

Graduate English Course Descriptions

Summer/Fall 2020

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 03/03. 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

With the exception of **English 5317.002: Portraiture**, 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 Erica Carlson (marc@txstate.edu) with questions about MARC courses. Contact Dr. Becky Jackson (rj10@txstate.edu) with advising/degree audit questions. To enroll in **English 5317.002: Portraiture** contact Dr. Flore Chevallier (fc@txstate.edu) by March 13, 2020 to be placed on the course list and authorized for enrollment. **Instructions for non-MARC students:** Contact Dr. Flore Chevallier (fc@txstate.edu) to be added to course wait lists. To allow new MARC students to enroll in courses, non-MARC students will be informed of the possibility to take MARC courses a week prior to classes starting in the Fall.

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

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 03/09 and due 03/13. Contact graduate assistant Caitlin Starks (matc@txstate.edu) with questions about MATC courses. Contact Dr. Aimee Roundtree (akr@txstate.edu) with advising/degree audit questions. (2) Contact Dr. Flore Chevallier (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 Chevallier (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 Fall.

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

Registration begins on Monday, March 30th.

Summer Courses

Summer I

TECHNICAL COMMUNICATION

English 5314.501

Topic: Writing Software Documentation

Online

#50878

Instructor: Pinfan Zhu

Description: Numerous software applications and programs are created every year. Our daily life and workplace life are inseparable from using these software tools for different purposes. Thus, writing software documentation becomes one of the important skills a technical writer must command in his/her professional career. English 5314 is just such a course that develops students' expertise in the management and production of writing for both print and online media that supports the efficient and effective use of software in its intended environment. Major genres include software and hardware manuals such as tutorials, procedures, and reference. Students will also learn how to manage projects, how to address issues of user analysis, text design, page design, task-oriented manuals, and translation management. The class is basically discussion-based, but we do have other class activities such as exercises, group critique, team project on usability test. Since the class is mainly online, you have to use my teaching website, TRACS, Adobe Connect for class meetings and other reference websites. Most activities will be conducted online, so students need to learn how to use some online tools for their assignments or presentations. Details will be found in the syllabus. We meet every Tuesday and Thursday from 5:30 to 9:50 pm for a summer session, and you mainly complete assignments, projects, and exercises on Thursday evenings.

Book:

Evaluation:

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

Office: FH M18

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LITERATURE

English 5353.501: Studies in Medieval Literature

Topic: The Development of English

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

#51363

Instructor: Dr. Susan S. Morrison

Description: This course provides an overview of the historical development and changes of English from its Indo-European roots to modern American English and the other "Englishes" that exist throughout the world today. We will discuss the origins and growth of the English language with particular attention to the social, cultural, and historical contexts for phonological (pronunciation), morphological (form of words), and grammatical changes. We will also examine dialects, spelling, and dictionaries. This course is vital for understanding American English today and for understanding literature written in English in both the medieval and postmedieval periods.

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

Format: Two midterms, two four-page analysis papers (due June 8th and June 17th), academic conference paper (due July 1st), and one final exam.

Evaluation:

- Final exam: 15%
- Short Papers: 30% [15% each]
- Mid-term Tests: 20 % [10% each]
- Academic Conference Paper: 25%
- Participation, attendance and in-class work: 10%

Office: FH M12 **Spring Office Hours:** MW 10:30-11:30 and by appointment

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Summer II

TECHNICAL COMMUNICATION

English 5314.751

Topic: UX and Usability Research

Online

#52881

Instructor: Dr. Aimee Roundtree

Description/Goals: This course explains how to plan, conduct, and analyze usability and UX research to understand the way users interact with different products, in order to improve the products. It situates both within the field of audience analysis, and it covers the principles and methods of this form of applied research. The course covers concepts of UX and usability research in the context of relevant literature, as well as best and new practices in the field. The course also offers hands-on learning experiences with the UX and Usability Research Laboratory. The course requires planning, designing, and conducting usability and UX research, then analyzing data and reporting the findings.

Books: (Possible)

- *Observing the User Experience: A Practitioner's Guide to User Research*, Second Edition.

- *Measuring the User Experience: Collecting, Analyzing, and Presenting Usability Metrics*, Second Edition.
- *Quantifying the user experience: practical statistics for user research*
- *UX Research: Practical Techniques for Designing Better Products*
- *Research Methods in Human-Computer Interaction*

Evaluation: User Tests, Report, White Paper or Book Review, Presentations, Reading Responses

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Fall Courses

LITERATURE

English 5301.001

Topic: Literary Scholarship

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

#10363

Instructor: Dr. Robert T. Tally Jr.

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

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

Books: The reading list has not been finalized, but texts will include a variety of works of literary criticism, history, and theory.

Format: Seminar (interactive lecture and discussion).

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

Office: FH M09 **Spring Office Hours:** T-TH 12:30–2:00, and by appointment.

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Email: robert.tally@txstate.edu

LITERATURE
English 5302.001
Topic: Temporalities
T 6:30-9:20 pm; FH 130
#15348

Instructor: Kate McClancy

Description: Time travel. Alternate histories. Parallel universes. Despite relativity theory, time remains stubbornly vectorized—except, of course, in fiction. In books, films, comics, and video games, we can escape the tyranny of the fourth dimension. This class will consider the attraction of non-linear narrative’s creation and detangling of temporality. At the same time, we will investigate how different media create, modify, or undo time itself.

Books: Various critical readings. Primary texts may or may not include: Faulkner, *The Sound and the Fury*; Vonnegut, *Slaughterhouse-Five*; and Butler, *Kindred*; the films *Sherlock Jr.* (1924), *Citizen Kane* (1941), *Rashomon* (1950), *The Terminator* (1984), *Reservoir Dogs* (1992), *eXistenZ* (1999), *Memento* (2000), *Donnie Darko* (2001), *Mulholland Dr.* (2001), *Eternal Sunshine of the Spotless Mind* (2004), *Edge of Tomorrow* (2014), *Dunkirk* (2017), and *Bad Times at the El Royale* (2018); the comics *X-Men: Days of Future Past*, *Watchmen*, and *Paper Girls*; and episodes of *Star Trek*, *The Man in the High Castle*, and *Rick and Morty*.

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

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TECHNICAL COMMUNICATION
English 5310.001
Topic: Digital Writing and Culture
T 6:30-9:20 pm; FH G04
#15349

Instructor: Deborah Balzhiser

Description/Goals: *This new course topic is currently under development. It is aimed at students (from any graduate program) interested in studies of rhetoric, writing, and technology. I’ll refine this broad statement over the summer. As I do, it will still be the case that students can focus their assignments according to their own interests so long as they sit at the intersection of core course concepts, digital communication technology, and culture.* Donna Haraway tells us that “Technology is not neutral. We’re inside of what we make, and it’s inside of us. We’re living in a world of connections—and it matters which ones get made and unmade.” In this class, we’re concerned about those connections, what gets made and unmade, and how and with what consequences. What happens when individuals, groups, organizations, culture, are mediated? What does it mean for our habits and behaviors that a digital platform has a share button? What happens when you add an upvote feature? We’ll use a computer and writing lens, particularly McLuanesque meets posthumanism, to explore and better understand relationships between

features of digital technologies and culture. We'll focus on a few key disciplinary conversations, but there are so many possibilities we could fill years of classes. As such, students will each be able to apply our theories, thinking, and research to their own areas of interest so long as it is at the intersection of our core conversations, writing, digital technologies, and culture. While we won't cover all of these topics directly, students might consider such guiding questions in their assignment responses: How is [a given communication technology] situated within a historical trajectory (e.g., the pen, the phone, virtual reality)? How does the design of a [specific technology or feature thereof] effect bodies (e.g. gender, abilities, size, etc.)? How does the presence of this [specific feature] change our habits or behaviors? How does access or use of technology divide people politically or economically? How our interpersonal relationships or communities impacted by [a specific instance of a specific digital technology]? In what ways are the [specific instance of a digital media] racialized or gendered? How does [a specific instance of digital media] serve to complicate, diversify, deconstruct or recreate cultural and social boundaries in the understanding class? How might [a specific application or use of a digital technology (existing or new)] offer alternatives for a particular identity or community?

Books: Expect 100 (\pm 20) of reading each week. I am currently considering texts. Some main contenders are anything from the Polity Press series *Digital Media and Society* (e.g., *YouTube, Twitter, Search Engine Society*); Valls & Vie's *Social Writing/Social Media: Publics, Presentations, and Pedagogies*; Leaver's *Instagram: Visual Social Media Cultures* (*Digital Media and Society*); McKee's *Digital Writing Research: Technologies, Methodologies and Ethical Issues* (*New Dimensions in Computers and Composition*); John R Gallagher's; Douglas Eyman's *Digital Rhetoric: Theory, Method, Practice* (*Digital Humanities*); Vincent Miller's *Understanding Digital Culture*. There will also be assigned articles. Texts that might be good for you but may be too specific for everyone include Wachter-Boettcher's *Technically Wrong: Sexist Apps, Biased Algorithms, and Other Threats of Toxic Tech*; Eubanks's *Automating Inequality*; Noble's *Algorithms of Oppression: How Search Engines Reinforce Racism*; Jackson's *#HashtagActivism: Networks of Race and Gender Justice*. Maybe consider Kernighan's *Understanding the Digital World: What You Need to Know about Computers, the Internet, Privacy, and Security*. Popular press readings of interest might include Johnson's *Everything Bad Is Good for You*, Carr's *The Big Switch or The Shallows*, Turkle's *Alone Together: Why We Expect More from Technology and Less From Each Other*; Standage's *Writing on the Wall: Social Media—the First 2,000 Years*. People tend to like Clay Shirky—and he has TED talks.

Evaluation: Probably 3 short scholarly texts [1 must be mediated] (30%), 1 medium-long scholarly text [MATC must mediate] (20%), 2 technology demos (10%), presence (5%), weekly homework (10%), in-class activities (5%), weekly online reading & technology discussions (20%)

Office: ASBN 101A (inside the University Writing Center) **The best way to reach me**

Phone: (512) 245-7660 (second best way to reach me)

Email: dm45@txstate.edu (not at all the best way to reach me)

LITERATURE

English 5312.001

Topic: Editing the Professional Publication

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

#10365

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

Phone: (512) 245-0351

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MASTERS OF FINE ARTS

English 5312.002

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

T and TH 5:00-6:20 pm; FH G04

#10366

Instructor: Amanda Scott

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 (15%)
- Evaluation of Submissions (15%)
- Contribution of Original Content (20%)
- Weekly Topics & Discussion (15%)
- Editorial Apprenticeship/Special Projects (20%)
- End-of-Semester Report & Portfolio (15%)

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TECHNICAL COMMUNICATION

English 5313.001

Topic: Technical Editing

T 6:30-9:20 pm; Online

#13037

Instructor: Dr. Scott Mogull

Description/Goals: In this editing course, we will cover professional copyediting skills and the publishing industry. The first half of the course is similar to an advanced undergraduate course in editing. In the first part of the course, you will learn the foundations of sentence-level editing and you will have weekly editing practice assignments that we discuss in class (becoming an effective copyeditor requires a lot of hands-on practice as well as an openness to alternative solutions). The second half of this course explores editing management and publishing. In this part of the course, students will learn comprehensive editing, electronic editing, and the fundamentals of digital publishing. In this graduate course, students will research and prepare training (or teaching) presentations that cover advanced editing skills, software, and management issues in editing. Students will conduct an online training session (presentation) to the other students in the class (the training presentations will be the type of presentations that a manager would provide to a team of editors or technical writers). Upon successful completion of the course, students will be prepared to work as editors or lead editors in professional settings.

Books: *Technical Editing (5th ed.)* by Rude and Eaton. Pearson.

Evaluation:

Anticipated course assignments and weight are as follows:

- | | |
|---|-----|
| • Weekly Reading Quizzes | 25% |
| • Foundations of Editing Exam (Midterm) | 25% |
| • Homework (“Homework” only, not workshop activities) | 25% |
| • Training (Teaching) Presentation | 25% |

Office: FH 137

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TECHNICAL COMMUNICATION

English 5313.002

Topic: Visual Rhetoric

W 6:30-9:20 pm; Online

#18663

Instructor: Pinfan Zhu

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

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

Evaluation:

- 20% Reading responses (5 responses)
- 20% Class exercises
- 20% Three short papers
- 15% Analytical paper
- 5 % Photoshop project
- 20% Document Design Project

Office: FH M18

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TECHNICAL COMMUNICATION

English 5314.001

Topic: Writing for Publication

M 6:30-9:20 pm; Online

#16876

Instructor: Dr. Miriam Williams

Description: Because of the interdisciplinary nature of Technical Communication, publication opportunities exist in academic journals, trade publications, popular magazines, and online. This Writing for Publication course will introduce students to our field's publishing standards and processes. The course will also provide students an opportunity to revise previously written work for consideration for publication.

Course Objectives/Goals: Students in this course will learn to 1) analyze publications and audiences for their work, 2) provide feedback to peers using criteria from various professional publications, 3) submit a manuscript for review by external reviewers, 4) revise and submit a manuscript based on feedback from external reviewers, 5) create the front and back matter required for professional publications, and 6) submit a manuscript for consideration for publication.

Evaluation:

- Selection of appropriate publication for your work (Short proposal, abstract, and cover letter to editor) 20%
- Weekly peer reviews and revision 20%
- First Submission to external reviewers 20%
- Second Submission & Summary of Revisions Letter 20%
- Submission to Publication 20%

Office: FH 132

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TECHNICAL COMMUNICATION

English 5314.002

Topic: Proposal Writing

TH 6:30-9:20 pm; Online

#18664

Instructor: Dr. Aimee Roundtree

Description/Goals: The course will engage students in searching for public and private funding sources and writing grant proposals for real-world funding needs. They will use print and electronic tools for identifying funding sources, preparing proposals, and making professional presentations. They will learn about the grant cycle and budgeting basics, as well as databases and other resources for identifying funding opportunities.

Possible Books:

1. *Winning Grants Step by Step: The Complete Workbook for Planning, Developing and Writing Successful Proposals*, 4th Edition
2. *Creating winning grant proposals: a step-by-step guide*
3. *Grant Writing: Practical Strategies for Scholars and Professionals*
4. *The Field Guide to Fundraising for Nonprofits: Fusing Creativity and New Best Practices*

Evaluation: Book Review, Letter of Intent, Proposal, Presentations, Reading Responses

Office: FH 313

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RHETORIC AND COMPOSITION

English 5317.002

Topic: Portraiture

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

#18665

Instructor: Dr. Laura Ellis-Lai

Description/Goals: This course will provide a methodologically rigorous grounding in the qualitative research methodology called Portraiture. You will plan and conduct a creative-scholarly research project that incorporates library research, interviews, site visits, and personal reflection on a topic of your choice from the field of composition studies. Your final portrait will weave scholarly narrative exploring the themes you will uncover and discover during your research, culminating in an essay of publishable quality that you may choose to submit to a professional journal in the field. For students pursuing a thesis, this course will help you understand how to develop human subject research protocols for IRB review. You will also receive support in identifying professional journals and conferences where you may present your final project.

Books: Selected readings available in Alkek databases (via CANVAS) and our methodology textbook, *The Art and Science of Portraiture*, written by Sara Lawrence-Lightfoot and Jessica Hoffman Davis (1997)

Evaluation: The grade will be based on reading, presentations, assignments during the semester, and the final project.

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RHETORIC AND COMPOSITION

English 5317.003

Topic: Writing for Social Justice

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

#18668

Instructor: Dr. Octavio Pimentel

Description: Social justice generally refers to the idea of creating a society or institution that is based on the principles of equality and solidarity, that understands and values human rights, and that recognizes the dignity of every human being. Social justice is also a concept that some use to describe the movement towards a socially just world. With that in mind, this class will address various social injustices of the world. Paying close attention to the US, this class will explore the social injustices as they relate to language minorities, people of color, lesbian/gay/bisexuals, women, and the poor. As part of this class, students are expected to engage in “social action research” as a way to address the social injustices that they are particularly interested in.

Books:

- McNiff, Jean. *Action Research: All You Need to Know*. SAGE Publishing, 2017, Print.
 - (ISBN-13: 978-1473967472)
- Michie, Gregory and Gloria Ladson-Billings. *Same as It Never Was: Notes on a Teacher's Return to the Classroom*, New York: Teachers College Press, 2019. Print.

- (ISBN-13: 978-0807761960)
- Stulberg, M. Lisa. *LGBTQ Social Movements*. Polity, 2017. Print.
- (ISBN-13: 978-0745656083)

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

Evaluation:

- 25% Social Action Newsletter/Webpage
- 30% Social Action Video
- 35% Social Action Research Project
- 10% Multimedia Presentation

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LITERATURE

English 5321.001

Topic: The Family in Contemporary Fiction

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

#15350

Instructor: Allan Chavkin

Description: We will use an interdisciplinary approach to explore some of the best novels and shorter works that focus on the family in crisis from the post-World War II period to the present. Although we will discuss the major topics and techniques of the fiction on the syllabus, the key focus of the seminar will be on the portrayal of the family; such an exploration should result not only in enhancing our appreciating the literary art of the writers but also in enhancing our understanding of our own lives and how the family functions and shapes lives in complex ways. Fiction provides a superb laboratory for exploring family dynamics.

Goal: To learn about current ways of thinking about the family, including learning about family systems theory, and to use that knowledge to explore family dynamics in important works of post-World War II fiction. Tolstoy's novel *Anna Karenina* opens with this belief: "Happy families are all alike; every unhappy family is unhappy in its own way." We will consider if that assertion is true by examining stories of families in crisis. We will avoid using theories from family psychology and other sources in such a way that literary works are reduced to neat predictable models. Our intention will be to use literary works in such a way that they aid us in explaining and developing the theory while at the same time applying the theory so that it illuminates the novel or novella that we are investigating. In short, as Herman Rapaport succinctly phrases the matter in his book *The Literary Theory Toolkit: A Compendium of Concepts and Methods*: "The theory should illuminate a work, and a work should illuminate a theory" (9). One of the theories that we will consider is family systems theory. The fundamental assumption of family systems theory is that to understand individual family members, one must understand the family system that helps shapes the individual, who helps shape the family system of which he or she is part. The family is an emotional unit or network of interlocking relationships. Family members interact in predictable patterns that underpin the family system. In the family system of interdependent reciprocal functioning, the actions of one family member

reverberate in the family causing various reactions among the other members.

Books: Please note I am still considering which books to include for this course. These books are under consideration: Doris Lessing, *The Fifth Child*; Ian McEwan, *The Cement Garden*; Jane Smiley, *Ordinary Love and Good Will: Two Novellas*; John Updike, *Rabbit Run*; Junichiro Tanizaki, *The Key* (novella); Louise Erdrich, *Shadow Tag*; Saul Bellow, *Seize the Day* (novella); Vivek Shanbhag, *Ghachar Ghochar* (novella). Other writers under consideration: Andre Debus, Angela Carter, Anita Desai, Grace Paley, Jean Rhys, T. C. Boyle, Russell Banks, Penelope Lively, and other writers.

Format: primarily discussion, with oral presentations.

Evaluation: Exam 1, a take-home essay exam (Counts one fourth of your grade); Exam 2—take-home essay exam (Counts one fourth of your grade); Oral Presentation, accompanied by written summary and seven discussion questions (Counts one fourth of your grade); Participation (Counts one fourth of your grade). Because this is a seminar, not a lecture course, and because your attendance and participation in class discussion is essential for its success, participation will count as part of your grade. Your participation grade will be based on your informal comments in class.

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LITERATURE

English 5323.001

Topic: The Autobiographical Voice in Women's Liberation

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

#14138

Instructor: Dr. Geneva M. Gano

Description: Audience expectations, pedagogical plots, assumptions about gender, and strategies of representation are at the heart of this course on autobiographical writings by American women in the sixties and seventies. In this class, we will consider why the first-person voice—memoir, letters, manifestoes, personal poetry—was so compelling to women in this period. We will read and discuss women's autobiographical writings in many genres, including poetry, memoirs, letters, and manifestos, as we examine not only WHAT, but HOW a woman writes about her life. The writings we will read and discuss will reveal women contending with the ways in which their identities are marked, marginalized, traced, and transformed through changing ideas about gender during this exciting historical period. From a historical perspective, we will look at the ways in which major political and social changes in this period created what we sometimes simplistically call "second wave feminism." From a literary perspective, we will consider how the concerns of the women's movement(s) affect the writings in terms of both substance and style.

Goals and Requirements: Students in this course will: critically engage with both primary documents and secondary accounts related to the women's liberation movement; present ideas orally both formally and in class discussions; and complete a conference-length paper (10-12 pages) on this topic.

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

- Sylvia Plath, *The Bell Jar*

- Rita May Brown, *Rubyfruit Jungle*
- Nikki Giovanni, *Gemini*
- Toni Morrison, *The Bluest Eye*
- Kate Millett, *Flying*
- Amy Farrell, *Yours in Sisterhood*
- Ruth Rosen, *The World Split Open*
- Honor Moore, ed., *Poems from the Women's Movement*
- Estelle Freedman, *No Turning Back: The History of Feminism and the Future of Women*
- Baxandall and Gordon, eds., *Dear Sisters: Dispatches from the Women's Liberation Movement*

Format: Discussion, close reading, oral presentations.

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

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LITERATURE

English 5331.001

Topic: Poetry of the American South

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

#14703

Instructor: Dr. John Blair

Description: The tradition of poetry in the American South is one of the richest in American letters. This course will examine southern poetry from its beginnings in Colonial and Antebellum America to the present, with the largest emphasis being placed on Modern and Contemporary southern poetry. Writers that will receive particular attention include Edgar Allan Poe, Robert Penn Warren, Jean Toomer, Allen Tate, Randall Jarrell, James Dickey, Wendell Berry, Ellen Bryant Voight, Yusef Komunyakaa, Charles Wright, and Dave Smith.

Goals: To read and explore the poetic legacy of the American South and its social, environmental, and historical concerns.

Books: All texts will be online.

Format: Seminar

Evaluation: Grades will be based on participation (50%) and a final critical/analytical essay (50%)

Office: FH 216 **Spring Office Hours:** MW 1:00–2:00, and by appointment.

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LITERATURE

English 5345.001

Southwestern Studies I: Defining the Region

T and TH 2:00-3:30 pm; FH 113

#10371

Instructor: William Jensen

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

Books:

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

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

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

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LITERATURE

English 5353.001

Medieval European Literature

Topic: Race in the Middle Ages—Difference and Identity

M 6:00-8:50 pm; FH G04

#10372

Instructor: Dr. Susan S. Morrison

Description: This course focuses on issues of difference and identity as seen through gender, race, religion, and ethnicity in the European Middle Ages through to the fifteenth century. We will take as our starting point scholar Geraldine Heng's contention that "race is a structural relationship for the articulation and management of human differences, rather than a substantive content." These differences include the body, but also religious identity, sexual orientation, geographical origin, and class, among other topics. Reading texts in their historical, social and cultural contexts, we will ask literary critical and theoretical questions of these texts and see how they are integral to study of the medieval period.

Goals: Students will learn how texts concerning difference and identity (race, gender, religious identity, and ethnicity) are integral to the study of the medieval period and how these writings are the foundation for understandings in later centuries. Students will deepen their knowledge of medieval literature and theory, including Critical Race Theory, Postcolonial theory, and Disability and Gender Studies.

Books: (Required Editions)

- *Richard Coeur de Lion*. Ed. And Trans. Katherine H. Terrell. Broadview. 2019. **ISBN-13: 978-1554812783**
- *The Song of Roland*. Trans. Glyn S. Burgess. Penguin. 1990. **ISBN-13: 978-0140445329**
- *The Poem of the Cid. Dual Language Edition with Parallel Text*. Trans. Rita Hamilton and Janet Perry. Penguin. 1985. **ISBN-13: 978-0140444469**
- John Mandeville. *The Book of Marvels and Travels*. Translator Anthony Bale. Oxford: Oxford UP (Oxford World's Classics), 2012. **ISBN-10: 0199600600 ISBN-13: 978-0199600601**
- Wolfram von Eschenbach. *Parzival*. A. T. Hatto, translator. Penguin. **ISBN-13: 978-0140443615**
- *The Siege of Jerusalem*. Ed. And Trans. Adrienne Williams Boyarin. Broadview. 2014. **ISBN-13: 978-1554811588**
- Geraldine Heng, *The Invention of Race in the European Middle Ages*. Cambridge University Press, 2018. **ISBN-13: 9781108381710**
- Material on CANVAS, including articles and webpages and blogs

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

Evaluation:

- Final project/paper: 25%
- Annotated Bibliography: 20%
- The Public Medievalist project: 20%
- Leading class discussion with short paper: 20%
- Participation/attendance/in class work/quizzes: 15%

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LITERATURE

English 5354.001

Topic: Spenser

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

#18666

Instructor: Daniel Lochman

Description/Goals: We will focus on the poetry and culture of one of the most prolific and illuminating writers of Elizabethan culture, Edmund Spenser. We will examine several of his shorter works but concentrate on *The Faerie Queene*, including the poetics it presupposes; its use of language, narrative techniques, and fusion of genres; and its cultural contexts related to religion, philosophy, and culture (especially in relation to gender, colonialism, and the arts). The sovereignty of Elizabeth I forced Spenser and others attached to the royal court to reevaluate assumptions about identity, gender, authority, and power.

Books:

- McCabe, Richard, ed. *The Shorter Poems*. London: Penguin, 2000. **ISBN: 9780140434453**

- Spenser, Edmund. *The Faerie Queene*. 2nd edition. Ed. A. C. Hamilton. Harlow: Longman, 2001. ISBN: 9781405832816

Evaluation:

- Report on a critical essay or cultural background 10%
- Annotated bibliography 20%
- Close reading / analytic paper (1750-2000 words) 25%
- Longer documented paper (2500-3000 words) 30%
- Final examination: take-home essay 15%

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LITERATURE

English 5359.001

Studies in Restoration and Eighteenth-Century Literature

Topic: Comedy, Cruelty, and 18th-Century Satire

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

#16879

Instructor: Dr. James Bryant Reeves

Description/Goals: Satire is once again a dominant mode of political discourse. In the wake of the divisive 2016 presidential election, #metoo, and the Black Lives Matter movement, popular satires like *Saturday Night Live* and *It's Always Sunny* seem to have developed a newfound moral purpose. With this in mind, our class examines the “golden age” of satire: the eighteenth century. By examining eighteenth-century texts alongside more contemporary satires and work written by scholars who study the genre, we will ask the following questions: What *is* satire? Is it necessarily progressive or conservative? How effective is it? What are its ethical limits, and what moral commitments and ideals does it entail? What do eighteenth-century satires, in particular, teach us about Enlightenment-era conceptions of race, gender, empire, religion, and so forth? And, finally, what do we make of satire’s reinvigorated sense of urgency in our own historical moment?

Books: Possible readings include eighteenth-century satires by Aphra Behn, Jonathan Swift, Alexander Pope, John Gay, Eliza Haywood, Frances Burney, and Laurence Sterne; more contemporary satires like *It's Always Sunny*, *The Colbert Report*, and *SNL*, as well as novels by Evelyn Waugh, Paul Beatty, and Margaret Atwood; and secondary readings by scholars such as Felicity Nussbaum, Ashley Marshall, Charles A. Knight, Simon Dickie, and more.

Evaluation: One short (250-word) presentation; two 6–7 page presentations; one 15-page seminar paper

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LITERATURE

English 5371.001

Topic: Experimental Modernisms

W 6:00-8:50 pm; FH 253

#16880

Instructor: Julie McCormick Weng

Description/Goals: In a now infamous turn of phrase, Ezra Pound described modernism as an opportunity for artists to “make it new.” But *how*? By what means did they make literature, music, architecture, and art new? In this course, we will focus on literary modernism, and we will explore texts—including poetry, drama, and prose—composed by writers who sought newness through innovations in literary form and content. Penning explosive manifestos and aesthetic philosophies, many of these modernists were affiliated with submovements and artistic communities defined by experimentation. These Symbolists, Vorticists, Imagists, Dadaists, Futurists, Avant Gardists, and members of the Bloomsbury Group show that modernism was not a singular, coordinated movement; it was a broader shift toward testing art’s capacity for multiplicity. The outcome of these experimental modernisms was a range of new approaches for creatively capturing the *Zeitgeist* of the age. Although this is a course in British literature, we will hold that term loosely. Modernism was a transnational movement, where issues of Empire and world war muddled concepts of national identity and displaced people, and where border crossings and artistic exile were common experiences. With this in mind, our course contents will include readings from English authors such as HG Wells, EM Forster, Virginia Woolf, Wyndham Lewis, and Mina Loy as well as texts from writers with more complex relationships to Great Britain, such as WB Yeats, Rabindranath Tagore, James Joyce, Jorge Luis Borges, HD (Hilda Doolittle), Samuel Beckett, and Jean Rhys. The works of these modernists show that cross-cultural collaborations were common, with Yeats composing the introduction to Tagore’s *The Post Office*, for instance, and with Lewis cowriting the Vorticist manifesto with Pound, Helen Saunders, and others. These collaborations exemplify the global currents of modernist production and experimentation, currents which inspire the formation and circulation of literature still today.

Books:

- EM Forster – *The Machine Stops* (978-1609420666)
- James Joyce, *A Portrait of the Artist as a Young Man*, edited by John Paul Riquelme (978-0393926798)
- Virginia Woolf – *The Waves* (978-0156949606)
- Samuel Beckett – *Waiting for Godot* (978-0802144423)
- Jean Rhys – *Wide Sargasso Sea* (978-0393960129)
- Mina Loy – *The Lost Lunar Baedeker* (978-0374525071)

Evaluation: Presentations, Essays, Annotated Bibliography, Conference Research Paper and Presentation or Creative Final Project Option.

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RHETORIC AND COMPOSITION

English 5383.001

Topic: History of Rhetoric / Rhetorical Theory

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

#14704

Instructor: Dr. Eric Leake

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

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

Books (tentative): Bizzell, Patricia and Bruce Herzberg, editors. *The Rhetorical Tradition*, 2nd edition. Bedford / St. Martins, 1990.

Format: Class discussions and student presentations.

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

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LITERATURE

English 5389.001

Topic: The Golden Age of Children's Literature

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

#16881

Instructor: Graeme Wend-Walker

Description: The period extending from the second half of the nineteenth century into the first decades of the twentieth is broadly recognized as the most exciting period in the history of publishing for children. An extraordinary flourishing of talent, and a radically altered view of childhood, combined to leave an indelible mark on writing for children. Many of the books produced during this period are now considered part of the great "canon" of children's literature, and remain popular with readers to this day. This course will exam key works from the Golden Age, alongside a variety of critical responses to them. We will consider issues of historical and cultural context with attention to the development of a new kind of narrative voice that addresses the child reader as an engaged participant in the storytelling process. Students are expected to conduct independent research beyond the required reading list and are expected to come to class prepared to actively participate in group discussion.

Goals: To introduce students to key works from the period and to the critical methods used to analyze and evaluate them, and to develop independent research skills.

Books: (these specific editions are required; please note that Broadview will bundle their books for a discount). LIST SUBJECT TO CHANGE.

1. Carroll, Lewis. *Alice's Adventures in Wonderland and Through the Looking-Glass*. 1865, 1871. Edited by Richard Kelly. Broadview, 2015.
2. Alcott, Louisa May. *Little Women*. 1868-69. Edited by Anne Hiebert Alton. Broadview, 2001.

3. MacDonald, George. *At the Back of the North Wind*. 1871. Edited by Roderick McGillis and John Pennington. Broadview, 2011.
 4. Twain, Mark. *The Adventures of Tom Sawyer*. 1876. Edited by Lucy Rollin. Broadview, 2006.
 5. Stephenson, Robert Louis. *Treasure Island*. 1883. Edited by John Sutherland. Broadview, 2011.
 6. Haggard, H. Rider. *King Solomon's Mines*. 1885. Edited by Gerald Monsman. Broadview, 2002.
 7. Baum L. Frank, *The Wonderful Wizard of Oz: The Wizard of Oz, The Emerald City of Oz, Glinda of Oz*. 1900. Penguin, 1998.
 8. Nesbit, E. *The Railway Children*. 1906. Puffin-Penguin, 2011.
 9. Montgomery, L. M. *Anne of Green Gables*. 1908. Edited by Cecily Devereux. Broadview, 2011.
 10. Barrie, J. M. *Peter Pan*. Edited by Anne Hiebert Alton. 1911. Broadview, 2011.
 11. Lindsey, Norman. *The Magic Pudding*. 1918. Martino, 2012.
- (Additional primary and critical texts will be provided.)

Format: Primarily group discussion, with presentations from students on both primary and secondary texts, and mini-lectures on background material by the instructor.

Evaluation:

- Attendance and Participation 10%
- Class Presentation – Primary Text 10%
- Short Paper – Presentation Write-up 15%
- Class Presentation – critical text 10%
- Annotated Bibliography 20%
- Final Research Paper 35%

Office: FH 240 **Spring 2020 Office Hours:** MWF 12-1, or by appointment.

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MASTERS OF FINE ARTS
English 5395.001
Topic: Women's Epics for Writers
M 6:30-9:20 pm; FH 253
#10375

Instructor: Cecily Parks

Description/Goals: The epic has been defined, in literary history, as a long poem about a heroic journey undertaken by a single person or group of people. Often these epics were fantastic and dramatic. They told stories that have shaped the way we understand violence, nation building, fidelity, and masculinity. Often these epics were written by men about men. In the 20th and 21st century, women writers have used the epic to address women's lives, including women's particular adventures, conquests, and tragedies. This class will ask: How are women's epics perpetuating or breaking with literary tradition? What experiences do they represent, and why is it important to represent them in a long poetic form? Our readings of 20th and 21st century texts will include a version of Homer's *Iliad* by Alice Oswald and a recent translation of *The Odyssey* by Emily Wilson, the first woman to translate Homer's epic into English. This course is part seminar, part

workshop. We'll spend the first half of the course reading and discussing recent examples of the epic, as well as scholarly essays about the form. In the second half of the course, students will turn in epic-inspired projects of their own for workshop.

Books (Possible):

- Gwendolyn Brooks, *Annie Allen*
- Anne Carson, *Autobiography of Red*
- Bernadette Mayer, *Midwinter Day*
- Maggie Nelson, *Bluets*
- Lorine Niedecker, *Calendar Poems*
- Alice Notley, *The Descent of Alette*
- Alice Oswald, *Memorial: A Version of Homer's Iliad*
- Emily Wilson, *The Odyssey*

Format: Lecture, Discussion, Workshop

Evaluation: Class Participation, Writing Assignments, One In-Class Presentation

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MASTERS OF FINE ARTS

English 5395.002

Topic: Television Writing

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

#12625

Instructor: Douglas Dorst

Description: In this course, students will learn the foundations of television writing. We will read and analyze scripts and watch the shows that grew from them in order to understand how successful episodes are built. We will also study core principles of character, conflict, and structure; practice “breaking” story and organizing and pitching episodes; write dramatic scenes and sequences; and brainstorm story ideas in a supportive, collaborative, and freewheeling classroom simulation of a professional writers’ room. *This course is open to all MFA-Creative Writing students.*

Books: TBD

Evaluation: TBD

Office: FH M08

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