

Graduate English Course Descriptions

Spring 2022

Enrollment Guidelines

Please read these instructions for enrolling:

LITERATURE

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

MASTER OF FINE ARTS

Only MFA students may enroll in courses offered by the MASTER OF FINE ARTS (MFA) program. MFA students must request MFA courses via an online form, which will be emailed to them by 09/28. Additionally, the following descriptions do not include sections of ENG 5315 (Workshop). These descriptions will be provided to MFA students via email. Contact Stan Rivkin (mfinearts@txstate.edu) with questions.

RHETORIC AND COMPOSITION

All courses are open to MARC students, on a first-come, first-served basis. Register on CatsWeb as soon as registration opens to secure your spot. Contact graduate assistant Clarice Blanco (marc@txstate.edu) with questions about MARC courses. Contact Dr. Eric Leake (eleake@txstate.edu) with advising/degree audit questions. **Instructions for non-MARC students:** Contact Dr. Flore Chevaillier (fc@txstate.edu) to be added to course wait lists. To allow MARC students to enroll in courses, non-MARC students will be informed of the possibility to take MARC courses a month prior to classes starting in the Spring. **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) with advising/degree audit questions. **Instructions for non-MATC students:** Contact Dr. Flore Chevaillier (fc@txstate.edu) to be authorized to add an MATC course. To allow 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 Spring. **Note:** MATC courses wait lists are not managed on CatsWeb—they are managed by the MATC Program director and Dr. Flore Chevaillier.

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

Registration begins on Monday, October 18th.

Spring Courses

RHETORIC AND COMPOSITION /TECHNICAL COMMUNICATION

English 5300.251

Topic: Language Problems in a Multicultural Environment

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

#38737

Instructor: Dr. Octavio Pimentel

Description/Goals: This course addresses issues of power and diversity regarding racially minoritized groups and languages. This class takes a cultural studies approach to understanding issues concerning language in the United States and the politics that surround them, with special attention given to the state of Texas. Students will be encouraged to use critical theories to examine, and in some cases, take social actions against current inequitable language policies and practices in the United States.

Furthermore, this course provides an introduction to many of the prevalent issues in the language field. Special attention will be given to language policies, legislation, politics, and practice. This class will specifically examine language theories, philosophies of language, bilingual/multilingual politics, issues of power, the racialization of linguistic minorities, and language identity. This class will also examine how language is thought about, legislated, and treated in Texas communities and schools.

Required Text

Baker-Bell, April. *Linguistic Justice: Black Language Literacy, Identity, and Pedagogy*, NCTE-Routledge Series, 2020. Print.

Gómez, Laura E. *Inventing Latinos: A New Story of American Racism*, The New York Press, 2020. Print.

hooks, bell. *Feminism is for Everybody: Passionate Politics 2nd edition*, Routledge, 2014. Print.

Miller, sj. *Teaching, Affirming, and Recognizing Trans, and Gender Creative Youth: A Queer Literacy Framework*, Palgrave Macmillan, 2016.

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

Evaluation: 25% Teaching
30% Discourse Analysis Assignment
35% Research Paper Assignment
10% Professional Electronic Presentation

For more information:

Phone: (512) 245-3723

Spring Office Hours: FH 215. 2-4 Monday, and by appointment.

Email: op11@txstate.edu

LITERATURE
English 5301.251
Topic: Literary Scholarship
M 6:30-9:20pm; FH 257
#30584

Instructor: Dr. Victoria Smith

Description: This course introduces students to critical practices in literary studies. We will learn about different critical methods, including feminist/gender studies, ideological criticism, queer studies, Marxism, psychoanalysis, semiotics, and (post)structuralism. We will examine classic texts in each area to situate our knowledge and then move forward to more contemporary considerations. The questions we will take up as we move through these areas are: where did these strands of thought originate? How do they perform their particular analyses? Who are the key figures? What are the advantages and drawbacks of each theory? Where and on what sorts of objects have these theories been deployed? We will also bring these ideas to bear on literary texts in order to ground our understanding and work through insights and problems.

Goals: Students will develop reading, writing, and research skills necessary for English Studies at the graduate level. They will learn to read, understand, and question these various contemporary critical theories/philosophies. Using this knowledge, students will develop and practice their abilities to analyze and to write thoughtfully about theoretical and literary texts.

Required Texts: tentative texts include Parker, *How to Interpret Literature* (3rd ed.); Shakespeare, *King Lear*; Morrison, *The Bluest Eye*; Woolf, *To the Lighthouse*; Bechdel, *Fun Home*; and various readings on Canvas.

Format: Engaged discussion, student presentations, mini-lectures

Evaluation: reading responses, oral presentations, and a final conference length paper

Office: FH 357

Email: vs13@txstate.edu

LITERATURE
English 5302.251
Topic: Media Focus: Conspiracy Films
M 6:30-9:15pm; FH 130
#32342

Instructor: Dr. Rebecca Bell-Metereau

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

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

Evaluation: Weekly responses = 50% Presentation = 20% Final Research = 30%

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

Tentative Film List:

Invasion of the Body Snatchers (1956), *Manchurian*

Candidate (1962) *Seconds* (1966), *Silkwood* (1983), *All the President's Men* (1976), *Total Recall*, *Men in Black*, *Erin Brokovich*, *Green Zone* (2010),

Oklahoma City (2017), *The Family*, *The Social Dilemma*

Office: FH 335, 9:00 – 9:30 11-12:30 MW 5-6 or by appointment (512) 245-3725

Phone: cell (512) 665-2157, home (665) 392-2688

Email: rb12@txstate.edu

Please email, call or text about any questions or concerns, or just to chat.

LITERATURE

English 5312.251

Topic: Editing the Professional Publication

T and Th 3:30-4:50pm; BRAZ 207

#32343

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

Office: Brazos 220

TECHNICAL COMMUNICATION
English 5312.252
Topic: Editing the Professional Publication (Internship)
Online
#37632

Instructor: Dr. Christopher Dayley

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

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

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

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

Format: The course will be an online asynchronous course. Students will be required to meet with the instructor virtually twice during the semester.

Contact: c_d470@txstate.edu

MASTER OF FINE ARTS
English 5312.253
Topic: Editing the Professional Publication—*Porter House Review*
Th 5:00-6:20; Online
#32344

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 key aspects of contemporary literary magazine publishing—its history, production, the editorial process, and more.
- 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

TECHNICAL COMMUNICATION

English 5313.251

Topic: Studies in Principals of Technical Communication

Online

#36798

Instructor: Dr. Aimee Roundtree

Email: akr@txstate.edu

Please contact for further information.

TECHNICAL COMMUNICATION

English 5314.251

Topic: Technical Editing

Online Asynchronous

#36799

Instructor: Dr. Scott Mogull

Description/Goals: In this course, students will learn technical editing at different levels (from the small details to the “big picture”). Specifically, we will cover copyediting, developmental editing, and publications management. In addition to covering the theory and practice of technical editing, we will also examine effective author-editor relationships and teamwork through the lens of publishing. In this class, we will focus on editing technical information to prepare students to be effective technical editors in industry, government, and academic settings. Additionally, this course will help students strengthen their own technical writing.

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

Evaluation: The anticipated evaluation criteria include:

- Class Discussions (15%)
- Copyediting Workshop Activities (10%)

- Midterm Exam (on copyediting) (25%)
- Presentation on a Current Topic in Editing (small team research and developmental editing assignment; recorded PowerPoint presentation) (30%)
- Cumulative Final Exam (20%)

Office: FH 131

Phone: (512) 408-3365

Email: mogull@txstate.edu

RHETORIC AND COMPOSITION

English 5316.251

Topic: Foundations in Rhetoric and Composition: Composition Pedagogy

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

#38739

Instructor: Dr. Rebecca Jackson

Description: In this course, we will focus on what is commonly referred to as the “how” of teaching writing—on methods and practices (pedagogies) that characterize contemporary composition instruction. Despite the “how” focus, we will be doing much more than assembling a collection of “best practices” or teaching strategies. Instead, we’ll approach composition pedagogy as a site of inquiry, a place to explore ideas, tease out tensions, examine complexities, cultivate curiosity, and engage in ongoing and rigorous reflection. In other words, we’ll be talking about composition pedagogy in much the same way many of us also talk about writing: learning to write is a lifelong, ever-changing endeavor; teaching is (or should be) as well.

Required Texts: Required texts **may** include:

Adler-Kassner, Linda Adler and Elizabeth Wardle. *(Re)considering What We Know*. Logan: Utah State UP, 2020.

Coxwell-Teague, Deborah and Ronald Lunsford, eds. *First-Year Composition from Theory to Practice*. Anderson, SC: Parlor Press, 2014.

Inoue, Asao. *Antiracist Writing Assessment Ecologies*. Anderson, SC: Parlor Press, 2015.

Sommers, Nancy. *Responding to Student Writers*. New York: Bedford/St. Martin’s, 2012.

Tate, Gary, Amy Rupiper, and Kurt Schick, Eds. *A Guide to Composition Pedagogies*. New York: Oxford UP, 2013.

Goals: Students will be able to

- approach composition pedagogy as a site of inquiry rather than a set of concrete practices
- identify and discuss differences among various composition pedagogies
- read texts, curricula, classrooms, and assessment practices as instantiations of particular theoretical perspectives
- develop a writing syllabus that reflects a coherent set of beliefs about writing and learning to write
- develop teaching materials that meet specific learning objectives and reflect a coherent philosophy about writing and learning to write

- evaluate student writing and articulate clear rationales for particular methods
- reflect on (and understand the value of reflecting on) your own teaching

Format: Small and large group discussion; teaching demonstrations

Evaluation: Discussion facilitation, reading responses, teaching observations, teaching demonstration, assessment activity, reflection, annotated syllabus

For more information, please contact Dr. Jackson

Office: FH 245

Email: rj10@txstate.edu

MASTER OF FINE ARTS

English 5320.251

Topic: Form and Theory

M 6:30-9:15 pm; Online

#38740

Instructor: Tom Grimes

Description/Goals: “The basic drill I’m proposing here is: read the story, then turn your mind to the experience you’ve just had,” George Saunders writes in *A Swim in a Pond in the Rain*. We will do this with the stories and novels listed below. From the two anthologies, each of you will select a one story and guide our discussion of it. From the three novels, the TED talk, and the conversations on video, each of you will volunteer to guide our discussions of portions of them. All of you will keep a journal in which you will reflect upon the many forms storytelling assumes, and then decide which of these forms align with your imagination and your evolving identity as a writer.

Books: *A Very Short Introduction to Literary Theory* by Jonathan Culler; *A Swim in a Pond in the Rain* by George Saunders; “*The Danger of a Single Story*,” a TED talk by Chimamanda Ngozi Adichie; “*Between the Lines*,” a video conversation between Chimimanda Ngoze Adiche and Zadie Smith; *Normal People* by Sally Rooney; “*Sally Rooney talks to Kishani Widyaratna about Rooney’s novel Normal People*” a 60 minute video; *The Granta Book of the African Short Story* edited by Helon Habila; *Wild Tongues Can’t Be Tamed: 15 Voices from the Latinx Diaspora*, edited by Saraciea J. Fennell; *Interior Chinatown* by Charles Yu; and *A Terrible Country: A Novel*, by Keith Gessen.

Office: Meetings online by appointment

Phone: Individual discussions by appointment

Email: tg02@txstate.edu

MASTER OF FINE ARTS
English 5322.251
Topic: Form and Theory
M 6:30-9:20pm; FH 253
#33038

Instructor: Cyrus Cassells

Description: A wide-ranging examination of poetic form, as well as literary theory and philosophy that have significant bearing on major trends in contemporary poetry. We will study metrics and formal verse, and examine classic theoretical texts by French writers Gaston Bachelard and Roland Barthes. We will investigate thought and consciousness in the work of Jorie Graham and Wallace Stevens, the use of fragmentation in response to 20th century catastrophe in the work of T. S. Eliot and Carolyn Forché, and the collapse between the personal and the political in the poetry of Sylvia Plath, Sharon Olds, and in the critical writing of poet and essayist Susan Griffin.

Objectives: To give students a solid grasp of the core elements of poetry and to introduce them to stimulating, provocative critical theory that will deepen their appreciation of the issues and challenges posed by modern and contemporary poetry.

Books: *Poetics of Space* by Gaston Bachelard; *A Lover's Discourse: Fragments* by Roland Barthes; *Eros the Bittersweet* by Anne Carson; *The Waste Land and other Poems* by T. S. Eliot; *The Angel of History* by Carolyn Forché; *Proofs and Theories* by current Nobel Laureate, Louise Glück; *The Dream of the Unified Field* by Jorie Graham; *A Chorus of Stones* by Susan Griffin; *A Little Book on Form: An Exploration Into The Formal Imagination of Poetry* and *Twentieth Century Pleasures: Prose on Poetry* by Robert Hass; *Nine Gates: Entering the Mind of Poetry* by Jane Hirshfield; *Broken English: Poetry and Partiality* by Heather McHugh; *Strike Sparks: Selected Poems* by Sharon Olds; *Rules for the Dance* by Mary Oliver; *Ariel* by Sylvia Plath.

Format/Evaluation: Seminar with weekly critical discussion of assigned texts; an end-of-semester critical paper of 15-20 pages; a two-part take-home midterm.

E-Mail: cc37@txstate.edu

MASTER OF FINE ARTS
English 5323.251
Topic: Biography and Autobiography: Creative Nonfiction
T 2:00-4:50pm; FH G04
#38034

Instructor: Dr. Debra Monroe

Description: This is a literature class, a theory/craft class, and a workshop. We will begin by reading and discussing personal essays about many subjects and in many formal varieties. We will also briefly study the history of the genre and essential craft concepts. My reading assignments include the more traditional narrative essay as well as exciting and innovative new forms and subgenres: the lyric essay, the experimental essay, the lightly researched essay, the braided essay. We then will workshop essays produced by students in the class. The first round of workshop will focus on scenes/segments, not entire essays. Next, we'll workshop full-length essays. Expect to read and discuss the assigned readings analytically, not casually. We'll read to

study how structure informs content. I'll assign a wide variety of essays. My goal is to expose you to as many sources of inspiration as possible.

In my classroom, workshop means first describing the submitted draft's strengths, its appeals, its emerging shape, its ideal form, and the craft features that are helping that draft manifest into its ideal form, and only then moving on to the craft decisions hindering it from attaining its ideal form. I run a generative workshop in which students leave with practical advice for revision.

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

Evaluation:

Writing Exercises/Essay Segments 20%

A 15-20 minute oral presentation about one of the readings, 20%

Class participation, not just talking but fostering inclusive group discussion, 20%.

Essay 20%

Final Portfolio 20%

Email: dm24@txstate.edu

LITERATURE

English 5324.251

Topic: Indian English Fiction: Patterns of Postcoloniality

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

#33885

Instructor: Dr. Suparno Banerjee

Description/Goals: This course will introduce students to post-independence (after 1947) Indian prose fiction written in English, and will discern the various patterns and themes running through the Indian postcolonial discourse. Some of the major issues we will discuss are the partition of the country, the Indian diasporas, alternate historiography and epistemology, gender roles, the rural, the urban, and the futuristic visions of India. In addition to fiction, we will also read historical and critical texts to get a stronger understanding of the important issues of postcolonial discourse—in India and elsewhere. We will also watch some movies.

Possible Books:

Adiga, Arvind. *The White Tiger*

Banerjee Divakaruni, C. *The Palace of Illusions*

Desai, Kiran. *Hullabaloo in the Guava Orchard*

Ghosh, Amitav. *The Calcutta Chromosome*

Khan, Sami Ahmad. *Aliens in Delhi*

Lahiri, Jhumpa. *The Namesake*

Rushdie, Salman. *The Satanic Verses*

Singh, Khushwant. *Train to Pakistan*

Singh, Vandana. *Of Love and Other Monsters*

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

Office: FH 241

Phone: (512) 408-3380

Email: sb67@txstate.edu

RHETORIC AND COMPOSITION
English 5326.251
Topic: Composition Theory
Th 6:30-9:20pm; FH G06B
#30683

Instructor: Dr. Nancy Wilson

Description/Goals: ENG 5326 Composition Theory is predicated on the assumption that the most effective writing teachers are those who routinely reimagine their own pedagogical choices in light of contemporary composition theory. To that end, in this class we will interrogate various composition theories, seeking out ways to update/complicate/enrich our own pedagogical practices and ultimately generating our own scholarly contributions to the field of composition theory.

Books:

Jonathan Alexander's *Literacy, Sexuality, Pedagogy: Theory and Practice for Composition Studies*. UP of Colorado, 2008. <https://doi.org/10.2307/j.ctt4cgqkw>

James Daniel, Katie Malcolm, and Candice Rai's *Writing Across Difference: Theory and Intervention*. Utah State UP, 2021.

Rita Malencyk, Susan Miller-Cochran, Elizabeth Wardle, and Kathleen Blake Yancey's *Composition, Rhetoric, and Disciplinarity*. UP of Colorado, 2018.

Staci Shultz, CJ Kent, and Craig Wynne's *Preserving Emotion in Student Writing: Innovation in Composition Pedagogy*. Peter Lang, 2021.

Evaluation:

- Weekly reading responses
- Presentation to the class
- Short papers
- Research essay

Office: FH 360

Phone: (512) 245-5273

Email: nw05@txstate.edu

RHETORIC AND COMPOSITION/ TECHNICAL COMMUNICATION

English 5327.251

Topic: Research Methods in Rhetoric and Composition

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

#34903

Instructor: Dr. Deborah Balzhiser

Description/Goals: Welcome to ENG 5327: Research Methods in Writing Studies. As a core requirement in the MARC & MATC programs, this course will introduce you to what Stephen North has called “the making of knowledge” in composition—the research methodologies we use to answer questions in a field. North focused specifically on the discipline of composition, but we’ll extend this to writing studies more broadly. We’ll examine how research helps us make sense of the world and contribute meaningful work. We’ll explore questions such as “how do I conduct research?” to “what does it mean that I conduct a particular kind of research?” In doing so, we’ll study sociocultural and ethical implications of questions we ask, methods we employ, and means of distributing our findings—hopefully instilling in you habits of thinking and strategies for researching that lead you to becoming mindful, ethical researchers.

This course surveys methodologies often used in writing studies, which means it is primarily an introduction to different kinds of research (analytical and critical, qualitative, quantitative [although we will not cover how to do statistical work], and empirical), their nature, traditions, scope, limitations, as well as perspectives or “worldviews” that often underpin them.

This course will be as much about learning to read and evaluate research as beginning to practice research processes and techniques. We’ll learn to be better readers of studies while coming to critically evaluate existing research. In addition, you’ll have the opportunity to practice some foundational research techniques, including options such as observation, interview, artifact and text analysis, narrative, surveys, and critical analyses. We’ll likely talk about others. In doing so, we’ll address conventional moves associated with these.

The class will culminate in designing a research project for which you will have considered the context, existing literature, and research; developed workable research questions of your own; chose the best and appropriate methods to address them; articulated and justified the need and method for the study; and set out a realistic plan for completion. When feasible, it would be helpful to use this to work through your thesis or dissertation proposal, grant application, or foundation for a publication.

Books:

Blakeslee, Ann, and Catherine Fleischer. *Becoming a Writing Researcher*. Routledge. 2007.
Creswell, John M. *Qualitative Inquiry and Research Design*. 3rd ed. Sage. 2013.

Moore, Kristen R., Daniel P. Richards (Eds.). *Posthuman Praxis in Technical Communication*.
Routledge Studies in Technical Communication, Rhetoric, and Culture. Routledge. 2018.

Nickoson, Lee, and Mary Sheridan. *Writing Studies Research in Practice*. Southern Illinois UP. 2012.

Stanovich, Keith E. *How to Think Straight about Psychology*. 10th ed. Pearson. 2013.

<https://epdf.pub/how-to-think-straight-about-psychologyeb809042a6d069b6ac068e0c7cdab01666421.html>

Current style guide in your field.

Materials on our course site.

Evaluation:

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

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

Phone: (512) 245-7660

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

LITERATURE

English 5332.251

Topic: Cormac McCarthy

T 6:30-9:20pm; G06B

#38741

Instructor: Dr. John Blair

Description/Goals: From its roots in southern literature in the Faulknerian tradition to its transmutation of the western novel to the bloody post-apocalyptic vision of *The Road*, Cormac McCarthy's work has earned a place at the center of contemporary American literary fiction. This seminar will examine McCarthy's work through five of his most significant novels as well as through pertinent literary scholarship and the film versions of his work.

Books: Available free on Ebsco Epub Full Text through the Texas State University library's webpage or inexpensively at online booksellers:

Child of God

Blood Meridian

All the Pretty Horses

No Country for Old Men

The Road

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

Office: FH 216

Phone: (512) 246-3722

Email: jblair@txstate.edu

LITERATURE
English 5346.251
Topic: Southwestern Studies II: Consequences of Region
T and Th 2:00-3:20pm; FH 225
#30684

Instructor: William Jensen

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

Books: *Bless Me, Ultima* by Rudolfo Anaya

Anglos and Mexicans in the Making of Texas, 1836-1986 by David Montejano

Ceremony by Leslie Marmon Silko

The Devil's Highway by Luis Alberto Urrea

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

Email: wj13@txstate.edu

LITERATURE
English 5353.251
Topic: Studies in Medieval Literature
T 6:00-8:50pm; FH 376
#30685

Instructor: Dr. Leah Schwebel

Email: las235@txstate.edu

Please contact for further information.

LITERATURE
English 5354.251
Topic: Captivity as Narrative and Reality in Early Modern English Writing
Th 6:30-9:20pm; FH 376
#35876

Instructor: Dr. Elizabeth Skerpan-Wheeler

Description/Goals: In this seminar, we'll turn a critical, but not hostile, eye on (some) current research about interactions between Europeans and the rest of the world in the Renaissance/Early Modern Period. Our means of examination will be narratives concerning the experience of being

captured and the meaning of captivity in contact zones from the Americas to the Levant and the continent of Africa. Our goal is an expanded understanding of European--and especially English--assumptions about cultural, political, and economic contact with other nations and peoples at the beginning of the colonial period. Cross-cultural work is welcome.

Books:

The King James Version of the Bible
Thomas Nashe, *The Unfortunate Traveler*
John Milton, *Samson Agonistes*
Aphra Behn, *Oroonoko*
Mary Rowlandson, *A Narration of the Captivity and Restoration*
Katharine Evans and Sarah Chevers, *A Short Relation*
MLA Handbook, 9th ed.

Evaluation:

Seminar Project (6000-8000 words): 50%
Presentation (2000 words): 20%
Supporting Projects: review, bibliography, abstract (10% each)

Office: FH 243

Phone: (512) 245-3727

Email: es10@txstate.edu

LITERATURE

English 5371.251

Topic: Contemporary Irish Literature, 1980-Present

T 6:00-8:50pm; FH 255

#35878

Instructor: Dr. Julie McCormick Weng

Description/Goals: Irish (proto)modernists of the turn of the twentieth century made a splash on the global literary scene, with writers like Wilde, Shaw, Yeats, Joyce, and Beckett becoming household names outside of their homeland. This rise to global prominence is surprising, given the tiny size of the island, its relatively small population, and its ongoing management of political violence.

Contemporary Irish writers, however, have continued this legacy of commendation, winning international awards such as the Nobel and Booker Prize, being quoted by politicians and human rights activists, and having their works turned into films and television shows. Much of this contemporary praise has been reserved for Irish women writers, who have offered new voice to their generation and have explored the changing conditions of Irish womanhood.

This course will survey a range of contemporary Irish literature from 1980 to the present. We will read across genres—including poetry, drama, and prose—and we will consider how these texts engage Irish custom, literary tradition, and represent the rapid changes of Ireland's "Celtic

Tiger” years followed by recession. We will also question why these works have spoken across national contexts to an international readership.

Books: TBA

Evaluation: TBA, but including essays, presentations, discussion; creative final project option

Office: FH M08

Email: julie.weng@txstate.edu

TECHNICAL COMMUNICATION

English 5383.251

Topic: Rhetoric and Technical Communicators

W 6:30-9:20pm; Online

#39495

Instructor: Dr. Pinfan Zhu

Description/Goals: *Rhetoric for Technical Communicators* is a course that focuses on the study of rhetorical theories from classical to modern eras, as well as their applications to solving problems in technical communication. The course is totally online though we meet once for the course orientation on Wed. evening during the first week. So, students’ independent study and research efforts are greatly expected. Students will understand important rhetorical theorists (rhetoricians) of different time periods and their representative works. By reading some selected classic works and contemporary works, students learn how rhetoric has been defined as socially and culturally situated in different times and its status in the then society. In addition, students will also learn some rhetorical devices that help create effective writing. Throughout the course, students will be expected to involve themselves in a four-part dialogical process of reading-writing-responding-practice. While going through this process, students are required to pay attention to how rhetoric is defined in different periods, how different definitions affect rhetoric status and the attitude the society takes toward it, and how varied definitions may affect the way of solving technical communication nowadays. Consideration should be also given to how rhetoric is related to the following subjects such as philosophy, politics, psychology, science, religion, dialectics, knowledge, communication, truth, and composition as the reading goes, in addition to the major theories or arguments expounded by the great rhetoricians under study.

Course Goals

- Understand important rhetorical theorists from classical to contemporary times and their theories about rhetoric through reading both classical works and contemporary works.
- Understand how rhetoric is related to politics, philosophy, psychology, science, knowledge, religion, composition and its status and application in different historical periods. They will apply learned rhetorical theories to solve problems.
- Study the use of different rhetorical devices to create effective writing.
- Understand important rhetorical strategies and concepts used in the original works of great rhetoricians of different historical periods.

Books: *The Rhetorical Tradition 2nd ed.* By Bizzell Herzberg

Evaluation:

Quizzes	15%
Reading responses	15%
Three short papers	30%

Mid-term exam	10%
Whitburn Reading	10%
Term paper or final project	20%

Office: FH M18
Phone: (512) 245-3013
Email: pz10@txstate.edu

LITERATURE

English 5384.251

Topic: Critical Theory; Karl Marx and Marxist Criticism

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

#36800

Instructor: Dr. Robert T. Tally Jr.

Description: In an 1843 letter, a young Karl Marx observed that it was both impossible and undesirable to predict the future, which if attempted would only lead to dogmatic adherence to this or that blueprint, itself useless or worse for those who attempt to live there. He concludes, “If we have no business with the construction of the future or with organizing it for all time, there can still be no doubt about the task confronting us at present: the *ruthless critique of all that exists*, ruthless in that it will shrink neither from its own discoveries, nor from conflict with the powers that be.” It’s a pretty ambitious project, and Marx would spend the rest of his career engaged in it. Ironically, perhaps, it is also what makes his work so relevant today.

Marx’s vast body of work is almost unclassifiable, and yet it has affected in one way or another virtually all sectors of modern thought. As the “initiator of a discursive practice” (to use Foucault’s expression), Marx also spawned a great deal of new thinking—much of it labeled *Marxist*—that went well beyond his own thinking and writing, while also contributing to its continuous reception and rearticulation. Beyond the theories associated with such revolutionaries as Lenin or Mao and the “actually existing communism” in some countries, a number of wide-ranging movements of theory and practice, some expressly opposed to such “communism,” have emerged and exerted their own influence. Marxism never disappeared, of course, but today, post-Cold War and in an era of globalization, Marxism has re-emerged as an inescapable part of contemporary culture. The foundations for this lie in the writings of Karl Marx, and in this course, we will focus primarily on them, before touching on a few key theorists associated with Marxist criticism and examining the effects of such thought on critical theory in our time.

Goals: (1) To become familiar with important works by Marx and others in the Marxist critical tradition; (2) to understand the literary, social, and historical background of these works and their subjects; and (3) to analyze these works.

Texts: Karl Marx, *A Contribution to the Critique of the Political Economy* [9780717800414]; Marx, *The Eighteenth Brumaire of Louis Bonaparte* [9780717800568]; Robert Tucker (ed.), *The Marx-Engels Reader*, 2nd ed. [9780393090406]; Georg Lukács, *History and Class Consciousness* [9780262620208]; Theodor Adorno & Max Horkheimer, *Dialectic of Enlightenment* [9780804736336]; Fredric Jameson, *Marxism and Form* [9780691013114]; Michel Foucault, *Discipline and Punish* [9780679752554]; and Raoul Peck (dir.) *The Young Karl Marx* [film].

Recommended: Barbara H. Foley, *Marxist Literary Criticism Today* [9780745338835].

Format: Seminar (interactive lecture and discussion).

Evaluation: Based on overall contributions, but roughly distributed as follows: two papers, a final exam, and class participation.

Office: FH M09

Spring Office Hours: By appointment.

Email: robert.tally@txstate.edu

LITERATURE

English 5389.251

Topic: History of Children's Literature: The Golden Age 1850-1940

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

#38742

Instructor: Dr. Graeme Wend-Walker

Description: The period 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, changed children's literature forever. Many of the books now considered part of the great "canon" of children's literature were written during this period, and many are still popular today. This course will ask why it is that these books have had so much impact, what it is that makes them different from what came before, and why they have endured. We will consider questions of historical and cultural context, and will pay particular attention to the development of a distinctive narrative voice that knows how to talk to children.

Goals: Students will become familiar with a range of important texts from the period, and will be able to discuss them in terms of their insights and innovations and from a variety of critical perspectives.

Books: Syllabus is subject to change, but is likely to include works such as:

Carroll, *Alice's Adventures in Wonderland*; MacDonald, *The Princess and the Goblin*; Twain, *The Adventures of Tom Sawyer*; Stevenson, *Treasure Island*; Alger, *The Erie Train Boy*; Baum, *The Wonderful Wizard of Oz*; Burnett, *A Little Princess*; Nesbit, *The Railway Children*; Montgomery, *Anne of Green Gables*; Barrie, *Peter Pan*; and some poems and picture books.

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

Evaluation:

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

For More Information: See Dr. Graeme Wend-Walker: graeme@txststae.edu

MASTER OF FINE ARTS

English 5395.251

Topic: Problems in Language and Literature: Mortality and Narrative Logic

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

#30724

Instructor: Dr. Debra Monroe

Description: In *Reading for the Plot*, Peter Brooks wrote that we love stories for a reason that is profound yet banal: because we will die and hope that, while dying, we can look back from the “end-perspective” and understand all that came before. We aspire “to connect the ends and beginnings and make of the middle a highly charged field of force.” At the end of life, we may or may not be able to do this. However, at the ends of the stories and novels we read and write, we must. A successful ending rearranges our understanding of the preceding scenes and moments. This course will look at the “mortal logic” of plot, how a story’s ending forces its middle and beginning into formal coherence. Rationale: to study plot as an enclosure that illuminates what it contains; to study depictions of dying, aging, and grieving that avoid sentimentality, clichés, and sensationalism.

Readings:

STORIES (available on PDF)

Deesha Philyaw, “Not Daniel”

Amy Hempel, “In the Cemetery Where Al Jolson is Buried”

Helena Maria Viramontes, “The Moths”

Deborah Eisenberg, “The Girl Who Left Her Sock on the Floor”

Michael Cunningham, “White Angel”

Hilma Wolitzer, “The Last Story in a Long Marriage”

Lorrie Moore, “You’re Ugly Too”

Alice Munro, “Fits” and “Carried Away”

Books (to purchase):

Max Porter, *Grief is the Thing With Feathers*

George Saunders, *Lincoln in the Bardo*

Julia Alvarez, *Afterlife*

Julian Barnes, *The Only Story*

Sigrid Nunez, *The Friend*

Barbara Pym, *Quartet in Autumn*

William Maxwell, *They Came Like Swallows*

Jesmyn Ward, *Men We Reaped*

Kazuo Ishiguro, *The Remains of the Day*

Evaluation:

In-class presentation 30%

2 Fragments of fiction produced by writing prompts, 25% each

Class participation, not just talking but fostering inclusive group discussion, 20%.

Email: dm24@txstate.edu

LITERATURE
English 5395.252
Topic: Anzaldúan Thought
W 6:30-9:20pm; FH 253
#30726

Instructor: Dr. Sara A. Ramírez

Description: This graduate-level course will engage in an interdisciplinary exploration of one theorist's attempts to describe, explain, and critique social institutions that affect marginalized peoples: Gloria E. Anzaldúa (1942-2004). Students will examine Anzaldúa's theoretical positions race, class, sexuality, gender, ontology, and epistemology. We will address the ways in which this Chicana philosopher "makes sense of" the world around her by examining most of her published writings and discussions, which include prose, poetry, interviews, children's books, and Anzaldúa's own genre: autohistoria-teoría. We will also consult secondary materials that respond to Anzaldúa's writings. The format of class discussions will encourage students to co-create a space for their peers to theorize from lived experience.

One major course goal is to produce archival research using materials from the Gloria Evangelina Anzaldúa Papers located at the Nettie Lee Benson Latin American Collection at the University of Texas at Austin.

Tentative list of books:

- Anzaldúa, Gloria. *Borderlands/La Frontera: The New Mestiza*. 1987. 4th ed., Aunt Lute, 2012.
- Anzaldúa, Gloria. *The Gloria Anzaldúa Reader*. Edited by AnaLouise Keating, Duke UP, 2009.
- Anzaldúa, Gloria E. *Light in the Dark / Luz en lo Oscuro: Rewriting Identity, Spirituality, Reality*. Edited by AnaLouise Keating, Duke UP, 2015.
- Anzaldúa, Gloria. *Prietita and the Ghost Woman / Prietita y La Llorona*. Illustrated by Maya Christina Gonzalez, Children's Book Press, 1995.

Evaluation: Weekly reflection essays, discussion facilitation, final paper proposal, original research paper

Virtual office: <https://txstate.zoom.us/my/sara.ramirez>

Email: sramirez@txstate.edu

MASTER OF FINE ARTS
English 5395.253
Topic: Teaching Creative Writing—Theory and Practice
W 6:30-9:20pm; FH 257
#31920

Instructor: Dr. Steve Wilson

Description/Goals: In this course we will investigate the theories and practices that have comprised the teaching of creative writing from its first surfacing in schools during the mid 20th

century and up to the present day. We will also work to develop pragmatic skills through design of courses and assignments.

Books: TBD

Evaluation: participation, a research paper focused on theory, as well as student-created writing assignments and course models based upon our discussions and readings.

Office: FH 349

Phone: (512) 246-7680

Email: sw13@txstate.edu

Spring Office Hours: 8:30-9:30 MW, 4:30-5:30 R, and by appointment.

LITERATURE

English 5395.254

Topic: The Ancestral Call in Black Women's Literature

W 6:00-8:50pm; FH 376

#35291

Instructor: Dr. drea brown

Description/Goals: In Toni Morrison's seminal essay "Rootedness: The Ancestor as Foundation" she claims, "if you kill the ancestor, you kill yourself." Using this assertion as a springboard into our literary investigations, we will work to understand the myriad roles of the ancestral presence in Black women's literature. Using a variety of creative and critical scholarship we will wrestle with questions such as: what does this presence allow or make possible? What is it that we can learn from an insistence on being? What does the absence of such a presence hinder, call into question or prevent? In our intensive exploration we will also come to recognize how such a presence in Black women's literature is intimately bound to preservation and survival.

Books: Required texts may include *Corregidora* by Gayl Jones, *Beloved* by Toni Morrison, *Stigmata* by Phyllis Alesia Perry, *The Deep* by Rivers Solomon, *Kindred* by Octavia Butler, *Generations* by Lucille Clifton, *The Age of Phillis* by Honorée Fannone Jeffers, *Homegoing* by Yaa Gyasi

Evaluation: Will include a series of short essays, participation in class discussion, facilitating class discussions, research project.

Office: FH 247

Email: drea.brown@txstate.edu