

# Graduate English Course Descriptions

## Summer/Fall 2021

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### 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](mailto: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 03/10. 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](mailto: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](mailto:marc@txstate.edu)) with questions about MARC courses. Contact Dr. Eric Leake ([eleake@txstate.edu](mailto:eleake@txstate.edu)) with advising/degree audit questions. **Instructions for non-MARC students:** Contact Dr. Flore Chevaillier ([fc@txstate.edu](mailto: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 month 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 Chevaillier.

#### TECHNICAL COMMUNICATION

All courses are open to MATC students, on a first-come, first-served basis. Register on CatsWeb as soon as registration opens to secure your spot. Contact Dr. Chris Dayley ([c\\_d470@txstate.edu](mailto:c_d470@txstate.edu)) with advising/degree audit questions. **Instructions for non-MATC students:** Contact Dr. Flore Chevaillier ([fc@txstate.edu](mailto:fc@txstate.edu)) to be authorized to add an MATC course. To allow new MATC students to enroll in courses, non-MATC students will be informed of the possibility to take MATC courses a month 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 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, March 29<sup>th</sup>.**

# Summer Courses

## LITERATURE

### English 5353.501

**Topic: The Development of English**

**MW 5:00-9:20pm; Online**

**#51019**

**Instructor:** Susan Morrison

**Email:** morrison@txstate.edu

**Required Texts:**

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

Material on CANVAS

**Course 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.

**Required written assignments**

Final exam: 20%

Short Papers: 30% [15% each; due June 9 and June 21]

Discussion posts: 15 %

Academic Conference Paper: 25% Due July 2

**Grading Policy:**

Final exam: 20%

Short Papers: 30% [15% each]

Discussion posts: 15 %

Academic Conference Paper: 25%

Participation, attendance and in-class work: 10%

**Office Hours:** by appointment on zoom

# Fall Courses

## TECHNICAL COMMUNICATION

English 5300.001

Topic: Language Problems in Multicultural Environments

M 6:30-9:20pm

Online

#19339

**Instructor:** Dr. Miriam F. Williams

**Description:** This course will introduce students to scholarship on social justice in technical communication. Students will examine social justice issues including linguistic diversity, environmental racism, health disparities, and implications of science denial on vulnerable populations. Students will examine ways that practitioners in the community, government, and industry can use technical communication to solve problems that affect historically marginalized groups. Students will select, read, and synthesize research from the following social justice in technical communication bibliographies, which were compiled over the past year.

**Bibliography of Works by Black, Indigenous, and People of Color in Technical and Professional Communication**

[https://docs.google.com/document/u/0/d/1ybStErUgIQcE5toof\\_1hGuOVh50ICx080qBcXnH2nf8/mobilebasic?usp=gmail](https://docs.google.com/document/u/0/d/1ybStErUgIQcE5toof_1hGuOVh50ICx080qBcXnH2nf8/mobilebasic?usp=gmail)

**CCCC Black Technical and Professional Writing Task Force (2020).** Black technical and professional communication position statement with resource guide. NCTE, retrieved from: <https://cccc.ncte.org/cccc/black-technical-professional-communication>

**Social Justice in Technical and Professional Communication Annotated Bibliography (2021)** <https://docs.google.com/document/d/17v>

[KO7BQsZR27bGwdDzsnmRY6nyzIv6D/edit#heading=h.d9n8y42wwexa](https://docs.google.com/document/d/17vKO7BQsZR27bGwdDzsnmRY6nyzIv6D/edit#heading=h.d9n8y42wwexa)

**Multiply Marginalized and Underrepresented Scholars Bibliography:**

<https://8a18fc0d-11db-40f5-a13f->

[deb40bed8fec.filesusr.com/ugd/b33ff4\\_5c3f690eb8f644cb84e95617c7c291e7.pdf](https://8a18fc0d-11db-40f5-a13f-deb40bed8fec.filesusr.com/ugd/b33ff4_5c3f690eb8f644cb84e95617c7c291e7.pdf)

**Format:** Seminar and online discussions. Synchronous class discussions will be held in our Zoom classroom.

**Evaluation:**

Conference proposal 20%

Preliminary draft of a research paper 20%

Final draft of research paper 20%

Virtual presentation of findings 20%

Class Participation: 20%

**Phone:** (512) 245-3015

**Email:** [mw32@txstate.edu](mailto:mw32@txstate.edu)

**LITERATURE**  
**English 5301.001**  
**Topic: Literary Scholarship**  
**M 6:30-9:20pm; FH 257**  
**#10338**

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

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

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

**Evaluation:** Based on the following: Proposal for presentation & research essay = 20%; 8-10 pp. Research essay = 30%; Weekly responses = 30%; Presentation to the class = 20%. Presentation must include some use of technology or a form of media analysis (film, television, website, etc.)

**Phone:** (512)245-2163 or cell (512)665-2157

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

**LITERATURE**  
**English 5302.001**  
**Topic: Black on Film**  
**T 6:30-9:20pm; FH 130**  
**#15204**

**Instructor:** Dr. Kate McClancy

**Description:** From Edwin S. Porter's 1903 blackface version of *Uncle Tom's Cabin*, American film has had a troubled relationship with what W.E.B. Du Bois called "the problem of the color-line". This course will analyze the representation of African-Americans in American film. We will look at both Hollywood and independent film as well as films made by both Black and non-Black directors. We will consider what appears in the frame as well as what happens off-screen, investigating the role of Black actors and filmmakers in the American film industry throughout the history of the medium.

**Books:** Various critical readings. Films may or may not include *The Birth of a Nation* (1915), *Within Our Gates* (1920), *In the Heat of the Night* (1967), *BlackKklansman* (2018), *Sweet Sweetback's Baadasssss Song* (1971), *Dead Presidents* (1995), *Boyz n the Hood* (1991), *I Can Do Bad All by Myself* (2009), *Bad Boys* (1995), *Beverly Hills Cop* (1984), *Daughters of the Dust*

(1991), *Eve's Bayou* (1997), *Moonlight* (2016), *Set It Off* (1996), *Selma* (2015), *Sorry to Bother You* (2018), *Stormy Weather* (1943), *Get Out* (2017), *Candyman* (1992), *Queen & Slim* (2019).

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

**Office:** FH M24

**Phone:** 512-245-3777

**Email:** [krm141@txstate.edu](mailto:krm141@txstate.edu)

#### TECHNICAL COMMUNICATION

English 5311.001

**Topic: Foundations in Technical Communication**

**Online Asynchronous**

**#10339**

**Instructor:** Dr. Christopher Dayley

**Description/Goals:** Introduction to technical communication is a graduate level course meant to give students a broad understanding of the field of technical communication as both an academic and a professional discipline. In this course students will:

- Study the history of technical and professional communication
- Learn practical technical communication skills
- Understand basic research methods
- Apply basic theoretical concepts related to technical and professional communication

**Evaluation:** As an asynchronous online course, students will participate in online discussions and will be assigned group work that must be done remotely.

**Email:** [c\\_d470@txstate.edu](mailto:c_d470@txstate.edu)

#### MASTER OF FINE ARTS

English 5312.001

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

**T and Th 5:00-6:20pm**

**Online**

**#10340**

**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%)

**Office:** LAMP 309H

**Phone:** (512) 245-6220

**E-Mail:** [aes126@txstate.edu](mailto:aes126@txstate.edu)

#### LITERATURE

#### English 5312.002

**Topic: Editing the Professional Publication**

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

**#10341**

**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

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

**Office:** Brazos 220

**TECHNICAL COMMUNICATION**  
**English 5313.001**  
**Topic: Document Design and Rhetoric**  
**Online**  
**#12971**

**Instructor:** Dr. Aimee K. Roundtree

Please contact Dr. Roundtree at [akr@txstate.edu](mailto:akr@txstate.edu) for further details.

**TECHNICAL COMMUNICATION**  
**English 5314.001**  
**Topic: Technical Marketing Communications**  
**T 6:30-9:20pm**  
**Online**  
**#16630**

**Instructor:** Dr. Scott Mogull

**Description:** Technical Marketing Communication focuses on providing informative (or content-rich) and persuasive information about science and technology innovations to potential consumers. In this graduate seminar, we will:

1. Cover the foundations and ethics of marketing technical products,
2. Analyze the conventional genres of informative (content) marketing, and
3. Examine the use of technology and new media in technical marketing.

In this class, students will learn and practice the following:

- Evaluate the features and benefits of a high-tech product (and compare to competing high-tech products on the market),
- Address the needs and wants of potential customers (having constructed an accurate and descriptive audience analysis),
- Determine how (through appropriate media selection) and when to communicate complex information about the technology to potential customers,
- Apply an appropriate and consistent corporate brand image and writing style in the technical marketing communications,
- Critically examine the ethics of technical marketing from a technical communication perspective, and
- Examine the latest communication technologies available in order to effectively reach potential customers and measure marketing effectiveness.

**Books:** *Advertising: What Everyone Needs to Know* by Einstein (from Oxford), *Marketing of High-Technology Products and Innovations* (3rd ed.) by Mohr, Sengupta, and Slater

**Required Online Course Technologies:**

- **Canvas** available at <https://discovery.canvas.txstate.edu/>

- **Skype** (<https://login.skype.com/login>)
- **Google Docs/Google Account** (<https://accounts.google.com>)

**Evaluation:** Midterm Exam (Covers foundations of technical marketing communication), Marketing Communication Technology White Paper (Similar to a research report), Marketing Communication Technology Seminar Presentation (20-30 min. plus Q&A), Technical Marketing Communication Portfolio (Technology analysis, audience analysis, and content-rich/clearly positioned/appropriately branded Brochure and Press Release), Active Participation in Online Class Sessions

**Office:** FH 131

**Phone:** (512) 245-3718

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

## TECHNICAL COMMUNICATION

### English 5314.003

**Topic: Writing Software Documentation**

**Online Asynchronous**

**#19358**

**Instructor:** Dr. Pinfan Zhu

**Course Description:** Numerous software applications and programs are created every year. Our daily life and workplace life are inseparable from using these software tools for different purposes. Thus, writing software documentation becomes one of the important skills a technical writer must command in his/her professional career. English 5314 is just such a course that develops students' expertise in the management and production of writing for both print and online media that supports the efficient and effective use of software in its intended environment. Major genres include software and hardware manuals such as tutorials, procedures, and reference. Students will also learn how to manage projects, how to address issues of user analysis, text design, page design, task-oriented manuals, and translation management. The class is basically online but will have the first class for the online course orientation. Since the class is mainly online, you will have to use my Canvas teaching website. Most activities will be conducted online, so students need to learn how to use some online tools for their online learning and bring their research, problem-solving, and critical thinking skills into full play. Details will be found in the syllabus. Online office hours will be provided.

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

**Evaluation:**

- 10% 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

**Phone:** (512)245-3013

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



**RHETORIC AND COMPOSITION**

**English 5316.001**

**Topic: Literacy Studies**

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

**#16631**

**Instructor:** Octavio Pimentel, PhD

**Description:** This class pushes students to develop a view of literacy, not as a neutral skill, but embedded within culture and as depending for its meaning and practice upon social institutions and conditions. Students examine and construct connections among theory, research, and practice. This class primarily focuses on the way literacy exists in diverse communities. A major part of this class is to grapple with the political issues of literacy, especially as they relate to diversity.

**Goal:** To become familiar with political views of literacy, especially as it relates to a diverse population.

**Required Books:**

Alim, H. Samy, and Rickford, John R. *Raciolinguistics: How Language Shapes Our Ideas About Race*. USA: Oxford University Press, 2020. Print.

ISBN-10: 0190625694

Alvarez, Steven. *Brokering Tareas: Mexican Immigrant Families Translanguaging Homework Literacies*, New York: State University of New York Press, 2018, Print.

ISBN-10: 1438467206

Carlin Borsheim-Black, Sophia Tatiana Sarigianides (eds). *Letting Go of Literary Whiteness*. New York: Teachers College Press, 2019, Print.

ISBN-10: 080776305

Madrone, Kelly Huegel, *LGBTQ: The Survival Guide for Lesbian, Gay, Bisexual, Transgender, and Questioning Teens Third Edition, Revised*. USA: Free Spirit Publishing, 2018 Print.

ISBN-10: 1631983024

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

**Evaluation:**

Based on overall contributions, but roughly distributed as follows:

Class Teaching 10%

Canvas Discussions 20%

Digital Literacy Story 30%

Research Paper 40%

**Fall Office Hours:** Monday 2-4PM and by appointment.

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

**Phone:** 512.245.3723

**Office:** Flowers Hall 215

## RHETORIC AND COMPOSITION

English 5317.001

**Topic: Self + Culture + Writing: Autoethnography for/as Writing Studies**

**W 6:00-8:50pm; FH G04**

**#15208**

**Instructor:** Dr. Rebecca Jackson

**Course Description:** Auto/ethno/graphy—or self/culture/writing—is both an approach to qualitative research (methodology) and a product of qualitative research (the autoethnographic text). Definitions of autoethnography abound, but one of the clearest and most inclusive is this one from Stacy Holman Jones, Tony Adams, and Carolyn Ellis: autoethnography is research, writing, and method that “use[s] personal experience to examine and/or critique cultural experience” (22). Of course all genres of personal writing (autobiography and memoir, for example) examine culture by default. Talking about self IS talking about culture. Autoethnography distinguishes itself from these other genres in its systematic and rigorous critique of culture and cultural practices, its contribution to existing research, the value it places on “vulnerability with purpose,” and its commitment to “reciprocal relationships” with audiences that compel action in/on the world (22).

For rhetoric and writing folks, autoethnography has clear connections to well-known disciplinary conversations about personal narrative, as well as to the narrative turn in general and social justice efforts in particular. Suresh Canagarajah, writing about the emancipatory potential of autoethnography, observes that writing autoethnography “enables marginalized communities to publish their own culture and experiences in their own voices, resisting the knowledge constructed about them” (115). Victor Villanueva theorizes critical autobiography, more or less synonymous with autoethnography, while others in rhetoric and writing studies examine uses of autoethnography in the writing classroom (Kost, Lowe, & Sweetman 2014; Auten 2016, Damron & Brooks 2017) and as a research method (Noe 2016, Broad 2017).

In this course, we will study and write autoethnographies specific to writing studies: using personal narratives of literacy, writing, reading, teaching, learning, and/or representation to interrogate cultural narratives that privilege particular groups, experiences, and ways of being and knowing, while ignoring others.

### **Required Texts:**

Required texts *may* include the following:

- Chang, Heewon. *Autoethnography as Method*. Routledge, 2009.
- Jackson, Rebecca and Jackie Grutsch McKinney: *Self + Culture + Writing: Autoethnography for/as Writing Studies*. Logan: Utah State UP. Forthcoming Summer 2021.

### **Course Goals:**

By semester’s end, you should be able to

- Sketch, in broad strokes, the history of autoethnography in the human sciences
- Define autoethnography
- Discuss autoethnography as it is defined, practiced, and theorized in rhetoric and writing studies (or your primary discipline)

- Gather autoethnographic data
- Use data to craft an autoethnography

**Format:**

Small and large group discussion

**Evaluation:**

Student-led discussion, data gathering and analysis projects, writing workshops, final autoethnography

**Contact:**

Dr. Rebecca Jackson

**Office:** Flowers Hall 245

**Email:** [rj10@txstate.edu](mailto:rj10@txstate.edu)

**LITERATURE**

**English 5321.001**

Topic: Trauma in Contemporary Fiction

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

#15206

**Instructor:** Allan Chavkin

**Description/Goals:**

In the seminar we will explore some of the fundamental issues of the nature of trauma and its representation in contemporary literature. Background reading in the history of trauma theory, philosophies of trauma, and key concepts, including but not limited to victimhood, perpetrator trauma, witnessing, gender, and working through trauma will provide the lens to examine trauma in specific works of contemporary literature. At the beginning of the semester the class will discuss and reach a consensus about which works of contemporary literature will be added to the syllabus and explored in light of trauma theory; 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 trauma functions and shapes lives in complex ways. Fiction provides a superb laboratory for exploring trauma and in some cases might reveal the possibilities of survival, healing, and recovery.

**Texts:** *The Routledge Companion to Literature and Trauma*, edited by Colon Davis and Hanna Meretoja (Routledge 2020), available as an ebook from Vital Source for about \$30. Specific works of contemporary literature will be chosen by seminar participants at the beginning of the course and will be the subject of the weekly seminar classes.

**Evaluation:** papers and class participation. 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 the grade. The participation grade will be based on oral presentations and a student's informal comments during class discussion.

**Attendance:** Required.

**Contact:** [email: chavkin@txstate.edu](mailto:chavkin@txstate.edu)

[Please feel free to contact me if you have questions, comments, or suggestions about the course.](#)

**MASTER OF FINE ARTS**  
**English 5323.001**  
**Topic: Creative Nonfiction; Essay Writing**  
**M 6:30-9:20pm**  
**Online**  
**#14034**

**Instructor:** Tom Grimes

**Description/Goals:** Through discussion and reading, we will attempt to improve your ability to write essays.

**Books:** No books. Everyone who enrolls in the class may select one published essay for the class to read. Ideally, all essays will be available online. During our first class, we will create a calendar for reading the selected essays.

**Evaluation:** Contribution to class discussion, responses to weekly reading, quality of your completed essay, and attendance. No absences. Two absences = B.

**Office:** M-25

**Phone:** (512)245-7690

**Email:** [tg02@txstate.edu](mailto:tg02@txstate.edu) – this is the best way to reach me.

**LITERATURE**  
**English 5323.002**  
**Topic: Boom! The Contemporary American Memoir**  
**F 12:30-3:20pm; FH 257**  
**#17448**

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

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

**Required Texts May Include:**

Lynda Barry, *One! Hundred! Demons!*

Thi Bui, *The Best We Could Do*

Maggie Nelson, *The Red Parts*

Jesmyn Ward, *Men We Reaped*

**Format:** Discussion, close reading, oral presentations

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

**LITERATURE**  
**English 5331.001**  
**Topic: Modernist Poetry**  
**T 6:30-9:20pm; FH 257**  
**#14579**

**Instructor:** Dr. John Blair

**Description:** Modernism in all of its modes of expression embodies Ezra Pound's dictum to "make it new!" through technical innovation and a rejection of the limits of the Romantic self. In this seminar we will study how the political and literary developments of the early through middle 20<sup>th</sup> century affected, sometimes radically, the works of poets such as W. B. Yeats, Rainer Maria Rilke, Ezra Pound, T. S. Eliot, William Carlos Williams, Wallace Stevens, Robert Frost, W. H. Auden, and E. E. Cummings.

**Goals:** To read and explore the poetic legacy of the modernist movement and its social, technical, and historical concerns.

**Required Books:** All texts will be free 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 2-3:00, and by appointment (email for Zoom contact information)

**Phone:** (512) 245-3722

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

**LITERATURE**  
**English 5345.001**  
**Topic: Southwestern Studies I: Defining the Region**  
**T and Th 2:00-3:20pm; FH 224**  
**#10346**

**Instructor:** William Jensen

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

**Books:**

- *The Narrative of Cabeza de Vaca* by Álvar Núñez Cabeza de Vaca (available free online at <http://alkek.library.txstate.edu/swwc/cdv/index.html>)
- *Anglos and Mexicans in the Making of Texas, 1836-1986* by David Montejano (University of Texas Press, 1987)

- *Blood Meridian: Or the Evening Redness in the West* by Cormac McCarthy (Vintage International 1992)

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

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

#### LITERATURE

**English 5354.001**

**Topic: Early Modern Pastoral**

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

**#18258**

**Instructor:** Dan Lochman

**Description/Goals:** This course focuses on the practice and theory of early modern English pastoral. We will examine what William Empson years ago called “versions” of ancient pastoral transformed and adapted by early modern English writers in accord with their historical and cultural contexts. Philip Sidney, for example, believed that the “poor pipe” of simple shepherds could reveal covertly “the miserie of people” who must suffer “under hard Lords and ravening souldiers.” We will review pastoral’s foundational texts (online at Alkek Library) in English translation) by Theocritus and Virgil as well as some late medieval works that deploy rustics and shepherds. From these foundations, early modern interest blended with native English nationalism and emerging views of nature, giving rise to an Elizabethan fad of pastoral, beginning with Barnabe Googe’s eclogues (1563) and flourishing in the late 1500s in works such as Spenser’s *Shepherd’s Calendar*, Colin Clout *Comes Home Again*, and Book 6 of *The Faerie Queene*; Shakespeare’s *The Winter’s Tale*; selections of pastoral poems by Michael Drayton from *The Shepherd’s Garland*, by Richard Barnfield in *The Affectionate Shepherd*, and in other poetry by Marlowe, Raleigh, Herbert, Vaughan, and Marvell. We will explore how early modern writers such as these made the supposedly rustic songs and conversations of humble shepherds reveal literary virtuosity, situate human occupations in relation to nature, and critique political and ecclesiastical institutions.

**Books:** Alpers, Paul. *What Is Pastoral?* (1997); Ken Hiltner, *What Else is Pastoral? Renaissance Literature and the Environment* (2011, online at Alkek Library) as well as readings from *Theocritus, Moschus, Bion*, ed. Neil Hopkinson (2015, online Loeb Classical Library), *Virgil: the Eclogues* (Penguin, 1984), Andrew Marvell, *The Complete Poems* (Penguin, 2005), Edmund Spenser, ed. Richard McCabe, *The Shorter Poems* (Penguin, 2000) and eds, Andrew Hadfield and Abraham Stoll, *The Fairie Queen, Book VI and the Mutabilitie Cantos* (Hackett, 2007), and Shakespeare, *The Winter’s Tale*.

**Evaluation:** Close reading paper (20%), report and summary of a scholarly article (10%), teaching or creative project (10%), annotated bibliography (15%), documented paper (30%), final examination (15%).

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**LITERATURE**  
**English 5359.001**  
**Topic: Antislavery Literature in 18<sup>th</sup>-Century Britain**  
**Th 6:30-9:20pm; FH 253**  
**#16633**

**Instructor:** Dr. James Bryant Reeves

**Description/Goals:** In this course, we'll chart the emergence and development of the British antislavery movement in the 18<sup>th</sup> and 19<sup>th</sup> centuries, paying special attention to the role imaginative literature played in galvanizing support for the abolitionist cause. In the process, we'll read a wide range of authors, including Laurence Sterne, Phillis Wheatley, Ignatius Sancho, Ottobah Cugoano, John Wesley, Hannah More, William Wilberforce, and many more. Our study will be guided by the following questions: What can we learn from traditional scholarly narratives of abolition? Does a literary history of abolitionism that privileges black abolitionists challenge these narratives? How did white abolitionists contest *and* perpetuate racist thinking? How did abolitionist writings reflect and inform popular 18<sup>th</sup>-century literary genres? And, perhaps most importantly, what is the political, cultural legacy of these writings, and how do they continue to inform our thinking about race, colonialism, and literary history?

**Books:** Possible readings include eighteenth-century plays, poems, novels, and essays by Aphra Behn, Thomas Southerne, Laurence Sterne, Ignatius Sancho, Ottobah Cugoano, Phillis Wheatley, James Albert Ukawsaw Gronniosaw, John Wesley, Hannah More, Granville Sharp, William Wilberforce, and more. We will read these primary texts alongside a wide selection of scholarly work on race, slavery, abolition, and 18<sup>th</sup>-century literary culture.

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

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**LITERATURE**  
**English 5364.001**  
**Topic: American Romanticism**  
**Th 6:30-9:20pm; FH 376**  
**#18259**

**Instructor:** Steve Wilson

**Description:** American Romanticism asserts the *self* as the center of human culture and societies. This attitude serves as the foundation for American cultural achievements, but also its failures, fueling a "renaissance" in the early nineteenth century that would seek to assert a truly unique American perspective in letters. Among the concerns of these first Romantics were individual rights, woman's rights, the nature of sexual identity, and the value of the natural world. These same concerns would surface again in the 1950s among the writers of the Beat generation, who resisted social conformists who devalued the individual before the needs of security – national and psychological; as well as among environmentalists who read in the 19<sup>th</sup>-century Transcendentalists a philosophy for the preservation of the wilderness as a necessity for



human growth. In this course we will examine the rise of Romanticism and its resurfacing, its implications and its impacts; in other words, this course will be a primer in the conceptualizing of an American identity.

**Required Books:** Bremser, *Troia*; Emerson, *Portable Emerson*; Thoreau, *Portable Thoreau*; Melville, *Bartleby and Benito Cereno*; Hawthorne, *The Blithedale Romance*; di Prima, *Memoirs of a Beatnik*; Kerouac, *The Subterraneans*; Jones, *Dutchman*; MacLane, *I Await the Devil's Coming*; Fuller, *Woman in the Nineteenth Century*.

**Goals:** to offer insight into the ideas underlying many pivotal U.S. values and attitudes, as well as to offer an overview of how those values shaped American letters.

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

**Evaluation:** Final research paper of 10 pages: 30%  
Oral report on scholarship: 20%  
Three response essays of 2 pages: 30 % (10 % each)  
Class participation/preparation: 10%  
Annotated bibliography: 10%

**For more information:** see Professor Wilson in FH 349.

**Spring Office Hours:** 8:30-10:30 MW, 4:30-5:30 T, and by appointment. Zoom Meeting ID: 315 200 7813

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#### LITERATURE

#### English 5371.001

#### Topic: The Work of Zadie Smith

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

#16634

**Instructor:** Dr. Simon Lee

**Course Description:** This course examines the work of the contemporary British novelist, short-story writer, and essayist, Zadie Smith. We'll look at Smith's writing through a range of disciplinary lenses (historical, sociological, philosophical, ethnographic) to better comprehend her engagement with topics like multiculturalism, immigration, race and ethnicity, gender, class, sexuality, and national identity. We'll read pertinent criticism about Smith's work and the topics under debate to help us place her texts into larger conversations about British subjecthood and identity formation. In addition, we'll tend to Smith's formal dexterity, meditating on her reception as well as considering critical claims that Smith's work constitutes "hysterical realism." What might such a characterization suggest about a writer like Smith? About contemporary culture? About us, her readers? In essence, the course offers participants the opportunity to bask in Smith's literary aura, to think critically about her work's impact, and to reflect on our own experiences of reading her.

**Tentative Texts:**

- Zadie Smith, *White Teeth* (Vintage, 2001)
- Zadie Smith, *NW* (Penguin, 2012)
- Zadie Smith, *On Beauty* (Penguin, 2006)
- Zadie Smith, *Swing Time* (Penguin, 2016)



**Format:** In-person, pending equitable and comprehensive access to Covid-19 vaccinations for all students, staff, and faculty at least 60 days prior to the semester's start date.

**Evaluation:** Short written responses / discussion facilitation / research components / project proposal / conference paper / general alacrity.

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## RHETORIC AND COMPOSITION

**English 5383.001**

**Topic: History of Rhetoric / Rhetorical Theory**

**R 6:30-9:20pm; FH 06B**

**#14580**

**Instructor:** Dr. Eric Leake

**Description:** This course is a historical survey and introduction to rhetorical theory. The course is organized thematically to spark interesting connections between classic and contemporary texts, highlight the relevance of rhetorical history, spotlight key issues, and better balance rhetorical history with contemporary concerns. The driving questions throughout the course will be: what is rhetoric and what does rhetoric do? The course will address those questions by considering how rhetoric has developed in different times and places and how it matters today, particularly in composition, pedagogy, English studies, and public life.

**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:** Bizzell, Patricia, et al., editors. *The Rhetorical Tradition*, 3rd edition. Bedford / St. Martins, 2020.

**Format:** Online reading responses and class discussions

**Evaluation:** Weekly reading responses, annotated bibliography, seminar paper, research presentation

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## LITERATURE

**English 5389.001**

**Topic: History of Children's Literature**

**Middle Ages to 1850**

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

**#16635**

**Instructor:** Dr. Teya Rosenberg

**Description:** This course examines the literature presented to children from the middle ages to the mid-nineteenth century, and the critical, scholarly discussions surrounding that literature. We will study a variety of literary forms, including fables, folk and fairy tales, abecedaries (early alphabet books), moral tales, poetry and nonsense verse, memoir, and the beginnings of the children's novel. The development of the book and printing practices, including the role of

illustration, will be part of our discussions. We will consider historical theories of education and childhood and their influence on the literature produced, the social and political uses of literature for the young, and how recent historical and literary practices have affected our perception of the times and literature we study.

**Goals:** Develop knowledge of the roots of children’s literature and appreciation for the history of theory and criticism surrounding it. Further development of graduate-level skills in analysis, research, writing, and presentation.

**Texts:** Many early literary texts are now available online from a variety of sources as are a number of the theoretical articles and books we will be using—it will be important to have access to the internet to read those sources.

**Texts to be purchased:**

Carrie Hintz and Eric Tribunella, *Reading Children’s Literature: A Critical introduction*. Broadview (9781554814435)\*

John Bunyan, *The Pilgrim’s Progress*. Oxford UP (9780199538133)

Sarah Fielding, *The Governess*. Broadview Press (9781551114125)\*

Maurice Sendak, *Where the Wild Things Are* (9780064431781)

\*I have asked Broadview to bundle textbook and novel, which should create a significant savings over buying them separately. If you do not see an option for the bundle, contact me,

Before the class starts, I recommend reading (or re-reading): Alcott, *Little Women* (1868); Lewis, *The Magician’s Nephew* (1955); and/or White, *The Sword in the Stone* (1938)—these books draw on children’s texts from the earlier times we will study and provide useful touchstones or frameworks for thinking about the earlier literature.

**Evaluation:** One seminar: introduce, focus, and lead class discussion on a primary (literature) text (15%); one short paper (7-8 pages) developed from seminar (15%); lead discussion of one critical/theoretical article (15%); one research paper (15-20 pages) (30%); participation (including reading responses and contributions to class discussion) (15%).

**Office Hours:** M 1-3; T 1-3 (via Zoom, Spring 2021; email for a Zoom link).

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**MASTER OF FINE ARTS**

**English 5395.001**

**Topic: Point of View**

**W 6:30-9:20pm; FH 227**

**#10350**

**Instructor:** Douglas Dorst

**Description:** Determining an effective point of view (or, more precisely/holistically, “narrative stance”) for a narrative is among the most important mechanical decisions a fiction writer has to make. In this class, we will closely examine a wide range of the writer’s options, with particular focus on the strengths and limitations of various approaches, common POV mistakes, and strategies for determining which choices are best suited to the author’s goals for the story at hand. Our purpose is not to fashion a set of black-letter rules, but rather (1) to understand the shadings and gradations of the many elements that make up a story’s narrative stance, (2) to improve our abilities as writers to make the strongest choices in our own work, and (3) and to improve our skills as critical readers and as practitioners of the craft. We’ll read and consider published works, maintain reading journals, do some written exercises both inside and outside of

class, and discuss the practical application of our deeper understanding of narrative stance.  
NOTE: This course is for MFA students only.

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**MASTER OF FINE ARTS**

**English 5395.002**

**Topic: The Myth of Realism**

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

**#12560**

**Instructor:** Jennifer duBois

**Description/Goals:** In this course, we will examine what Marlon James calls “the myth” of realism. What makes a piece of work fall within the realist framework? How do our subjective assessments of reality inform our sense of what realism is? And how many ways can literature deviate from this tradition? We will study an array of works along the realism spectrum -- including fabulism, speculative fiction, and “hysterical realism” – while discussing issues of causality and credulity, symbolism and satire, and the ways that personal and cultural experiences can influence our understanding of what is plausible.

**Books:** TBD

**Evaluation:** Active engagement in the life of the class; leading a class discussion; submission of prompts based on issues under discussion.

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**MASTER OF FINE ARTS**

**English 5395.003**

**Topic: Literary Techniques: Sequence Poems**

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

**#16636**

**Instructor:** Dr. Roger D. Jones

**Description/Goals:** A course devoted to study and analysis of sequence poems, both short and long – both the poetics of the poems and analysis of the use of the sequence form.

**Books:** Song of Myself, Walt Whitman; The Wild Iris, Louise Gluck; Littlefoot, Charles Wright; other book-length sequences to be added; shorter sequences (such as “North American Sequence” by Theodore Roethke).

**Evaluation:** In-class presentation/analysis of shorter sequence poem; final essay-exam; option of writing a research essay project or original sequence poem; in-class reading responses

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