

# Graduate English Course Descriptions Summer/Fall 2024

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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 03/07. Additionally, the following descriptions may not include sections of ENG 5315 (Workshop). These descriptions will be provided to MFA students via email. Contact Bianca Pérez ([mfinearts@txstate.edu](mailto:mfinearts@txstate.edu)) with questions.

### RHETORIC AND COMPOSITION

All RHETORIC AND COMPOSITION classes are open to students in any graduate English program on a first-come, first-served basis. MARC students should register on CatsWeb. Contact Dr. Eric Leake ([eleake@txstate.edu](mailto:eleake@txstate.edu)) with advising or other questions. Non-MARC students should contact Taylor Cortesi ([tc1224@txstate.edu](mailto:tc1224@txstate.edu)) for permission to enroll.

### 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 Taylor Cortesi ([tc1224@txstate.edu](mailto:tc1224@txstate.edu)) to be authorized to add a 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 Taylor Cortesi. 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, April 1<sup>st</sup>.**

# Summer Courses

## Summer Session I

### MATC English 5314 Proposal Writing Online Asynchronous

**Instructor:** Aimee Kendall Roundtree

#### **Description/Goals:**

This course introduces students to grant writing and management as a form of technical communication. It will help students understand the complexities of grantsmanship, from the beginning process of grant-seeking to the end process of grants management post-award. It will provide students with an opportunity to experience writing grants. Students will learn the process of identifying prospective funders, developing relationships with funders, understanding the basics of writing grants, submitting proposals, teamwork, and follow-up. They will learn to analyze audiences and use rhetorical strategies across the grant writing cycle. Students will explore the wide array of funding opportunities through federal, state, and local grantors and learn to interpret funding announcements as extensions of public policy and organizational ethos. They will apply lessons learned to write and prepare grant proposals. The course is writing-intensive but strengthens presentations and introduces proposal-related software. Students will participate in group discussions, web board responses, online research, and asynchronous exercises. The course is asynchronous but will offer optional chats every week.

#### **Books**

- [\*The grant writing guide: a road map for scholars\*](#). ISBN 9780691231891
- [\*Grant writing for dummies\*](#). ISBN 9781119868071.
- [LinkedIn Learning](#)
- *Select additional readings and viewings*

#### **Evaluation**

- Weekly discussion posting and video presentation in FlipGrid
- Book review
- Proposal

**Office:** JCK 420

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**LITERATURE**  
**English 5359**  
**The Postsecular Eighteenth Century**  
**Hybrid Course; Meets on Zoom T/Th 5-6:20pm**

**Instructor:** Dr. James Reeves

**Description/Goals:**

This course explores the meaning of “belief” by viewing faith through the lenses of eighteenth-century British literature and the contemporary critical field known as postsecular studies. Reading eighteenth-century texts by authors like Jonathan Swift, Sarah Fielding, and Phillis Wheatley alongside modern secularization studies by Charles Taylor, Saba Mahmood, Talal Asad, Lori Branch, and others, we will explore the complicated relationship between (un)belief, literary representation, and two key concepts of the British Enlightenment: self and sociability. By doing so, we will interrogate the traditional definition of the Enlightenment as the “Age of Reason,” a historical moment that witnessed the decline of spirituality and the rise of secularism. We will also think critically about the following questions: How do eighteenth-century authors depict belief/unbelief? How do these authors imagine the relationship between (un)belief and modernity? Are atheism and secularism mutually constitutive? What does it mean for literature to be “secular”? And, finally, what is belief’s relationship to secularization? In the final week of the course, we will move beyond the eighteenth century (and Britain) to examine how representations of belief evolved in the following centuries.

**Books:**

Albert Camus, *The Plague*, trans. Matthew Ward (Vintage Books, 1991); Daniel Defoe, *Robinson Crusoe* (Norton, 1993); Sarah Fielding, *David Simple*, ed. Peter Sabor (Kentucky University Press, 1998); Marilynne Robinson, *Home* (Farrar, Straus and Giroux, 2008); Laurence Sterne, *A Sentimental Journey and Other Writings* (Oxford, 2008); Jonathan Swift, *The Essential Writings*, ed. Claude Rawson (Norton, 2010)

**Evaluation:** Participation (40%); Canvas discussion posts (40%); Final paper (20%)

**Office:** FH 358

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

## Fall Courses

### MATC

#### English 5300.001

#### Language Problems in a Multicultural Environment

#### Online Asynchronous

**Instructor:** Dr. Octavio Pimentel

**Description:**

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 2<sup>nd</sup> 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:** email [op11@txstate.edu](mailto:op11@txstate.edu) or Phone: 512.245.3723

**Spring Office Hours:** By appointment

**LITERATURE**  
**English 5301.001**  
**Literary Scholarship**  
**Thursdays 6:00-8:50pm**

**Instructor:** Dr. Denae Dyck

**Description/Goals:**

This seminar will familiarize you with the approaches, concepts, conventions, and questions that animate literary scholarship. We will review and evaluate various critical theories (both traditional and emergent), testing them in application to a range of texts across genres. We will consider the evolution of the discipline and the present state of the field. Our assignments are designed to develop and refine the analytical, writing, research, citation, and revision skills that will allow you to make the most of your graduate study. This work will equip you to be informed, confident, and thoughtful participants in current scholarly conversations. Engaging in critical reflection on how and why we read will help us to articulate the value of the arts and humanities today.

**Books:**

Parker, Robert Dale. *How To Interpret Literature: Critical Theory for Literary and Cultural Studies*. 4<sup>th</sup> ed.

Alongside this theory handbook, we will read a variety of novels, short fiction, poetry, and essays (final selection of books TBD).

**Evaluation:**

participation and discussion; short writing assignments for formative feedback; a conference paper developed in stages (proposal, annotated bibliography, final paper)

**Office:** FH 247

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

**LITERATURE**  
**English 5302.001**  
**Temporalities**  
**Tuesdays 6:30-9:20pm**

**Instructor:** Kate McClancy

**Description/Goals:**

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

**Texts:**

Various critical readings. Primary texts may or may not include: Dick, *The Man in the High Castle*; Wells, *The Time Machine*; Vonnegut, *Slaughterhouse-Five*; and Butler, *Kindred*; the films *Rashomon* (1950), *The Terminator* (1984), *Back to the Future* (1985), *Groundhog Day* (1993) *Memento* (2000), *Donnie Darko* (2001), *Eternal Sunshine of the Spotless Mind* (2004), *Edge of Tomorrow* (2014), *Dunkirk* (2017), *Bad Times at the El Royale* (2018), and *Once Upon a Time in Hollywood* (2019); the comics *X-Men: Days of Future Past*, *Watchmen*, and *Paper Girls*; and episodes of *Star Trek* and *Rick and Morty*.

**Evaluation:**

Papers, discussion leads, participation.

**Office:** M24

**Phone:** 512-245-3777

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

**MATC**  
**ENG 5307.001**  
**Visual Rhetoric**  
**Online Asynchronous**

**Instructor: Dr. Pinfan Zhu**

**Description/Goals:** This is an asynchronous online class. It teaches how rhetoric is applied in creating and interpreting visuals and images. The world today is full of visual images. Mass media such as television, cinemas, films, magazines, advertisements, internet, billboards, advertisement, books, videocassettes, etc., are all inalienable from visuals. In technical communication, use of visuals is even more important. Few technical documents or presentations could be considered as effective without the help of visual elements. Naturally, it is important that we learn to use visuals effectively. The goals of English 5307, Visual Rhetoric, are to develop students' visual intelligence and train their visual literacy so that they are able to properly interpret, critically analyze, and effectively use visuals both in technical communication and other fields. Specifically, students will learn principles of visual perceptions such as Gestalt theories, the use of rhetorical theories, semiotic theory to interpret, analyze, and create visuals. They will also understand the rhetoric of images and design, as well as visual rhetoric of argumentation and visual rhetoric of cultures. Topics cover the study of document layouts, typographic applications, and the interpretation and analysis of images. On the whole, the course will be interesting and practical. I hope you will enjoy yourself immensely by taking this course.

**Books:** Charles Kostelnick *Designing Visual Language: Strategies for Professional Communicators*, 2<sup>nd</sup> ed.

Carolyn Handa. *Visual Rhetoric in a Digital World. A Critical Source Book*. 2004.  
*Online readings.*

**Evaluation:**

- 15% Reading responses
- 15% Exercises from chapters
- 10% Forum Responses
- 20% Two short analytical papers
- 15% Graphic and image projects
- 10% Quizzes
- 15% Document Design Project

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

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

**MATC**  
**English 5311.001**  
**Foundations of Technical Communication**  
**Online Asynchronous**

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

**Course Overview:**

*Foundations of Technical Communication* is an introduction to technical communication history, theory, and practice. At the end of the course you will be able to do the following:

- Discuss technical communication history, practices, theories, and research methods;
- Discuss the relationship between theory and practice in technical communication;
- Negotiate various definitions of technical communication and evaluate the legitimacy of these definitions;
- Improve your knowledge of an Adobe Creative Cloud software application
- Use common genres of technical communication to communicate your understanding of an Adobe Creative Suite Software application

**Textbook:**

*Keywords in Technical and Professional Communication* edited by Han Yu and Jonathan Buehl, available free/open access here: <https://wac.colostate.edu/books/tpc/tpc/>

\*Other open access journal articles and forthcoming book to be assigned

**Subscription** for the Semester: [Adobe Creative Cloud for Students](#) (\$20/month student option)

**Format:** Asynchronous in Canvas

**Evaluation:**

Project I – Project Proposal 20%  
Project II – Mid-Semester Status Report 20%  
Project III – Instructional Manual 20%  
Project IV – Instructional Video 20%  
Discussion Forums – 20%

**Email:** mfw@txstate.edu



**MFA**  
**English 5312.001**  
**Editing the Professional Publication—*Porter House Review***  
**Tuesdays and Thursdays 5:00-6:20pm**

**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 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
- Evaluation of Submissions
- Contribution of Original Content
- Weekly Topics & Discussion
- End-of-Semester Project

**Office:** LAMP 309H

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

**E-Mail:** aes126@txstate.edu

**LITERATURE**  
**English 5312.002**  
**Editing the Professional Publication**  
**Tuesdays and Thursdays 3:30-4:50 pm**

**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.

Location: Brazos Hall 202 #32266

**Format:** Primarily discussion, with brief various projects.

**Evaluation:** This is a pass/fail course

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**Office:** Brazos 220

**MATC**  
**English 5313.002**  
**Power and Ethics in Technical and Professional Communication**  
**Online Asynchronous**

**Instructor:** Chris Dayley

**Description:**

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

**Goals:**

By the end of the course students will

- Understand how technical and professional communicators get and use power
- Be able to identify and describe basic ethical theories
- Understand their role as ethical decision makers and how to evaluate their decisions based on a personal and professional code of ethics
- Show how the decisions technical communicators make can have an impact the lives of others

**Books:**

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

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

**Evaluation:**

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

**Office:** Flowers Hall 133

**Phone:** 512-245-7800

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**MATC**  
**English 5314.001**  
**Content Marketing**  
**TBD**

**Instructor:** Scott Mogull

**Description/Goals:**

Content marketing focuses on providing useful information about a topic that stimulates audience interest in products, services, and organizations. In practice, content marketing does not overtly sell a product or service, but rather leverages a variety of media—such as blogs, websites, videos, social media, and PR campaigns—to promote audience awareness and knowledge of a topic or need that is addressed by the organization. In this class, students will learn the principles of content marketing and integrated marketing communication to develop and publish content that educates specific audiences about an issue of concern. Additionally, we will examine the genres and rhetorical strategies used to promote products and services. Finally, we will explore the ethics of multimedia awareness campaigns that fit an organization’s objectives. After covering this material, students will select a content marketing campaign to analyze and provide suggestions for improvement.

**Books:**

No required textbooks. Readings of articles and book chapters will be available through Canvas.

**Evaluation:**

This class includes the following: class discussions, activities to practice content marketing, class paper analyzing a content marketing campaign (of a product, service, non-profit agency, or public service awareness campaign), and a course reflection.

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**Phone:** (512) 408-3365

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**MATC**  
**English 5314.002**  
**Coding for Technical Communicators**  
**TBD**

**Instructor:** Jas D. James

**Course Overview:**

This course is designed to equip technical communicators with essential coding skills to create and manage digital content effectively. Throughout the course, students will be introduced to HTML, CSS, JavaScript, and React, enabling them to develop interactive and dynamic web-based materials.

The course begins with an exploration of HTML (Hypertext Markup Language), the foundational language for creating web pages. Students will learn how to structure content using HTML elements, including text formatting, lists, links, and images. Emphasis will be placed on understanding semantic markup and best practices for accessibility and SEO (Search Engine Optimization).

Subsequently, students will delve into CSS (Cascading Style Sheets), focusing on the design and layout aspects of web development. They will learn how to style HTML elements, customize typography, utilize CSS selectors, and implement responsive design principles to ensure content displays optimally across various devices and screen sizes.

As the course progresses, students will be introduced to JavaScript, the programming language of the web. They will learn fundamental concepts such as variables, data types, control structures, and functions. Through hands-on exercises and projects, students will gain proficiency in using JavaScript to enhance interactivity and user experience on web pages.

Furthermore, students will be introduced to React, a popular JavaScript library for building user interfaces. They will learn how to create reusable components, manage state and props, handle events, and implement routing in single-page applications.

By the end of the course, students will have developed a solid foundation in HTML, CSS, JavaScript, and React, empowering them to create engaging and interactive digital content tailored to the needs of diverse audiences in technical communication contexts. They will be equipped with the skills necessary to collaborate effectively with developers and other stakeholders in multidisciplinary teams, bridging the gap between technical expertise and effective communication in the digital realm.

**Textbook:** Clean Code: By Robert C. Martin

**Format:** Asynchronous in Canvas

**Required Software and Technology:** Free to Download/To be Announced

**Evaluation:**

Project I – Project Proposal & HTML Base (Part 1 of cumulative project) 20%

Project II – Design and CSS (Part 2) 20%

Project III – Addition of Javascript (Part 3) 20%

Project IV – Completed React Project 20%

Discussion Forums – 20%

**MFA**  
**English: 5315.002**  
**Graduate Fiction Workshop**  
**Tuesdays 6:30-9:20pm**

**Instructor:** Jennifer duBois

**Description/Goals:**

Students will share and critique each other's work in the context of a weekly workshop. We will seek to generate a shared craft vocabulary over the course of the semester; each student will be encouraged to articulate their underlying literary values, while learning how to thoughtfully engage with work that differs from their own.

**Books:**

Text generated by students.

**Evaluation:**

Each student is expected to submit the equivalent of two workshop pieces, write thoughtful critique letters for each piece submitted and participate rigorously and respectfully in the life of the course.

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**Phone:** 512-245-3653

**Email:** [jjd64@txstate.edu](mailto:jjd64@txstate.edu)

**MFA**  
**English 5315.004**  
**Graduate Poetry Workshop**  
**Tuesdays 6:30-9:20pm**

**Instructor:** Cyrus Cassells, Regents' Professor

**Required Books:**

*OBIT* by Victoria Chang (LA Times Book Prize, Anisfeld/Wolf Award, PEN-Voelker Award), *Olio* by Tyehimba Jess (2017 Pulitzer Prize), and *Whereas* by Layli Long Soldier (National Book Critics Circle Award, National Book Award finalist)

**Description:**

My goal is to create a productive, relaxed, supportive environment for graduate poets to explore and strengthen their own work; to investigate cutting-edge contemporary poetry and critical writing that expands our sense of the possibilities of the medium.

**Evaluation:**

Final portfolio 55%; essay/critiques 30%; workshop participation (includes close reader joint presentation) 15%

**Requirements:**

The major requirements for this course are short 2–3-page critiques of the three assigned cutting-edge books and an end-of-semester portfolio of five or more poems that you have developed primarily during the course of the semester

**Email:** [cc37@txstate.edu](mailto:cc37@txstate.edu)

**MARC**  
**English 5316.001**  
**Foundations in Rhetoric and Composition: Composition Pedagogy**  
**Wednesdays 6:30-9:20pm**

**Instructor:** Dr. Nancy Wilson

**Course Description:** English 5316 will introduce students to a variety of pedagogical frameworks and strategies for teaching composition. Students will learn best pedagogical practices. strategies for teaching composition. Students will learn best pedagogical practices.

**Evaluation:** Weekly Reading Journal: 24%; Fieldwork: 30%; Discussion Facilitation of One Class: 6%; Teaching Portfolio (40%)

**Books/Articles/Webinars (all available online for free):**

- Adler-Kassner, Linda, et al. *Naming What We Know: Threshold Concepts of Writing Studies*. Utah State UP, 2015. <https://bit.ly/40F8yzSL>Links to an external site.
- Barajas, E.Dominguez. “[Crafting a Composition Pedagogy with Latino Students in Mind.](#)” *Composition Studies*, vol. 45, no. 2, Oct. 2017, pp. 216–18.
- Barkley, Elizabeth F., and Claire Howell Major. *Student Engagement Techniques: A Handbook for College Faculty*. Second edition., Jossey-Bass, 2020. <https://bit.ly/3VmDBNH>Links to an external site.
- Bird, Barbara, et al. *Next Steps: New Directions for/in Writing about Writing*. Utah State UP, 2019. <https://bit.ly/3XewR4U>Links to an external site.
- Blum, Susan Debra, et al., editors. *Ungrading : Why Rating Students Undermines Learning (and What to Do Instead)*. First edition., West Virginia University Press, 2020. EBSCOhost, search.ebscohost.com/login.aspx?direct=true&db=cat00022a&AN=txi.b6084358&site=eds-live&scope=site. <https://bit.ly/3s4SU4b>Links to an external site.
- Elbow, Peter. *Writing without Teachers*. Oxford UP, 1973. [http://peterelbow.com/pdfs/How\\_to\\_Write\\_Better\\_through\\_Freewriting\\_by\\_Peter\\_Elbow.pdf](http://peterelbow.com/pdfs/How_to_Write_Better_through_Freewriting_by_Peter_Elbow.pdf)Links to an external site.
- hooks, bell. *Teaching Community: A Pedagogy of Hope*, Taylor & Francis Group, 2003. <https://bit.ly/3I8pGXr>Links to an external site.
- Palmeri, Jason. *Remixing Composition: A History of Multimodal Writing Pedagogy*. Southern Illinois University Press, 2012. <https://bit.ly/40DOuhj>Links to an external site.
- Yancey, Kathleen Blake, et al. *Writing across Contexts: Transfer, Composition, and Sites of Writing*. Utah State UP, 2014. <https://bit.ly/3HOOKRY>Links to an external site.

**Email:** nancywilson@txstate.edu



**MARC**  
**English 5317.001**  
**Specializations in Rhetoric and Composition**  
**Topic: Political Rhetoric**  
**Thursdays 6:30-9:20pm in person and synchronous online / hy-flex**

**Instructor:** Dr. Eric Leake

**Description:**

How do political candidates and movements make their cases and attract supporters? What are the roles of identities, emotions, and facts in political discourse? How do advertisements, debates, and social media posts engage politics? Is it possible to talk about politics civilly and persuasively, and how might we best do so? What role does education, and writing pedagogy in particular, have in supporting critically aware and politically engaged citizens? These are the types of questions this course will address as we apply a rhetorical approach to better understand contemporary political discourse in the US. We likewise will use contemporary political discourse to better understand rhetorical theory. This course is not a place to argue competing political positions. It is instead designed to take advantage of the coinciding 2024 election—and Texas State’s selection to host a presidential debate—as an opportunity to study political rhetoric in action.

**Books (tentative):**

Caulfield, Mike and Sam Wineburg. *Verified: How to Think Straight, Get Duped Less, and Make Better Decisions about What to Believe Online*. University of Chicago Press, 2023.

McComiskey, Bruce. *Post-Truth Rhetoric and Composition*. Utah State University Press, 2017.

Roberts-Miller, Patricia. *Demagoguery and Democracy*. The Experiment, 2020.

Additional readings to be posted on Canvas

**Format:** Weekly reading responses, class discussions, workshops, and writing groups.

**Evaluation:** Reading responses, personal political essay, and media analysis.

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

**MFA**  
**English 5322.001**  
**Form and Theory of Poetry**  
**Fridays 12:30-3:20pm**

**Instructor:** Cecily Parks

**Description/Goals:**

This semester, we'll read and write poems in a variety of forms. Readings and discussions will introduce you to or refamiliarize you with a range of shaping forms of poetry. Each week, I'll ask you to bring in copies (enough for the whole class) of a form-based poem draft OR a form-based poem written by an established poet to share with the class. In other words, you'll have the chance to explore formal poetics as a writer or reader – each week, the choice is yours.

**Books: TBD**

**Evaluation:**

Class Participation: 50% (this includes completing readings and assignments on time and contributing your listening, questioning, and speaking skills to class discussion). I will collect the poems you bring to each class but will not provide written comments on them. You are of course welcome to set up a time to meet with me to discuss your drafts or other topics related to the class.

Final Project: 50%

You have two options for your final project:

- a) Submit a portfolio of 10 form-influenced poems you wrote during the semester.
- b) Submit a 15- 20 page literary essay responding to 1-3 contemporary poetry collections that demonstrate a commitment to (and perhaps also a revision of) a historic poetic form. If you choose this option, please arrange a time to meet with me ahead of time, so I can approve your topic.

**Office:** FH 348

**Phone:** 512-245-8231

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

**MFA**  
**English 5323.001**  
**Biography and Autobiography: Creative Nonfiction**  
**Thursdays 6:30-9:20pm**

**Instructor:** Debra Monroe

**Description:**

This is a theory/craft class, a literature class, and a workshop. We first study the history of the genre and essential craft concepts, then read personal essays that exemplify many subgenres: the narrative essay, the lyric essay, the experimental essay, the lightly researched essay, the braided essay. We spend the remainder of the class workshoping essays written by students. The first round of workshop focuses on segments, not entire essays. Next we workshop full-length essays. Expect to study essays analytically, not casually, analyzing how structure informs content.

Workshop means first describing the submitted draft's strengths, its appeals, its emerging shape, its ideal form, and craft features that are helping that draft, only then moving on to craft decisions that not helping it. 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](mailto:dm24@txstate.edu)

**LITERATURE**  
**English 5323.002**  
**Boom! The Contemporary Memoir**  
**TBD**

**Instructor:** Geneva M. Gano

**Description/Goals:**

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.

**Books:**

Lynda Barry, *One! Hundred! Demons!*  
Thi Bui, *The Best We Could Do*  
Maggie Nelson, *The Argonauts*  
Jesmyn Ward, *Men We Reaped*  
TBA

**Evaluation:**

Short Critical Response:	10%
Brief Close Reading:	10%
Term (Research) Paper:	
Meeting with Prof	P/F
Research Questions and Bibliography	5%
Prospectus/Abstract	5%
Informal Presentation of Research	5%
Final Research Paper	35%
Class Facilitation/Discussion Questions:	10%
Regular Discussion and Participation:	<u>20%</u>
Total	100%

**Office:** ZOOM LINK WILL BE PROVIDED

**Email:** gmgano@txstate.edu

**LITERATURE**  
**English 5324.001**  
**Science Fiction Studies**  
**Wednesdays 6:30-9:20pm**

**Instructor:** Dr. Suparno Banerjee

**Description/Goals:**

In this class we will discuss the definitions of science fiction (sf) and how the genre can work as a mode of critical inquiry. We will focus on some of the major philosophical and theoretical issues of contemporary sf scholarship, such as, the Other, the cyberspace, representation of the body, posthuman identities, parallel realities, utopia, dystopia, sf and religion, gender and sexuality in sf, postcolonial sf etc. We will read not only some major sf written in the Anglo-American tradition, but also texts from other parts of the world, including some translated works, and articles on relevant topics. In addition, we will watch some critically acclaimed sf movies.

**Books: Possible books/films include**

Octavia Butler, *Parable of the Sower*  
Cixin Liu, *The Three Body Problem*  
Arthur C Clarke, *Childhood's End*  
Samuel Delany, *Stars in My Pocket Like Grains of Sand*  
Amitav Ghosh, *The Calcutta Chromosome*  
Ursula K Le Guin, *The Left Hand of Darkness*  
Nalo Hopkinson, *Brown Girl in the Ring*  
Stanislaw Lem, *Solaris*,  
Vandana Singh, *Distances*  
Arkady & Boris Strugatsky, *Roadside Picnic*  
Wanuri Kahiu, *Pumzi*  
Stanley Kubrick, *2001: A Space Odyssey*  
Gabriel Mucci, *Lunatique*  
Mamoru Oshii, *Ghost in the Shell*

**Evaluation:**

Short reports, long research paper, in-class presentations, reading responses etc.

**Office:** 241 Flowers Hall

**Phone:** 512.408.3380

**Email:** [sb67@txstate.edu](mailto:sb67@txstate.edu)

**LITERATURE**  
**English 5324.002**  
**British Horror**  
**Thursdays 6:00-8:50pm**

**Instructor:** Simon Lee

**Description/Goals:**

This course explores the evolution of the horror genre in British literature, examining the codification of its tropes and motifs in response to cultural shifts. Commencing with an analysis of the Gothic during the Romantic period, we will track the genre's development through the Victorian era, where it transformed into a popular form of entertainment grounded in societal concerns. Moving into the 20th century, the course delves into the genre's subdivision and redefinition, encompassing various forms such as weird fiction, folk horror, postmodern fiction, splatterpunk, and eco-horror. It goes without saying that all of these texts contain visceral and upsetting content, especially in terms of their depictions of violence. Nonetheless, we will consider them all as products of their moment, identifying and considering their dialectical capacity as cultural mirrors. The course concludes with an examination of the contemporary relevance of horror, questioning whether the genre's original cathartic impulse endures or if new motivations have emerged in response to the present cultural climate. Primary authors may (or may not) include Horace Walpole, Mary Shelley, Sheridan le Fanu, Vernon Lee, Algernon Blackwood, Dennis Wheatley, Angela Carter, Susan Hill, James Herbert, Clive Barker, Iain Banks, Ramsey Campbell, Brian Lumley, Doris Lessing, Dennis Mitchell, or Max Porter.

**Books:** TBD

**Evaluation:** Yes

**Office:** FH 239

**Phone:** 512-245-3780 (not plugged into anything, AFIK)

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

**LITERATURE**  
**English 5332.001**  
**Women of the Beat Generation**  
**Mondays 6:30-9:20pm**

**Instructor:** Steve Wilson

**Description/Goals:**

Traditionally relegated to roles as supporters, muses, mothers or “botherers” of male Beat Generation writers such as Jack Kerouac, Allen Ginsberg and William Burroughs, women Beat writers in recent decades have come into their as an important focus of investigation for readers and Beat scholars. This course will explore the many social issues (gender, race, sexuality, justice, creativity, etc.) and writerly approaches explored by women who were undergoing the same changes and experiencing the same drive for resistance and rebellion as the male Beat writers of the conformist 1950s. However, as this course will illustrate, their work also examines the particular barriers faced by rebellious and creative women – some of those barriers constructed by the very men they thought would support them in their projects and goals.

**Books:**

Diane di Prima, *Memoirs of a Beatnik* and *Dinners and Nightmares*; Bonnie Bremser, *Troia*; Joyce Johnson, *Come and Join the Dance* and *Minor Characters*; Tim Hernandez, *Manana Means Heaven*; Jack Kerouac, “The Mexican Girl” (pdf on Canvas) and *The Subterraneans*; Hettie Jones, *How I Became Hettie Jones*; Alene Lee, “Sisters” (pdf on Canvas).

**Evaluation:** in-class essay examinations

**Office:** Flowers Hall 349

**Phone:** 512 245 7680

**Email:** sw13@txstate.edu

**LITERATURE**  
**English 5345.001**  
**Southwestern Studies I: Defining the Region**  
**TBD**

**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.

**E-Mail:** [wj13@txstate.edu](mailto:wj13@txstate.edu)



## LITERATURE

English 5353.001

Topic: Frame Tales - From *1001 Nights* to Chaucerian Poets of Color

Mondays 6:00-8:50pm

**Instructor:** Susan Morrison

**Office:** Flowers Hall M12

**Phone:** 245-7669 (office)

### Course Description:

Countless major pieces of literature are structured as “frame” narratives, wherein the tale (or tales) provide syncopated counterpoint to the frame structuring a work. What is the role of such frames? Which is more important: the frame or the tales it embraces? What happens when there is leakage between a frame and the tale[s] it attempts to contain? These questions and other will percolate throughout the semester as we tackle various texts from the medieval period, ending with 21<sup>st</sup>-century works.

### Books:

Geoffrey Chaucer. *The Canterbury Tales*. Ed. Jill Mann. Penguin Classics, 2005. ISBN-10: 014042234X; ISBN-13: 978-0140422344 Patience Agbabi, *Telling Tales* Canongate Books (2015) ISBN-13 : 978-1782111573 Other material on CANVAS

**Evaluation:** 25% final conference/research paper or creative work with analysis: 2,500 words

20% short critical paper (5-7 pages) with oral report; each report needs a handout; everyone will do this by between September 23 and October 28; comparing Langland and Chaucer or Chaucer and Smith

15% Theorizing the Frame: This must be handed in on November 11<sup>th</sup>

15% 2-page paper on either *1001 Nights* or Boccaccio's *The Decameron* (sign up first day of class)

15% class participation and weekly discussion posts on CANVAS starting September 9.

10% Refugee Tale oral report last day of class; 5 minutes long

**E-Mail:** morrison@txstate.edu

**LITERATURE**  
**English 5354.001**  
**Studies in Renaissance Literature**  
**Thursdays 6:30-9:20pm**

**Instructor:** Dr. Leah Schwebel

**Course Description:** TBD. Contact the instructor for more information.

**Email:** [las235@txstate.edu](mailto:las235@txstate.edu)

**LITERATURE**  
**English 5371.001**  
**J. R. R. Tolkien**  
**Fridays 12:30-3:20pm**

**Instructor:** Robert T. Tally Jr.

**Description:**

In such works as *The Hobbit*, *The Lord of the Rings*, and *The Silmarillion*, J. R. R. Tolkien creates a vast, complex, and dynamic world-system. Tolkien's Middle-earth comes to life with intensely detailed historical, geographical, and multicultural content, complete with numerous languages, cultures, races, and politics. The world is presented through different poetic forms that combine elements of epic, romance, myth, fairy story, history, and the modern novel, registering the degree to which multiformal heteroglossia is as much a part of Tolkien's project as the putative content of a fantasy world containing dragons and balrogs.

In this course, we will examine Tolkien's project, paying attention to narrative form and its relation to social contexts, while also exploring his broader philosophical conceptions of history and the role of individual and collective subjects within it. Of course, we will also examine the peoples of Middle-earth, including Tolkien's sometimes problematic, hierarchical division of races (elves, "men" [including hobbits], dwarves, and orcs, among others), along with the persistent issues of magic and technology in relation to ethics and politics. Analyzing Tolkien's legendarium, from his cosmogony and early mythology through the history of the three ages of Middle-earth, as depicted in *The Hobbit*, *The Lord of the Rings*, and *The Silmarillion* (among other writings). We will also discuss Tolkien's theory of fantasy in relation to these writings, by looking at his essays, letters, and posthumous works, as well as various essays in Tolkien criticism.

**Goals:** (1) To become familiar with important works by J. R. R. Tolkien; (2) to understand the literary, social, and historical background of these works; and (3) to analyze the works.

**Required Books:** Tolkien, *The Hobbit* [9780345339683], *The Fellowship of the Ring* [9780345339706], *The Two Towers* [9780345339713], *The Return of the King* [9780345339737], *The Silmarillion* [9780345328515], and *Tree and Leaf* [9780007105045].

**Format:** Seminar (interactive lecture and class discussion).

**Evaluation:** Based on overall contributions, but roughly distributed as follows: two papers (90%), participation (10%).

**Office:** Flowers M09 - **Office Hours:** by appointment.

**For More Information:** Email Professor Tally at [robert.tally@txstate.edu](mailto:robert.tally@txstate.edu)

**LITERATURE**  
**English 5371.002**  
**James Joyce**  
**Tuesdays 6:00-8:50pm**

**Instructor:** Julie Weng

**Description/Goals:** *“I’ve put in so many enigmas and puzzles that it will keep the professors busy for centuries arguing over what I meant, and that’s the only way of insuring one’s immortality.” ~ James Joyce, speaking about Ulysses (qtd. in Richard Ellmann, James Joyce, 521)*

Perhaps no modern writer has been more influential than James Joyce. His works have been banned, parodied, and translated. They have been taught in university classrooms, read aloud in pubs, and adapted into films. They have even become recent bestsellers in China. In academic criticism, scholars point to Joyce’s texts to delineate the boundaries of modernism and postmodernism, to consider the power of literary form to capture individual human consciousness, and to demonstrate the flexibility and playfulness of the English language itself. Regarding his genre-bending “novel” *Ulysses* alone, TS Eliot called it “the most important expression which the present age has found; it is a book to which we are all indebted, and from which none of us can escape.” Ford Madox Ford affirmed the cataclysmic shift caused by the novel, saying that “Certain books change the world. This, success or failure, *Ulysses* does.” Virginia Woolf offered the text more critical words, writing, “Never did any book so bore me.” And yet her most celebrated novel, *Mrs. Dalloway*, is often read as an homage to *Ulysses*.

This course will study the major writings of James Joyce. We will grapple with his artistic development over the course of his writing career, including his increasingly explosive experiments with literary form. We will also position Joyce’s works within an Irish historical context, considering their commentary on Ireland’s status as a colony of Great Britain. Pervading all of our class discussions will be a focus on the individual human and the sympathy Joyce solicits for his flawed protagonists. Indeed, Joyce challenges us to forge a new concept of what it means to be the hero(ine) of a story.

**Books:** James Joyce, *Dubliners*, edited by Keri Walsh (9781554811229)  
James Joyce, *A Portrait of the Artist as a Young Man*, edited by John Paul Riquelme (9780393926798)  
James Joyce, *Ulysses (Standard Academic Edition)*, edited by Hans Walter Gabler (978-0394743127)  
Harry Blamires, *The New Bloomsday Book: A Guide through Ulysses* (978-0415138581)  
Jefferson Hunter, *How to Read Ulysses and Why* (9780820456683)

**Evaluation:** Essays, presentations, discussion; creative final project option

**Office:** M08

**Email:** julie.weng@txstate.edu

**MARC**  
**English 5383.001**  
**Studies in Rhetorical Theory**  
**TBD**

**Instructor:** Dr. Deb Balzhiser

**Course Description:** TBD. Please contact the instructor for more information.

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

**MFA**  
**English 5395.001**  
**Writing for Television**  
**Mondays 6:30-9:20pm**

**Instructor:** Doug Dorst

**Description/Goals:**

The course serves as an introduction to writing for television. The primary mode of instruction is a simulation of a professional writers' room, in which the group will conceive and write a full season of a television drama. We'll also discuss and practice elements of screenwriting craft and hear from guests about their experiences as working TV writers. *NOTE: This course is for MFA students only. Also, 5395 Literary Techniques may be taken no more than three times for degree credit.*

**Books:** TBD

**Evaluation:**

Group discussion, exercises, writing projects

**Office:** FH 136

**Phone:** 512-245-2163

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

**LITERATURE**  
**English 5395.004**  
**Borderlands Thinking with Gloria Anzaldúa**  
**Wednesdays 6:00-8:50pm**

**Instructor:** Dr. Sara A. Ramírez

**Course Description/Goals:**

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 and discussion questions, final paper proposal, original research paper

**Virtual office:**

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

**Email:**

[sramirez@txstate.edu](mailto:sramirez@txstate.edu)