort of new creation, and demands a share in the struggles, the responsibilities and the honours of the world, in which, until now, she has been a cipher.” The *Herald* and other British periodicals of the 1880s and 1890s were announcing the arrival of “The New Woman,” a radical new model for womanhood that was in opposition to traditional feminine stereotypes. These women were staunch advocates of social and political reform. They struggled with nineteenth-century notions of sexual identity and campaigned for gender equity. New Women writers were often journalists who also wrote novels to further popularize their war on paternalistic ideologies and to share the excitements and challenges of shaping a model of self-sufficiency, moral freedom, and hard work. Women such as Sarah Grand, Ella Hepworth Dixon, and Amy Levy demanded opportunities for education, professional careers, political engagement, and independence from requirements of marriage, fashion codes, and propriety. Their writing displays a stark departure from traditional Victorian realism and from the style practiced by the aesthetes of the 1880s and 1890s. Talia Schaffer describes literary features of the New Woman novel:

With multiple characters’ shifting points of view, hallucinatory dream sequences, fragmentary glimpses of alternate modes, refusal of closure, suspension of conventional plot, and an urgent, contemporary, transparent prose style borrowed from journalism, the New Women’s writing differed noticeably from the aesthetes’ symbolic allusive, learned prose. Above all, however, the New Women novels were the first, most recognizable, and bestselling corpus of explicitly feminist literature (p. 204-205, *Literature and Culture at the Fin de Siècle*).

This course will study the New Woman genre and the culture that produced it.

Books: (Please order only the Broadview editions listed) Carolyn Christensen Nelson, ed., *A New Woman Reader* (Broadview); Charlotte Mary Yonge, *The Clever Woman of the Family*, ed. Clare A. Simmons (Broadview); Rhoda Broughton, *Cometh Up as a Flower*, ed. Pamela K. Gilbert (Broadview); Ella Hepworth Dixon, *The Story of a Modern Woman*, ed. Steve Farmer (Broadview); Amy Levy, *The Romance of a Shop*, ed. Susan David Bernstein (Broadview); Mary Augusta Ward, *Marcella*, ed. Beth Sutton-Ramspeck & Nicole B. Meller (Broadview); and Edith Johnstone, *A Sunless Heart*, ed. Constance D. Harsh (Broadview).

Evaluation: Two critical research essays, 80%; in-class writing, 20%. Attendance policy will be enforced.

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LITERATURE
English 5371.251
Topic: Working-Class Literature
W 6:30-9:20pm; Online
#36930

Instructor: Simon Lee

Description/Goals: This seminar invites participants to consider portrayals of social class and labor in literature, specifically focusing on the way cultural production shapes our understanding of socioeconomic difference, issues pertaining to poverty, and shifting categories of “work.” To that end, the seminar asks us to consider what we mean when we talk about class, forms of labor, and the kinds of culture(s) that spring from labor-related issues. It should be noted, though, that this course does not offer a panoramic survey of the history of working-class literature, nor does it encompass broad coverage of global working-class narratives; the texts are primarily British and relatively contemporary even though the topics and themes discussed carry a universal valence. Secondary sources will serve to contextualize, complicate, and offer insight into the possible ways that “working-class literature” might be theorized. The seminar’s premise is that “working-class literature” is highly-contingent, meaning that it is near-impossible to define a genre let alone police its boundaries. To that end, the course takes a more cautious approach to what might constitute working-class writing.

Given the above, what this seminar will do is introduce participants to ways of thinking about literature as it pertains to issues of social class and labor. Those who successfully complete the course will gain insight into how literature colors our understanding of socioeconomic difference, how it shapes our comprehension of “work,” and how it challenges our conception of “genre.” Participants will consider a range of literary voices, the way that class and labor issues intersect with other categories of identity, and the way that such texts can be discussed in relation to such a dynamic and mercurial topic.

Books: Tentative authors *may* include: Ethel Carnie Holdsworth, Walter Greenwood, Kenneth Waterhouse, JG Ballard, Pat Barker, Kazuo Ishiguro, Sunjeev Sahota, Jessica Andrews, and Bernardine Evaristo. Tentative secondary criticism *may* include readings from the Marxist tradition, “Birmingham School” Cultural Studies, Working-Class Studies, and recent criticism on the future of labor.

Evaluation: Tentative assignments *may* include Analysis Guides (handout-style documents with hypothetical arguments and provocations), Critical Engagement Responses (annotated summaries of pertinent texts accompanied by personal responses), Proposal / Annotated Bibliography, Conference Paper (on a course text), Attendance / Participation.

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LITERATURE
English 5384.251
Topic: Spatial Literary Studies
F 12:30-3:20pm; Online
#38479

Instructor: Robert T. Tally Jr.

Description: Following the “spatial turn” in the humanities, scholars and critics have paid increasing attention to matters of space, place, and mapping in literature. In some cases, this has also included explicitly interdisciplinary research that brings the insights of architecture, art history, geography, urban studies, and other fields to bear on literary and cultural studies. In others, the spatial turn has led to distinctive new approaches to literature, including geocriticism, geopoetics, literary geography, and spatially oriented critical theory, all operating more-or-less within the traditional boundaries of the work done in language and literature departments. The new literary critical, historical, and theoretical approaches associated with the spatial turn have engendered corresponding changes to the ways in which literature is taught and studied. With a heightened sense of awareness of space and place, modern language and literature scholars have helped to develop new readings of familiar texts, to introduce texts and themes previously ignored, and to open up alternative spaces for inquiry in the classroom and beyond. Drawing on recent and ongoing work in these areas, this course will examine key texts, theorists, and themes in spatial literary studies today. We will also look at the field more broadly, connecting its concerns with those of other areas of modern critical practice.

Goals: (1) To become familiar with several important texts, critics, and themes in spatial literary studies; (2) to understand the roles of space, place, and mapping in literary and cultural studies; and (3) to analyze particular works of spatial criticism and theory.

Required Books: The reading list has not been finalized, but likely texts may include Gaston Bachelard, *The Poetics of Space*; Raymond Williams, *The Country and the City*; Gloria Anzaldúa, *Borderlands / La Frontera*; Edward Said, *Culture and Imperialism*; Peter Turchi, *Maps of the Imagination*; and Marie-Laure Ryan et al., *Narrating Space / Spatializing Narrative*; along with readings from such theorists as Walter Benjamin, Mikhail Bakhtin, Michel Foucault, Fredric Jameson, Edward Soja, and Bertrand Westphal, among others.

Format: Seminar (interactive lecture and discussion).

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

Office: M09 (but mostly working from home Fall 2020) **Fall office hours:** By appointment

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

LITERATURE
English 5388.251
Topic: Narratives of Immigrants, Refugees, and Forced Displacement for Youth
M 6:30-9:20pm; FH G04
#38480

Instructor: Nithya Sivashankar

Description/Goals: In this course, we will explore ideas surrounding what immigration and forced displacement mean for children and young adults through the study of narratives by and about immigrants and refugees for youth. We will begin with an exploration of ideas surrounding

what home means and what being displaced from home would entail. We will subsequently read stories about immigrants and forcibly displaced people from Vietnam, Syria, India, Pakistan, Iran, Mexico, Kenya, Canada, and the United States of America by engaging with varied formats of narratives such as picture books, comics, graphic novels, verse novels, and short stories; and diverse genres such as historical fiction, non-fiction, memoir, contemporary realistic fiction, and fantasy. Through discussion, collaboration, and reflection, we will inquire into the following non-exhaustive list of questions:

- How do we critically read, write, and think about narratives of immigration and forced displacement?
- How does children's and young adult literature portray immigrants and forcibly displaced people? Who are these texts being written by, and who are their target audiences?
- What are some of the common discourses surrounding immigration that are prevalent in literature produced for youth in the United States of America? What are those that are circulating in publications for children and young adults around the world?
- What are the ways through which we can employ an intersectional lens to read narratives about immigrants, refugees, asylum seekers, adoptees, and internally displaced people?

Secondary resources will include literary essays, government documents, field reports, oral histories, editorials, opinion pieces, podcasts, TED talks, blog posts, and social media narratives.

Books: To be decided. Possible readings may include:

- *Darius the Great Is Not Okay* (Adib Khorram)
- *How I Became a Ghost* (Tim Tingle)
- *Inside Out and Back Again* (Thannha Lai)
- *Ms. Marvel Vol. 1: No Normal* (G. Willow Wilson and Alphonso Herring)
- *Palimpsest: Documents From a Korean Adoption* (Lisa Wool-Rim Sjöblom)
- *Stepping Stones: A Refugee Family's Journey* (Margriet Ruurs and Nizar Ali Badr),
- *The Arrival* (Shaun Tan)
- *The Distance Between Us* (Reyna Grande)
- *The Marrow Thieves* (Cherie Dimaline)
- *The Night Diary* (Veera Hiranandani)
- *When Stars Are Scattered* (Victoria Jamieson and Omar Mohamed)
- *Where Are You From?* (Yamile Saied Méndez and Jamie Kim)

Evaluation:

Engagement and Participation 10%

Weekly Discussion Questions 35%

Presentation 15%

Research Paper Proposal 15%

Final Research Paper (12-15 pages) 25%

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LITERATURE
English 5395.251
Topic: Mainstream Queer Cinema
T 6:30-9:20pm; FH 130
#30818

Instructor: Dr. Victoria Smith

Description: This course provides an introduction to American mainstream queer cinema. Concentrating mostly on texts from the last 30 years, we will consider what gets to “count” as a queer film. Who, what and how should they represent? For what sorts of audiences? In short, we will analyze the contested relationships between spectators and texts, and representations and the real by looking at landmark films. Throughout the class we will examine the constructed nature of sexual identity and how the language of film has articulated those identities. We will also contextualize these films within the rich history of Queer Theory—an area of study that emerged in the late 1980s combining post-structuralist, feminist, and gay and lesbian critiques of identity, subjectivity, sex, gender, sexual desire, difference, and power. We will look at some of the foundational works in Queer Theory and then move to the contemporary relationship between queer theory and critical race studies, feminist theory, performativity, capitalism, and transgender studies.

Tentative Film Texts: *The Children’s Hour, The Celluloid Closet, Tongues Untied, Paris is Burning, Boys Don’t Cry, Philadelphia, Bound, Dallas Buyers Club, Brokeback Mountain, Carol, The Kids are All Right, Moonlight*

Tentative Readings: Gayle Rubin, Michael Warner, Judith Butler, Eve Sedgwick, Sheila Petty, Marco Becquer, E. Patrick Johnson, Mae G. Henderson, Cathy Cohen, bell hooks, Susan Stryker, Sandy Stone, C. Jacob Hale, Jack Halberstam, and others

Format: Engaged discussion, student presentations, mini-lectures; if we must, this will be a synchronous Zoom class

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

For more information: see Dr. Smith via Zoom or email her: vs13@txstate.edu.

MASTER OF FINE ARTS
English 5395.252
Topic: Lorca and Rilke: Demons and Angels
M 6:30-9:20pm; Online
#30820

Instructor: Cyrus Cassells

Description: Using Edward Hirsh’s famous literary study, *The Demon and the Angel: Searching for the Source of Artistic Inspiration*, as an able guide, we will explore in depth the work of two of the 20th century’s greatest and most revered European poets, Federico García Lorca and Rainer Maria Rilke. As poetic constructs, why do Rilke’s famous admonishing angels and Lorca’s earthy but uncanny *duende* remain so mesmerizing?

Objectives: This course provides greater exposure to two celebrated and magnetic European poets, with an emphasis on the metaphysical and spiritual dimensions of their work. We will also

look at Lorca and Rilke-inspired visual art, film, and theater. Any student expertise with Spanish and German will be much appreciated in our discussions.

Books: *The Demon and the Angel: Searching for the Source of Artistic Inspiration* by Edward Hirsh; *Poet in Spain*; *Poet in New York*; *Three Plays* by Lorca; *Selected Poems of Rilke*; *The Duino Elegies and the Sonnets to Orpheus* by Rilke

Evaluation: a take-home essay midterm; a fifteen to twenty-page paper at the end-of-semester; a joint in-class presentation

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MASTER OF FINE ARTS

English 5395.253

Topic: Problems in Language and Literature

Secrets, Suspense, and Revelation: Managing Information in Fiction

Th 6:30-9:20pm; Online

#32121

Instructor: Jennifer duBois

Description/Goals: What makes a surprise feel satisfying, or a revelation feel authentic? How does an author maintain a secret without being coy, or create a coincidence that does not seem contrived? In this course, we will explore how authors effectively manage information in fiction by studying the craft strategies they deploy, including point of view, point of telling, dramatization vs. summary, handling of time, etc. Special attention will be paid to questions of suspense, plausibility, and the difference between mystery and mystification.

Books: TBA

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

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MASTER OF FINE ARTS

English 5395.254

Topic: The Writing Life

M 6:30-9:20pm; Online

#36138

Instructor: Tom Grimes

Description/Goals: While you're in the MFA program, you're taught about writing but not about a writer's life. Of course, no writer's life is like any other writer's life, but some aspects of the life are universal. We'll discuss these. Also, you'll describe your writing life, why you write, and what you hope to accomplish.

Books: *Scratch* edited by Manjula Martin; *How to Write an Autobiographical Novel* by Alexander Chee; *Bird by Bird* by Anne Lamott; *Paris Review* interviews with writers (web access will be provided); and several visits by writers to talk about their writing life.

Evaluation: Discussion; Absences: None. Two absences = B.
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LITERATURE
English 5395.255
Topic: Decolonial Feminist Thought
W 6:30-9:20pm; Online
#38481

Instructor: Dr. Sara A. Ramírez

Description: This course will critically examine decolonial feminist theories and praxis. We begin with the understanding that “Third World feminists” initiated decolonial feminist thought long before the “decolonial turn.” Together, we will explore decolonial feminist thinkers’ attempts to describe, explain, and critique social, political, and economic institutions that affect women of color, particularly in the United States. We will also engage creative decolonial feminist approaches to discussions of gender, race, ethnicity, class, sexuality, citizenship, and other cultural boundaries that have been erected by colonial systems.

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

- How and to what extent have we, individually and as a collective, internalized colonial ideologies?
- How do we define “decolonial,” “feminist,” “theory,” and “praxis”?
- How and to what extent are decolonial feminist theories and praxis useful for the masses?
- What sets creative decolonial feminist texts apart from other creative texts?

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

- Establish an understanding of decolonial feminist theories and praxis
- Historicize the sociopolitical and economic issues that have faced and continue to face U.S. women of color
- Situate 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

(Tentative) Books: Gloria Anzaldúa’s *Light in the Dark/Luz en lo oscuro* (2015); Ania Loomba’s *Colonialism/Postcolonialism* (2007); Audre Lorde’s *The Selected Works of Audre Lorde* (2020); ire’ne lara silva’s *flesh to bone* (2013); and various texts made available through Canvas.

Evaluation: Discussion participation (15%); weekly annotations (15%); presentation and discussion facilitation (20%); proposal for a conference-length paper (10%); conference-length paper (20%); final project (20%)

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